



spring 2015

OTHER PRESS

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Judith Gurewich
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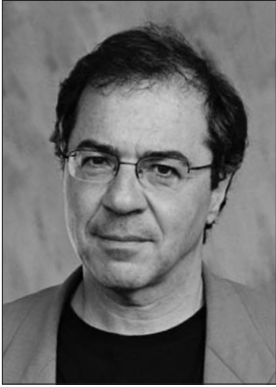
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Göran Rosenberg was born in 1948 in Sweden, where he is a well-known author. In 1970 he left academia to work as a journalist for Swedish television, radio, and print. He is the author of several books, including the highly acclaimed *Det Förlorade landet* [The Lost Land: A Personal History of Zionism, Messianism, and the State of Israel].

Sarah Death is a translator, literary scholar, and editor of the UK-based journal *Swedish Book Review*. Her translations from the Swedish include Ellen Mattson's *Snow*, for which she won the Bernard Shaw Translation Prize. She lives and works in Kent, England.

FROM ***A BRIEF STOP ON THE ROAD FROM AUSCHWITZ***

We move to the house I actually remember a year or two later. The documents say one thing and the aging memory another, but it doesn't matter; this is where it all begins, in the building below the railroad station where the young man who would be my father alighted from the train on an early August evening in 1947, and which you can see right beneath the window on the left-hand side of the coach if you arrive by train from the north, across the Bridge.

This is it; this is the Place. This is where my world assumes its first colors, lights, smells, sounds, voices, gestures, names, and words. I'm not sure how far back a human being can remember; some people say they have memories going back to their second year, but my first memories are of snow and cold and therefore probably date from somewhat later, since I was born in October. But one thing I'm certain of is that even before the point where my memories of that first world of mine begin, it had already set its stamp on so much that even things I can no longer remember aren't forgotten either. This is the Place that will continue to form me even when I'm convinced that I've formed myself.

That's the difference between them and me. This world they've encountered for the first time is an entirely different place, and they carry an entirely different world around with them, and for them so much has already started and already ended, and it's still unclear whether anything can start afresh here, since a great deal of what they can't remember, or don't want to remember, they cannot forget. For them, the colors and the shifting light and the smells and sounds and voices of this place will often remind them of something else, though they might not always know what it is. For them to be able somehow to make this place their own, they'll have to get to know it well enough, and let it stamp them deeply enough, so that sometimes it will be this place they're reminded of when they hear a freight train rattle past at night, or inhale the smell of fried herring in the stairwell, or walk under tall pines, or catch a whiff of tar and sea, or see rowan-berries glowing in the fall, or look at their children.

200,000 COPIES
SOLD IN SWEDEN

Göran Rosenberg

A BRIEF STOP ON THE ROAD FROM AUSCHWITZ

This shattering memoir by a journalist about his father's attempt to survive the aftermath of Auschwitz in a small industrial town in Sweden won the prestigious August Prize

On August 2, 1947 a young man gets off a train in a small Swedish town to begin his life anew. Having endured the ghetto of Lodz, the death camp at Auschwitz-Birkenau, and the slave camps and transports during the final months of Nazi Germany, his final challenge is to survive the survival.

In this intelligent and deeply moving book, Göran Rosenberg returns to his own childhood to tell the story of his father: walking at his side, holding his hand, trying to get close to him. It is also the story of the chasm between the world of the child, permeated by the optimism, progress, and collective oblivion of postwar Sweden, and the world of the father, darkened by the long shadows of the past.

PRAISE FOR *A BRIEF STOP ON THE ROAD FROM AUSCHWITZ*:

"Rosenberg's heart-rending account of his (yet-to-become) parents' forced journey from their home in Lodz squarely faces the reader with the tragic question whether a common young man's life—though miraculously delivered from the horrors of the Holocaust but finding itself dispossessed of everything 'home' means—can still overcome the scars of the past and retain the sanity and means for a life worth living. Not often can a prosaic prose embed such piteous sorrow, and human tragedy be so starkly revealed."

— SARI NUSSEIBEH

author of *Once Upon a Country: A Palestinian Life*

"With its hypnotic, propulsive sentences—its ruthless disavowal of sentiment, and its inspiring filial compassion—A Brief Stop on the Road from Auschwitz manages to make the concentration camp story feel absolutely new again—vivid, shocking, and an urgent call upon our powers of empathy for the world today."

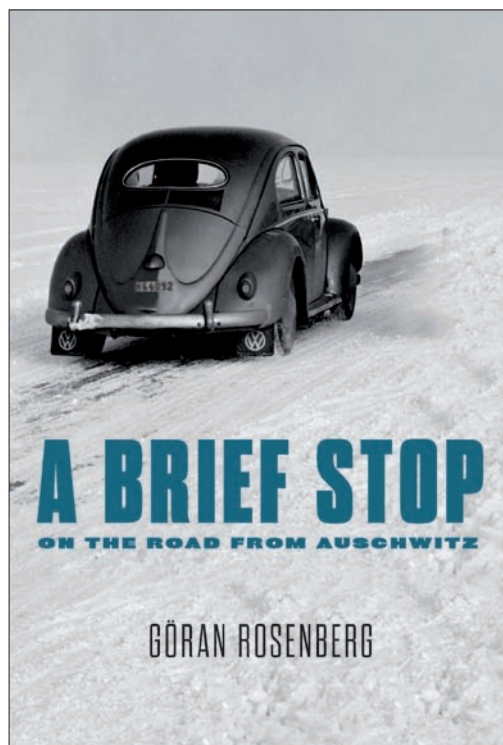
— GEORGE PROCHNIK

author of *The Impossible Exile: Stefan Zweig at the End of the World*

"In this gripping and poetic memoir Rosenberg imagines his way into the dark miracle of his own father's experiences during and after the Holocaust...From its lyrical opening pages to its shocking conclusion, A Brief Stop is an unforgettable book about memory, grief, and fate."

— ADAM KIRSCH

senior editor at *The New Republic* and columnist for *Tablet*



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- Review and serialization outreach to history, literary, and Jewish-interest media
- Academic marketing outreach to history, Holocaust studies
- Advertising in *New York Review of Books*, *Jewish Week*, *Tablet*, LitBreaker network

Ernst Haffner was a journalist and social worker and his only known novel, *Blood Brothers*, was published to wide acclaim in 1932 before it was banned by the Nazis one year later. In the 1940s, all records of Haffner disappeared. His fate during World War II remains unknown.

Michael Hofmann has translated the work of Franz Kafka, Joseph Roth, Hans Fallada, and many others. In 2012 he was awarded the Thornton Wilder Prize for Translation by the American Academy of Arts and Letters. He is the author of several books of poems and essays, including *Where Have You Been?* (2014). He lives in Florida and London.

FROM **BLOOD BROTHERS**

Jonny needs to dig up his eight fellows from various nooks and crannies to tell them he's scoped out a cheap billet for the night. Two marks for the whole lot of them. It's in a warehouse on Brunnenstrasse. For two marks the night-watchman will let them in at ten. But at six o'clock tomorrow morning they'll have to be on their way again. Straw and large crates you can curl up inside are provided. At half past nine the gang sets off.

At the stroke of ten, they're all close to their billet. Three of them are at the gate. The others are waiting nearby in the passage, to nip in as soon as the watchman opens the door. Before they even hear the night-watchman, there's a furious growling and yapping behind the door: the guard dog. Then the door is unlocked, and one by one they sneak inside. The watchman locks the door after them. The bitch howls with rage and disappointment. She doesn't understand her master. Normally she is under orders to go for anyone's legs, and just now, with this collection of deeply suspicious individuals, she is kept on a short leash. The night-watchman slopes on ahead with the angrily glinting dog. The Blood Brothers bring up the rear after a respectful interval. The door of the low storehouse is unbolted, and Jonny has to put down his two marks. Then the old man goes through all their pockets. He's looking for matches or lighters. In case one of the scapegraces should get it into his head to smoke in there... With all that straw and dry wood around. That would be a right old firework. The guard dog tries a parting snap at the boys. But the nailed collar reminds her that only non-paying guests were to be shredded. The boys are just finding their way around the dark, windowless space when the old man locks them in. The freed dog sniffs crossly at the crack between the floor and the bottom of the door. Just let them try to get out.

