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Judith Gurewich
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