Ernst Haffner

BLOOD BROTHERS

Originally published in 1932 and banned by the Nazis one year later, *Blood Brothers* follows a gang of young boys bound together by unwritten rules and mutual loyalty.

Blood Brothers is the only known novel by German social worker and journalist Ernst Haffner, of whom nearly all traces were lost during the course of World War II. Told in stark, unsparing detail, Haffner's story delves into the illicit underworld of Berlin on the eve of Hitler's rise to power, describing how these blood brothers move from one petty crime to the next, spending their nights in underground bars and makeshift hostels, struggling together to survive the harsh realities of gang life, and finding in one another the legitimacy denied them by society.

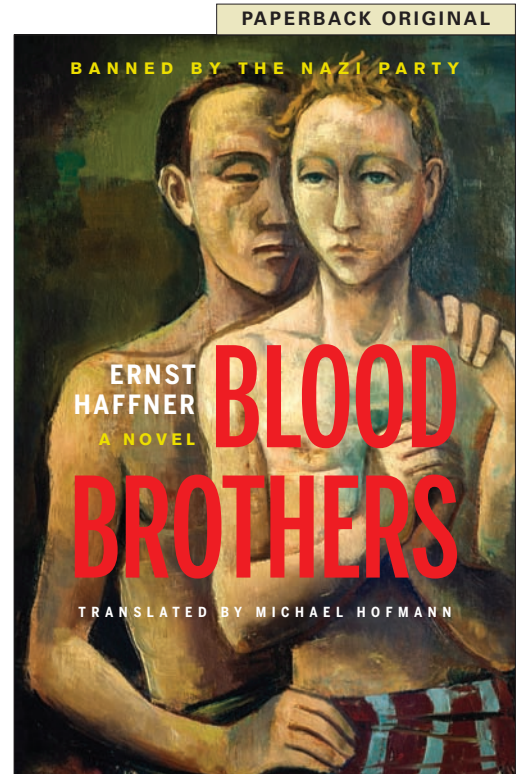
PRAISE FOR *BLOOD BROTHERS*:

"Like a karate chop: hard and direct, but true." — *DER SPIEGEL*

"A real discovery." — *LITERARISCHE WELT*

"Haffner's book stands out for its documentary detail. It opens with a description of the hours-long queues at the labor exchange, and paints a vivid picture of the gang's initiation ceremonies, drinking rituals, and the glorious satisfaction of hot pea soup on an empty stomach. At the same time, *Blood Brothers* is plot-driven and told in a simple, straightforward, style."

— *THE GUARDIAN*



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- Review outreach to World War II and translation-interest media
- Academic marketing
- Bookstore and library marketing highlighting author backstory and publication history
- Outreach to German cultural organizations



© Aleksandra Crapanzano

Vincent Crapanzano is Distinguished Professor of Comparative Literature and Anthropology at the CUNY Graduate Center. He is the author of six books—*The Fifth World of Forster Bennett: Portrait of a Navajo*, *The Hamadsha: A Study in Moroccan Ethnopsychiatry*, *Tuhami: Portrait of a Moroccan*, *Waiting: The Whites of South Africa*, *Hermes' Dilemma & Hamlet's Desire: On the Epistemology of Interpretation*, and *Serving the Word: Literalism in America from the Pulpit to the Bench*—and has published articles in major periodicals and academic journals such as *American Anthropologist*, *Les Temps Modernes*, *The New Yorker*, *New York Times* and *Times Literary Supplement*. He lives in New York City.

I am laughing at myself—but not without irony, I hope, since I'm also assuming a platform and conscripting you, my readers, as interlocutors. It is easier to throw away a book than extract yourself from a conversation that depends on face-to-face encounters to continue. The thought is depressing. Barring narcissists such as Anaïs Nin, who can't imagine anyone not being enchanted by their story, most autobiographers and memoirists have to give their life a *raison d'être* that transcends it. They are looking to produce something exemplary—a moral-allegory, pedagogical, a revelation of the workings of history or society, satirical, or spiritually illuminating—in other words, something meaningful and, acknowledged or not, transformative. (Of course, there are life stories that are simply meant to be entertaining.) The autobiography is directed at someone else, the reader, whose real or imagined response will not only transform him but also turn back on the autobiography, giving it meaning or, I suppose, rendering it meaningless, by obliterating the “storiness” of the story, the gap between the story and the life as lived, the lived life. An autobiography strives to resurrect that life, but is destined to fail, if only because, like Narcissus, seduced by his own image, the autobiographer is seduced by his or her story. To resist that seduction is to recognize the artifice of the endeavor, its inevitable deceits and elaborations—its fictionalization.

RECAPITULATIONS

A distinguished anthropologist tells his life story as a wistful novelist would, watching himself as if he were someone else

This memoir recaptures meaningful moments from the author's life: his childhood on the grounds of a psychiatric hospital, his psychiatrist father's early death, his years at school in Switzerland and then at Harvard in the 1960s, his love affairs, his own teaching, and his far-flung travels. Taken together, these stories have the power of a nothing-taken-for-granted vision, fighting those conventions and ideologies that deaden the creative and inquiring mind.

PRAISE FOR **RECAPITULATIONS**:

"Vincent Crapanzano is not only a thoughtful man who writes eloquently about his rich and adventurous life, but he is also a worldly emissary who advises us never to take for granted our own vision of the world: there is much to learn from people we do not understand and who do not understand us."

— GAY TALESE

author of *A Writer's Life* and other books

*"Vincent Crapanzano's astonishing memoir, **Recapitulations**, is the most fascinating and intelligent book I've read in a long time. A true marvel!"*

— LOUIS BEGLEY

author most recently of *Memories of a Marriage*

PRAISE FOR **WAITING: WHITES IN SOUTH AFRICA**:

"What Mr. Crapanzano has to say about the state of white South Africa, when he writes as interpreter and commentator, is so interesting, [and] so insightful into the processes of deception and self-deception, yet without loss of human warmth."

— J. M. COETZEE, *NEW YORK TIMES*



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© Sara Huffman

Chris Cander is a novelist, children's book author, freelance writer, and teacher for Houston-based Writers in the Schools. Her novel *11 Stories*, published by a small press in Houston, was included in *Kirkus's* Best Indie General Fiction of 2013. Find more of her work at www.chriscander.com

Myrthen looked down, seeing only what the lightning allowed—her mother, rocking her limp twin, like she did when Ruth couldn't fall easily asleep. Outside, the thunder gnashed and roared. Ruth was scared of thunder. Yes, she didn't like the thunder or the rain or the dark. Mama was comforting her because she was scared, and she should go down and get her doll and give it to Ruth because it would make her feel better, wouldn't it Ruth? It was so dark outside, shepherds take warning, it was probably almost bedtime and she wasn't hungry so she must have eaten and it was probably time to go to sleep.

"Mama, I'll get our bed ready," Myrthen called quietly down to her mother, who was still rocking, rocking with knees bleeding into the spill of blood where Ruth had fallen. Ruth looked so tired; they were both so very very tired, and Myrthen thought she should go and get their bed ready before it was past their bedtime and she heard the door begin to open—Papa's home—and she didn't want to be caught up late, it was so dark and Ruth was already fast asleep, so she ran, quickly, quietly to their room and pulled back the covers and climbed inside, and moved all the way to the wall so that Ruth would have enough room when her mother brought her sleeping body in.

She closed her eyes and promised God that when her mother finished her doll that night after the canning was done, she would give it and all the buttons to Ruthie.

Chris Cander

WHISPER HOLLOW

A breakthrough novel full of secrets, love, and betrayal, where Catholicism casts a long shadow and two courageous women make choices that will challenge our own moral convictions

One morning in Verra, a coal-mining town nestled into the hillsides of West Virginia, the young Myrthen Bergmann plays a tug-of-war game that results in her twin sister's death. Unable to accept her own guilt, Myrthen excludes herself from all forms of friendship and affection and begins a twisted, haunted life dedicated to God. Meanwhile, her neighbor Alta Krol longs to be an artist even as her days are taken up caring for her widowed father and siblings. Everything changes when Myrthen marries the man Alta loves. Fourteen years later, we meet Lidia, a teenage girl in the same town, and her precocious son, Gabriel. When Gabriel starts telling eerily prescient stories that hint at Verra's long-buried secrets, it's not long before the townspeople begin to suspect that the boy harbors evil spirits—an irresistible state of affairs for Myrthen and her obsession with salvation.

PRAISE FOR *WHISPER HOLLOW*:

"Like D. H. Lawrence's Sons and Lovers, Chris Cander's beautiful novel Whisper Hollow is about love that finds its object, and love that misses its mark and becomes destructive, in a community of coal miners. The story's locale is one where love (for God, or others) is blocked or displaced until that moment when it can finally express itself, in a setting where work itself may be deadly and time may always run out. Chris Cander's understanding of men and women is profound, and the scenes in this wonderful book will stay with you like a visionary experience."

—CHARLES BAXTER

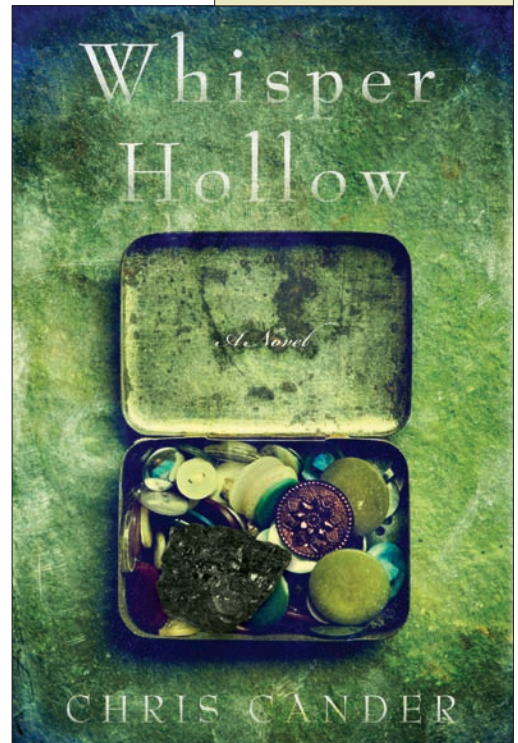
author of *Gryphon: New and Selected Stories*

"The men in Chris Cander's Whisper Hollow toil underground, in the dark and dangerous coal mines of West Virginia. But her women mine territory twice as dark and twice as dangerous: they mine the human heart. Love and loss, devotion and longing, hope and despair, Cander renders all of this and more through the lives of three women spanning more than fifty years. Here is a novel so full of life—of its beauty and cruelty—that I emerged from it like one of those men walking from the mines she so wonderfully evokes, like a man walking from the darkness into the light."

—PETER GEYE

author of *The Lighthouse Road*

PAPERBACK ORIGINAL



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- Reading group outreach and advertising
- Social media promotion and giveaways
- Advertising in *New York Times Book Review*, *New York Review of Books*, *BookPage*, *Shelf Awareness*, *Litbreaker* network



© Paula Goldman

William Hackman is a former managing editor at the J. Paul Getty Trust and a long-time journalist who has written extensively about art, music, and theater. His essays, articles, and reviews have appeared in major American newspapers and magazines, including the *Chicago Tribune*, *Philadelphia Inquirer*, and *Los Angeles Times*. He is the author of two previous books—*The 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..

What Los Angeles-based artists lacked in sophistication, they made up for in brio, independence, and resourcefulness. Far from the competitive pressures of the New York scene—its self-conscious wrestling with modernist theory and the legacy of Abstract Expressionism—artists in Los Angeles felt freer than their New York counterparts to explore issues not pre-ordained by the critical priesthood. “The beauty of growing up in California at this moment in time,” [Robert] Irwin insisted, was “that you [had] very little dead weight...All the things that New Yorkers would say to me was wrong with California—the lack of culture, place, sense of the city, and all that—is exactly why I was here. It was very possible to entertain the future here.” That sense of freedom was contagious among artists in Los Angeles. Unencumbered by prescriptive regimes, the most important artists to emerge in sixties L.A. saw little need to defend or justify their work according to genre or style.

Writing in the *Nation* in 1964, Max Kozloff identified two basic tendencies in Southern California art, the “Sterilized” and the “Sweaty.” These different strains, he added, were “more physiological than stylistic.” Compared to what most New York critics were saying at that point, Kozloff’s appraisal nearly qualified as a rave. Over the years, other writers have made more or less the same point, though in somewhat more flattering terms: “clean” and “dirty”; “sunshine” and “noir.” All are to some extent variations, I think, on “Classicism” and “Romanticism.” But whatever you want to call it, the dualist approach made sense. Los Angeles artists in the 1960s did seem to fall into two camps: one that feverishly explored the “dark underside” of modern society, and another that unreservedly embraced the region’s natural beauty as well as the city’s upbeat, sometimes delirious consumer culture. But that insight has by now hardened into a cliché. In truth, the distinctions between the two camps were never so clear-cut.

William Hackman

OUT OF SIGHT

THE LOS ANGELES ART SCENE OF THE SIXTIES

A social and cultural history of Los Angeles and its emerging art scene in the 1950s, 60s, and 70s

The history of modern art typically begins in Paris and ends in New York. Los Angeles was out of sight and out of mind, viewed as the apotheosis of popular culture, not a center for serious art.

Out of Sight chronicles the rapid-fire rise, fall, and rebirth of L.A.'s art scene, from the emergence of a small bohemian community in the 1950s to the founding of the Museum of Contemporary Art in 1980. Included are some of the most influential artists of our time: painters Edward Ruscha and Vija Celmins, sculptors Ed Kienholz and Ken Price, and many others.

A book about the city as much as it is about the art, *Out of Sight* is a social and cultural history that illuminates the ways mid-century Los Angeles shaped its emerging art scene—and how that art scene helped remake the city.

PRAISE FOR *OUT OF SIGHT*:

"A great read...passionately argued."

—PATRICIA ALBERS

author of *Joan Mitchell: Lady Painter*

"Los Angeles has always been the art world's great white hope."

William Hackman's Out of Sight does a wonderful job of conveying the roots of that promise."

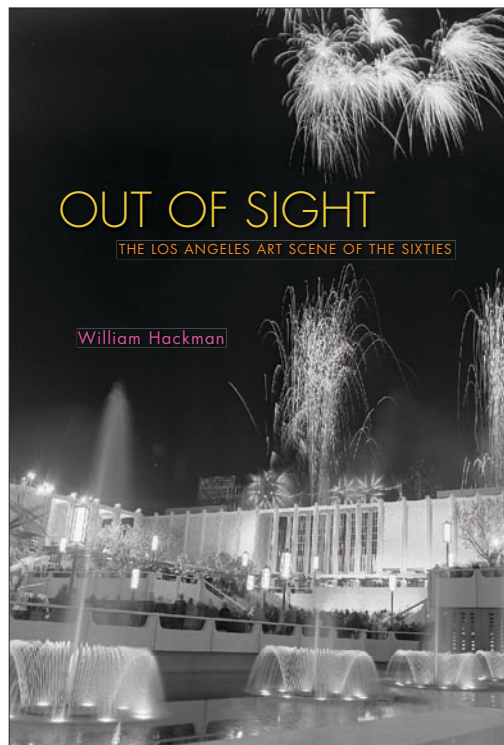
—RICHARD POLSKY

author of *I Sold Andy Warhol (Too Soon)*

PRAISE FOR *INSIDE THE GETTY*:

"Informative text graced by full-color photos takes you on an in-depth tour of the Getty Villa in Malibu and the Getty Center in Brentwood."

—PASADENA STAR NEWS



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- Author appearances by request
- Regional bookseller and special markets outreach
- Advertising in artnet, *Bookforum*, *Litbreaker*



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Christie Watson is a British novelist and pediatric nurse. She holds an MA in Creative Writing from the University of East Anglia, where she won the Malcolm Bradbury Memorial Bursary, and has since published short fiction and other writings in numerous publications including *Wasafiri*, *Msllexia*, *Index on Censorship*, *The Guardian*, and *The Telegraph*. Watson teaches creative writing at the Groucho Club and is a writer-in-residence at First Story. She won the Costa First Novel Award and Waverton Good Read Award for her first novel, *Tiny Sunbirds*, *Far Away*, and was named one of *Red's* Hot Women of the Year in 2012. She lives in London.

FROM **WHERE WOMEN ARE KINGS**

Elijah, my lovely son, my beloved,

I want to tell you your life. Everyone has a story inside them, which begins before they are born, and yours is a bigger story than most will ever know. They say I shouldn't tell you some things, and that words can hurt little ears, but, son of mine, there are no secrets between a mother and son. A child has seen the insides of its mother's body, and who can know a secret bigger than that? And they say a lot of things, those English. What they call "child abuse," we Nigerians call "training." So don't mind them.

Your story begins in Nigeria, which is a place like heaven. There is continuous sunshine and everyone smiles and takes care of each other. Nigerian children work hard at school, have perfect manners, look after their parents, and respect the elderly. Nigeria is brightness and stars, and earth like the skin on your cheeks: brown-red, soft and warm.

I am full up with proud memories from Nigeria. Most of all I remember my family. Mummy—your grandmother—was famous for shining cooking pots and shining stories. "Long ago," she would tell me and my sisters, "a woman, so full of empty, sold her body as if it was nothing but meat for sale at the market. She traveled all over Nigeria, that woman, looking for something to fill up her insides, and learned many languages, searching for words to explain the emptiness. And people liked this empty, clever woman: she was made of starlight; her heart glowed silver. They listened when she spoke her many-language words, telling the places she'd seen: of Jos, where the sky rained diamonds, and the North, where men disappeared inside walls of sand, and the Delta creeks, dancing with river spirits. And so the people made her king. And the land filled her up, and the emptiness was sky. Nigeria is a place where women are kings. Where anything is possible."

Christie Watson

WHERE WOMEN ARE KINGS

From the award-winning author of *Tiny Sunbirds*, *Far Away*, the story of a young boy who believes two things: that his Nigerian birth mother loves him like the world has never known love, and that he is a wizard

Elijah, seven years old, is covered in scars and has a history of disruptive behavior. Taken away from his birth mother, a Nigerian immigrant in England, Elijah is moved from one foster parent to the next before finding a home with Nikki and her husband, Obi.

Nikki believes that she and Obi are strong enough to accept Elijah's difficulties—and that being white will not affect her ability to raise a black son. They care deeply for Elijah and, in spite of his demons, he begins to settle into this loving family. But as Nikki and Obi learn more about their child's tragic past, they face challenges that threaten to rock the fragile peace they've established, challenges that could prove disastrous.

PRAISE FOR *WHERE WOMEN ARE KINGS*:

"Christie Watson writes with compassion, insight, and a delicate beauty about a difficult and often overlooked subject—the intersections of race, family, fostering, and the unexpected power of love."

—CHRIS ABANI

author of *Graceland* and *The Secret History of Las Vegas*

"Christie Watson reeled me into this wise and moving portrayal of one family's struggle to love fiercely to the haunting end. Young Elijah stayed with me long after the last page."

—SHILPI SOMAYA GOWDA

best-selling author of *Secret Daughter*

"Watson's second offering is deeply moving and disturbing, with a rich narrative that keeps the reader keen—yet fearful—of what happens next."

—INDEPENDENT PRESS ASSOCIATION

"Watson's words are beautifully lyrical...[She] leaves us with an unforgettable story that will make your chest tighten, your eyes leak, and your heart lurch."

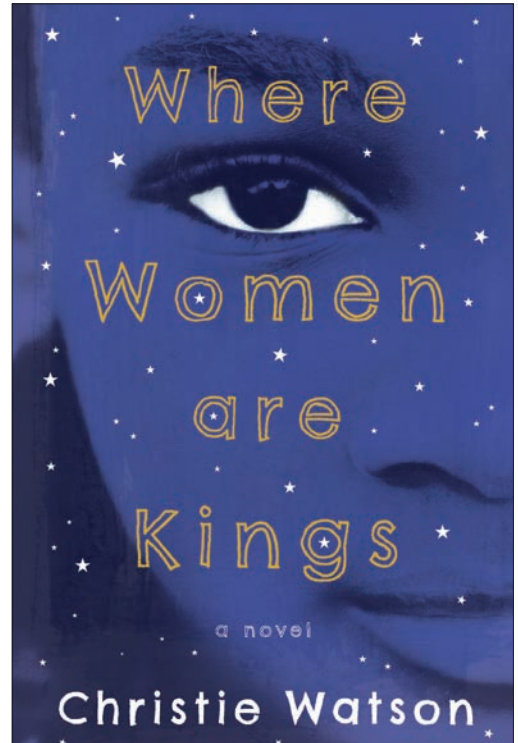
—IN STYLE

"Stunningly haunting...impossible to put down."

—IMAGE

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FICTION

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Andrea Gillies lives in Edinburgh, Scotland. Her debut book was the memoir *Keeper: One House, Three Generations, and a Journey into Alzheimer's* (Broadway, 2010), which won the Wellcome Book Prize and the Orwell Prize. Her first novel, *The White Lie* (Houghton Mifflin Harcourt/Mariner), was published to critical acclaim in 2012. *The Enlightenment of Nina Findlay* is her second novel.

FROM *THE ENLIGHTENMENT OF NINA FINDLAY*

Their main courses arrived, and Luca ordered more wine, and they ate and talked about other things. Nina steered the conversation elsewhere, into their respective trips and what they'd seen and eaten. But when the plates were taken, Luca reverted.

"Promise me one thing. If ever you decide you need a divorce, you think of me first." He thought he saw in her eyes that she took him seriously. What else could it be, that strange intense look in them? He went on, "But you're right, of course you're right. Our marriage is only perfect because it never happened. We haven't had to deal with dishwashers and bills and recycling and dull sex."

"Dull, is it? That's a shame." The back of her neck felt as if it was seizing up.

"Francesca lost interest years ago. Even before she got ill. The cancer has been a big sex drought, and now she's losing interest in me in general, I think."

"Oh I see, you're in need of a *cinq à sept*." It wasn't possible to smile. "On the way home from the office."

"I think the French are an enlightened nation. Shall we say five o'clock tomorrow? But I'm getting on a bit. I may not need two hours."

She hid her disappointment in him in checking her phone. "A quickie on the way home. Lovely."

"It's these little adjustments in life that make it tolerable."

"I'm glad I know that you're joking."

Luca could have joined her there. It might still all have been salvageable but instead he said, "We should get another bottle."

—Listen to the way you talk to me! Do you even realize how you talk to me? I say, come on. Come on! Nothing irks me more than these sudden mood shifts, where everything stops, everything freezes.

Andrea Gillies

THE ENLIGHTENMENT OF NINA FINDLAY

What happens when you can't see that the man you married is actually the one you love?

For her whole life Nina Findlay has been in a love triangle with two Italian brothers: Paolo, whom she married, and Luca, with whom she was always in love and who remained her best friend throughout her marriage. Now Nina faces the future alone—estranged from Luca and separated from Paolo, she escapes to the tiny Greek island where she honeymooned twenty-five years earlier. After an accident she finds herself in the hospital telling her life story to an eagerly attentive doctor. As their conversations unfold, she comes to understand the twists and turns of her romantic life and the unconscious influence of her parents' marriage on her own.

PRaise for *THE ENLIGHTENMENT OF NINA FINDLAY*:

"The Enlightenment of Nina Findlay is a sure, poised, relentlessly honest novel that carries the reader through multiple layers of deception and revelation, showing us the hidden heartbreak in families and marriage."

— FERNANDA EBERSTADT
author of *Rat* and *The Furies*

"Gillies writes magnificently on everything she touches."

— SUNDAY TIMES (UK)

"[The Enlightenment of Nina Findlay] moves backward and forward across several decades, uncovering intergenerational secrets and the holes in the stories people tell themselves."

— THE GUARDIAN (UK)

"Funny and wise...not to be missed."

— GOOD HOUSEKEEPING (UK)

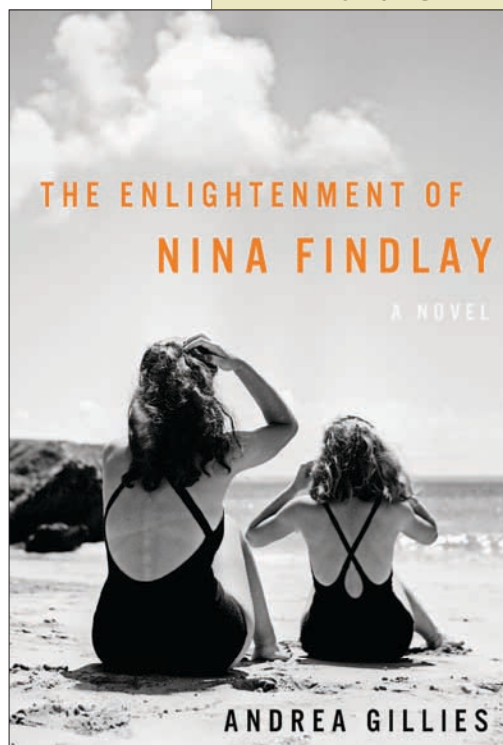
"An intelligent, thoughtful, grown-up romance about second chances and the complications of relationships."

— THE HERALD (SCOTLAND)

"Winner of the Orwell and Wellcome prizes for her first book, Keeper, Gillies combines a wonderfully unreliable narrator with a deeply layered love story."

— SCOTTISH BOOK TRUST

PAPERBACK ORIGINAL



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© Emma Dodge Hanson

Elena Delbanco has recently retired after teaching for twenty-seven years at the University of Michigan's Gerald R. Ford School of Public Policy. Before moving to Ann Arbor, she worked at Bennington College in Vermont, where she co-founded the Bennington Writing Workshops. Delbanco has long been engaged in the world of classical music. Her father was the renowned cellist Bernard Greenhouse (of the Beaux Arts Trio), who owned the Countess of Stanlein ex-Paganini Stradivarius violoncello of 1707. The imagined fate of that instrument, upon her father's death, inspired this, her first novel.

Claude and Francine separated to greet the other guests. They knew William Rossen, of course, and Claude's concert manager. People were drinking, talking, and plucking hors d'oeuvres off trays passed by the catering staff. As he circulated, Claude looked for Mariana. He caught a glimpse of her in shadow at the far end of the room. Leaning against the window with a drink in her hand, staring down at the glittering city, she seemed very much alone. Her rigid posture, turned away from other guests, did not invite conversation. Relieved to know she had, after all, come, Claude had to shift his attention to a man at his elbow, who introduced himself as a board member of Lincoln Center.

[. . .]

As soon as he was able to disengage himself, Claude walked toward Mariana, coming up behind her and looking over her shoulder at the view. His face reflected back in the window, as did hers. He could smell the delicate fragrance she wore.

She was silent as she took a step forward and turned her face toward his. Their eyes met for several moments before Claude moved back and smiled at her. "You are as lovely as your father always said you were." Still, she said nothing. "Tell me, Mariana, did you approve of my playing tonight? I felt I was playing in your father's memory, to honor him. And I was also playing for you, knowing you were there. It matters very much to me what you thought."

"Yes, my father would have approved," she said coolly. "Apparently, he was immensely proud of you." Now she dropped her eyes and took a sip of her drink.

"Ah, do you say that because he spoke of me?"

"My father spoke almost exclusively about himself."

Elena Delbanco

THE SILVER SWAN

A debut novel about a daughter grappling with the legacy of her famous and imposing cellist father, the secrets he has hidden from her, and the fate of his Stradivarius

Alexander Feldmann is a musician of international renown, a man whose prodigious talent, striking good looks, and charm prove irresistible to all who meet him. After years of searching, Alexander acquires a glorious instrument, the Silver Swan. One of the few remaining cellos crafted by Antonio Stradivari, the Silver Swan's clarity and tone are unmatched.

Alexander has one child, Mariana, who by the age of nineteen emerges as a star concert cellist in her own right and is viewed by many as the inheritor of her father's genius. There are whispers that her career might well outpace his. Mariana believes the Silver Swan will one day be hers, until a stunning secret from her father's past entwines her fate and that of the Silver Swan in ways she could never have imagined.

PRAISE FOR *THE SILVER SWAN*:

"How artfully Elena Delbanco writes about love and music and how deftly she explores the alliances and conflicts between the two. Best of all are her characters: vivid, complicated, passionate, and flawed. I couldn't stop turning the pages of this beautifully written and irresistible novel."

— MARGOT LIVESEY

author of *The Flight of Gemma Hardy*

"The Silver Swan offers a shrewdly plotted story of the passions of musicians for their instruments—as well as for each other. A striking first novel by an author who knows her subject intimately, and relishes it."

— LYNNE SHARON SCHWARTZ

author of *The Writing on the Wall*

"Magnificent... The prose flows beautifully from beginning to end ... A gorgeous debut that anyone who loves life and art will be thrilled to read."

— ALAN CHEUSE

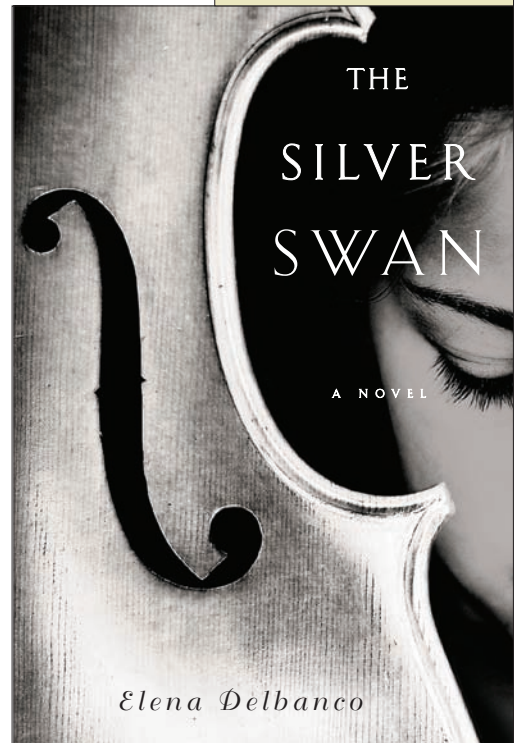
book commentator, NPR

"A wonderful read."

— CHARLES BAXTER

author of *Gryphon: New and Selected Stories*

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- Advertising in the *New York Times*, *Paris Review*, *Bookforum*, Litbreaker network, Bookreporter.com



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Deborah Lévy-Bertherat lives in Paris, where she teaches comparative literature at the École Normale Supérieure. She has translated Lermontov's *A Hero of Our Time* and Gogol's *Petersburg Tales* into French. *The Travels of Daniel Ascher* is her first novel.

Adriana Hunter studied French and Drama at the University of London. She has translated more than fifty books including *Eléctrico W* by Hervé Le Tellier (winner of the French-American Foundation's 2013 Translation Prize in Fiction). She won the 2011 Scott Moncrieff Prize and has been short-listed twice for the Florence Gould Foundation Translation Prize. She lives in Norfolk, England.

FROM **THE TRAVELS OF DANIEL ASCHER**

It wasn't actually boredom that had made Hélène give up on *The Ferrymen of the Amazon*. The scant chapter she'd once read, a dozen or so pages, had made her feel short of breath, stifling under some burden. The story began with a catastrophe: a twin-engine plane flying over the Amazon rain forest stalls and crashes into the trees. The pilot and two photographers are killed, Peter Ashley-Mill is the only survivor. Despite deep wounds to his arm and chest, he manages to find the strength, wielding an axe, to hack his way through the climbers and giant trees, not sure whether he will find any humans, or how they will receive him. Starving, hunched, and in pain, he battles on, sometimes resting his hand on the oozing wound close to his heart, under his torn shirt. When he is collapsing with hunger, he digs up roots. Even though the parrots taunt him, *You're going to die, Peter, you're going to die*, he holds on, determined to survive at all costs so he can report the tragic deaths of his companions. But, overcome by exhaustion, pain, and fever, he loses consciousness. A huge anaconda eases down from a branch and slowly wraps itself around his body.

She didn't get any further, but the story haunted her all through her teenage years, she still sometimes dreamed that she was fighting through a hostile jungle, plying her way through the tree trunks and climbers, digging into the ground to find roots, to no avail.

Déborah Lévy-Bertherat

THE TRAVELS OF DANIEL ASCHER

A sensation in France, this is a story about literary deceptions, family secrets, and a thrilling quest for the truth

Who is the real author of *The Black Insignia*? Is it H. R. Sanders, whose name is printed on the cover of every installment of the wildly successful young adult adventure series? Or is it Daniel Roche, the enigmatic world traveler who disappears for months at a time? When Daniel's great-niece, Hélène, moves to Paris to study archeology, she does not expect to be searching for answers to these questions. As rumors circulate, however, that the twenty-fourth volume of *The Black Insignia* series will be the last, Hélène and her friend Guillaume, a devoted fan of her great-uncle's books, set out to discover more about the man whose life eludes her. In so doing, she uncovers an explosive secret dating back to the darkest days of the Occupation.

In recounting the moment when one history began and another ended, *The Travels of Daniel Ascher* explores the true nature of fiction: is it a refuge, a lie, or a stand-in for mourning?

PRAISE FOR *THE TRAVELS OF DANIEL ASCHER*:

"The Travels of Daniel Ascher is about the power of stories, particularly the ones we tell about ourselves. Within its svelte form, the novel packs in a love story (several actually), a family story, a war story, a mystery, a travelogue, and even a convincingly imagined children's adventure series. All these strands weave together beautifully in this deftly plotted and deeply moving novel."

— GABRIELLE ZEVIN
author of *The Storied Life of A. J. Fikry*

"A startling, beautifully written novel that starts as a stroll in the Luxembourg Gardens and ends in a plunge into the dark, mysterious world of wartime Paris. A real thriller."

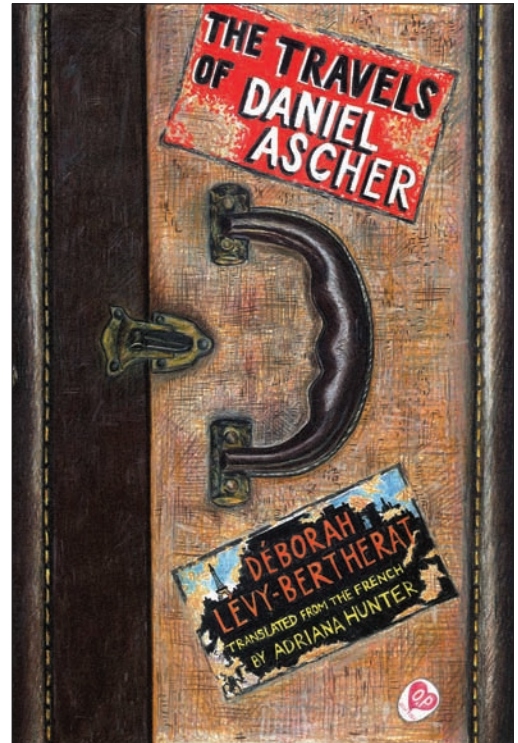
— ANKA MUHLSTEIN
author of *Monsieur Proust's Library*

"A bewitching story, full of charm, that takes us from Odessa to Montparnasse, with a little detour through New York."

— ELLE (FRANCE)

"In this engaging novel, time seems suspended as in the photos that Hélène scrutinizes as she looks for clues."

— LE FIGARO LITTÉRAIRE



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- Social media giveaways and promotions



Charles Kaiser is a former reporter for the *New York Times* and *Wall Street Journal* and a former press critic for *Newsweek*. He is the author of *1968 in America* (Grove/Atlantic), one of the most admired popular histories of the music, politics, and culture of the 1960s, now used as a textbook in colleges across the United States, and *The Gay Metropolis* (Houghton Mifflin and Grove), the landmark history of gay life in America, which was a *New York Times* Notable Book of the Year and a Lambda Literary Award winner. His articles and reviews have also appeared in the *Washington Post*, *Los Angeles Times*, *Rolling Stone*, *New York*, *Vogue*, *Vanity Fair*, *The Guardian* (UK), and *New Republic*, among many other publications.

FROM *THE COST OF COURAGE*

André is a handsome twenty-eight-year-old with brown hair and thick eyebrows that hover over a permanent glint in his eye. Nearly six feet tall, he walks with a tempered, youthful swagger. Before the war, friends considered him something of a dandy.

André has been ordered back to occupied France by Charles de Gaulle, to be the general's personal military delegate in Paris. Pseudonym: Armand; code name: Hypotenuse. André's charge from the renegade general is to bring some order to the burgeoning resistance movements now operating in eleven different departments in northern France...Like everyone in the Resistance arriving from England, he also carries a cyanide pill in his pants pocket. It will stay there, always—unless he is arrested. When he touches it with his index finger, it feels like insurance against torture. Or, perhaps, like his destiny. Either way, he knows he will swallow it if he is captured by the Germans.

A certain fatalism fuels his fearlessness. But there is one irony that probably escapes him: the only thing that might muffle his heroism could be his own survival.

Charles Kaiser

THE COST OF COURAGE

This heroic true story of the three youngest children of a bourgeois Catholic family who worked together in the French Resistance is told by an American writer who has known and admired the family for five decades

In the autumn of 1943, André Boulloche became de Gaulle's military delegate in Paris, coordinating all the Resistance movements in the nine northern regions of France only to be betrayed by one of his associates, arrested, wounded by the Gestapo, and taken prisoner. His sisters carried on the fight without him until the end of the war. André survived three concentration camps and later became a prominent French politician who devoted the rest of his life to the reconciliation of France and Germany. His parents and oldest brother were arrested and shipped off on the last train from Paris to Germany before the liberation, and died in the camps. Since then, silence has been the Boulloches's answer to dealing with the unbearable. This is the first time the family has cooperated with an author to recount their extraordinary ordeal.

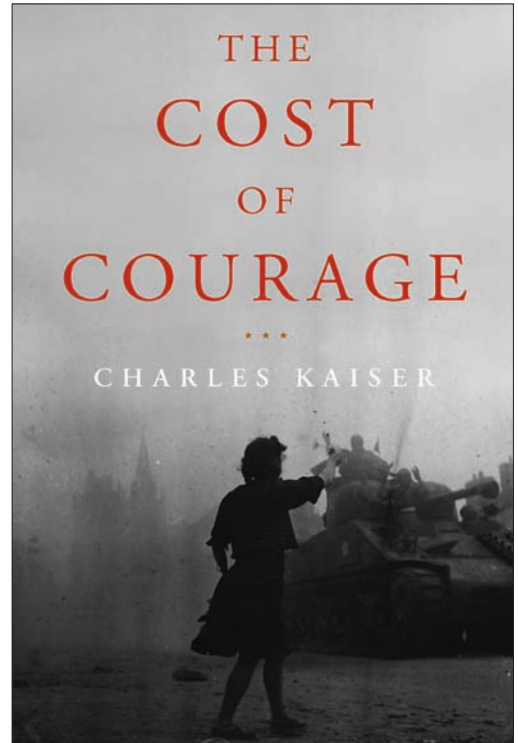
PRAISE FOR *THE GAY METROPOLIS*:

"A dramatic, often affecting account of the emergence of gay people from fear and self-hatred into uncloseted, self-confident participation in society."

— WASHINGTON POST

"Truly sensational... This book should be read by thousands of young men and women who think they are alone. Charles Kaiser's sensational book will give them heart and pride."

— ED KOCH



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© Christian Oth

Deborah Solomon is a nationally acclaimed art critic, journalist, and biographer. She writes primarily for the *New York Times*, and her weekly column, “Questions For,” ran in the *New York Times Magazine* from 2003 to 2011. Her art reviews appear regularly on WNYC Radio. Solomon was educated at Cornell University and received a master’s degree from the Columbia University School of Journalism. She lives in New York City with her family.

On a typical afternoon, Joseph Cornell might stop in at his local Bickford’s restaurant for a cup of tea and a slice of cherry pie. One can see him now, a thin, wraithlike man at his own table, bent over a book while enjoying his snack. He reads intently, absorbed in a biography of Chopin or Goethe or some other formidable figure, pausing only to scribble a note on his paper napkin or to gaze with birdlike keenness at a waitress. Cornell was a great reader of biographies; his library included dozens of books on poets, musicians, and scientists, among others, and they attest at least partly to the difficulty he had in sustaining friendships. He fared better with the deceased. He loved to immerse himself in the lives of the illustrious dead, with whom his identification was intense, and who became his most valued coffee-shop companions as they sprang to life inside his bony box of a head.

One suspects it never occurred to Cornell that one day he himself would become the subject of a biography and that someone, somewhere, would perhaps sit down at a table in a coffee shop and open a book about him. The idea would have struck him as ludicrous, for his life was less a story than a strange situation. For most of his years, he resided with his mother and disabled brother in their small frame house on Utopia Parkway in Queens. Cornell was no bohemian, just a gaunt man in drab clothes whose days were spent mainly in his basement workshop, where he arranged marbles, metal rings, and other frugally poetic objects in small shadow boxes—and transported five-and-dime reality into his own brand of unreality, which to him was as real as the objects in his boxes.

UTOPIA PARKWAY

Deborah Solomon's definitive biography of Joseph Cornell, one of America's most moving and unusual twentieth-century artists, now reissued ten years later

Few artists ever led a stranger life than Joseph Cornell, the self-taught American genius prized for his enigmatic shadow boxes, who stands at the intersection of Surrealism, Abstract Expressionism, and Pop Art. Legends about Cornell abound—the shy hermit, the devoted family caretaker, the artistic innocent—but never before has he been presented for what he was: a brilliant, relentlessly serious artist whose stature has now reached monumental proportions.

PRAISE FOR *UTOPIA PARKWAY*:

"Deborah Solomon's clear-eyed and sympathetic narrative does for [Cornell's] life what he, as an artist, did for his penny world... It is a book about Cornell I would not dare to have hoped for in our mean and deconstructionist age."

— ARTHUR C. DANTO, *THE NATION*

"A principal virtue of this biography...is that it challenges in a very authoritative way the received idea of Cornell as merely the timorous recluse, the marginal artist of Utopia Parkway."

— JAMES R. MELLOW, *NEW YORK TIMES BOOK REVIEW*

"Fascinating reading...Skillfully weaving together fact, anecdote, and conjecture, Solomon brings Cornell's place in the art world and his legacy to artists of the younger generation into sharp focus."

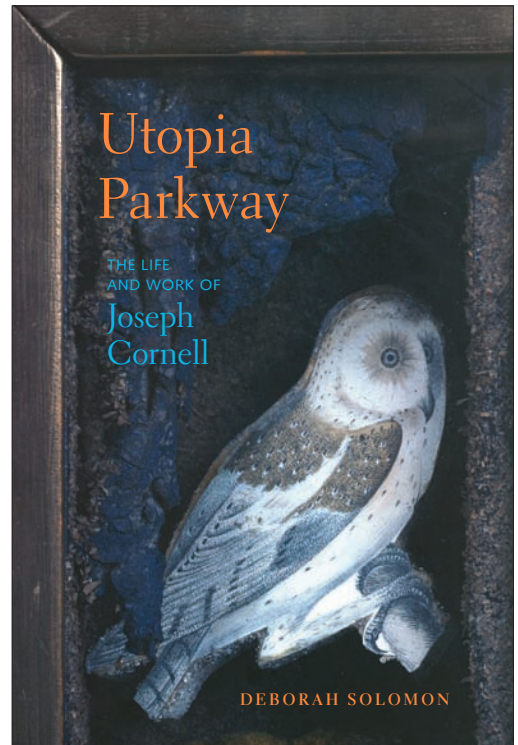
— ALLISON KEMMERER, *BOSTON BOOK REVIEW*

"As perfectly composed, richly nuanced, and quietly surprising as one of Cornell's boxes."

— DONNA SEAMAN, *CHICAGO TRIBUNE*

"Deborah Solomon's admirable biography illuminates the life of the man without diminishing the mystery of his art."

— *NEW YORK MAGAZINE*



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Chantal Thomas is a noted philosopher and writer. She has taught at a number of American universities and is the author of twenty-five works, including novels, histories, short stories, plays, and essays of figures such as the Marquis de Sade and Casanova. Her novel *Farewell, My Queen*, a fictional account of Marie Antoinette's final days in Versailles, won the Prix Femina in 2002 and has been published in fourteen countries. Its film adaptation, by Benoît Jacquot, received the 2012 Louis Delluc Prize and starred Diane Kruger. Thomas is currently working on the screenplay for *The Exchange of Princesses*, to be directed by Marc Dugain. The movie will start shooting in Spring 2015.

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*), Antonio Skármeta's *A Distant Father*, Eduardo Sacheri's *The Secret in Their Eyes*, and Rithy Panh's *The Elimination*. He lives in upstate New York.

FROM **THE EXCHANGE OF PRINCESSES**

On the other hand, there is one person whose opinion is indispensable: Louis XV. The fact that he's only eleven in no way authorizes his subjects to disregard his views. It should be an easy matter to coerce acquiescence from a boy of his age, but the regent's not certain of success. And without Louis XV's consent, the entire scheme will collapse. Broaching the subject of marriage to the young king, a nervous, melancholic, suspicious child, is not a prospect the regent relishes. The king dreads surprises, from which he expects only catastrophes. When he was still very little, he fell ill and cried out to his Maman Ventadour, "I'm dead"; later, having experienced his first ejaculation, he will be convinced he's unwell and consult his valet de chambre. Since he has spent by far the greater part of his young life in an orphan's solitude, his early childhood darkened by the succession of deaths in his family and by the malevolent rumors they nourished, his first reaction is mistrust. This tendency is only enhanced by the fear he constantly reads in the eyes of his entourage, prominent among them his elderly tutor, Marshal de Villeroy: the fear that he too, the Boy-King, will perish. Marshal de Villeroy never leaves his side, day or night. He sleeps beside his bed and permits nobody but himself to offer him a handkerchief. He monitors the slightest gesture made by the king or to the king at table, carries the key to the butter dish destined for the king's use, and would in no circumstances, not even under torture, agree to resign his post. As a child of five, Louis XV was brought to his great-grandfather Louis XIV's deathbed, kissed his august ancestor, and heard him predict, "Little one, you are going to be a great king"; now the boy uses that memory as a charm capable of making the Grim Reaper delay his scything.

Chantal Thomas

THE EXCHANGE OF PRINCESSES

Set in the French and Spanish courts of the eighteenth century, this novel is based on a true story about the fate of two young princesses caught in the intrigues and secrets of the moment

Philippe d'Orléans, the regent of France, has a gangrenous heart—the result of a life of debauchery, alcohol, power, and flattery. One morning in 1721, he decides to marry eleven-year-old Louis XV to the daughter of Philip V of Spain, who is only four. Orléans hopes this will tie his kingdom to Spain. But were Louis to die without begetting an heir—the likeliness of which is greatly increased by having a child bride—Orléans himself would finally be king. Orléans tosses his own daughter into the bargain, the twelve-year-old Mlle de Montpensier, who will marry the Prince of Asturias, the heir to the Spanish throne.

The Spanish court enthusiastically agrees and arrangements are made. The two nations trade their princesses in a grand ceremony in 1722, making bonds that should end the historical conflict. Nothing turns out as expected.

PRAISE FOR *THE EXCHANGE OF PRINCESSES*:

"Chantal Thomas excels at humanizing history and exposing what is at stake...How do these children, sold in such a way by their parents, feel? Will they love or hate each other? These are the universal, timeless questions that this 'historical' novel plays with, and which render it strikingly contemporary."

— *VOGUE* (FRANCE)

"A pungent, political, and intimate epic, told by a narrator whose empathy does not detract from the satirical irony."

— *LE MAGAZINE LITTÉRAIRE*

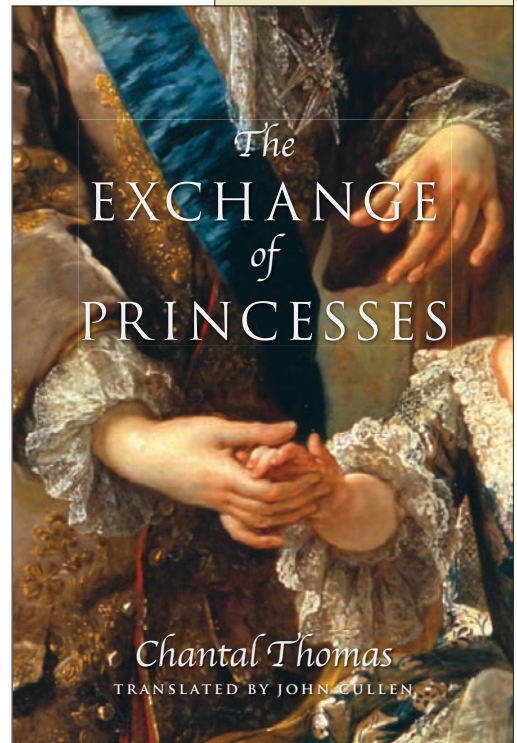
"[With this] little-known episode in history, Chantal Thomas writes a superb novel about violence against women and children, [showcasing] marriages as absurd as they are forced."

— *PHOSPHORE*

"Delicious like childhood and cruel like life."

— *TÉLÉRAMA*

PAPERBACK ORIGINAL



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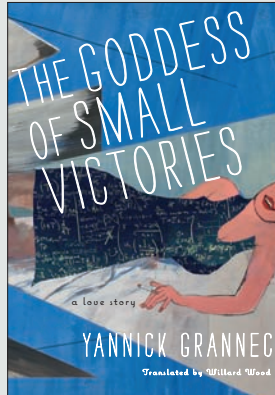
Jennie Dorny (jenniedorny@seuil.com)

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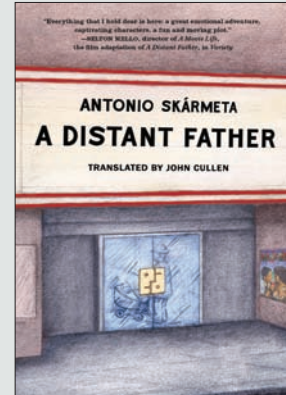
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LAUB, MICHEL
Diary of the Fall
978-1-59051-651-5 HC \$20.00/NCR



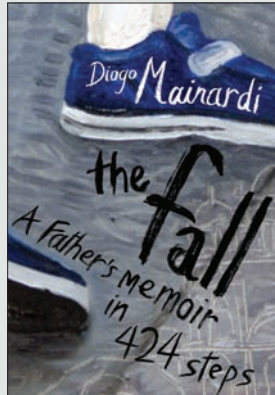
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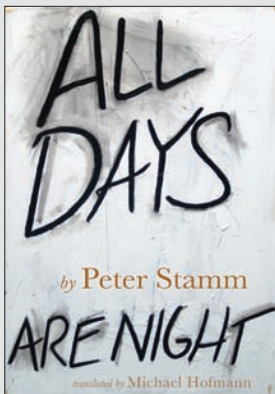
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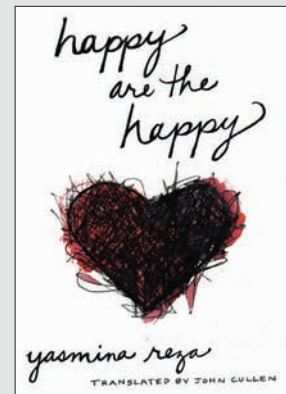
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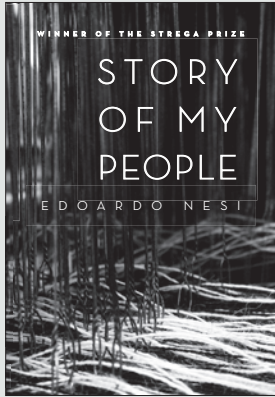


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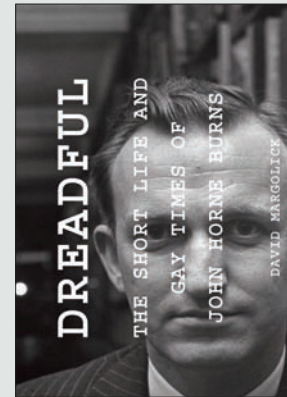
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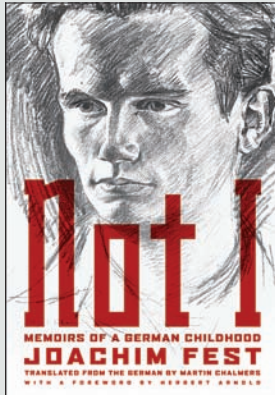
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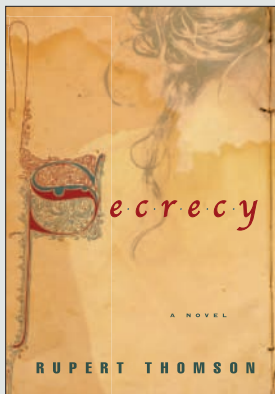
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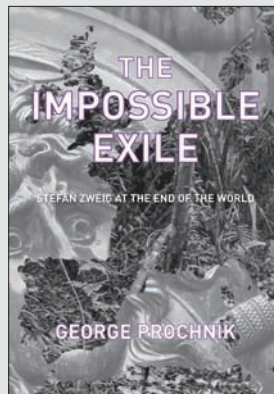
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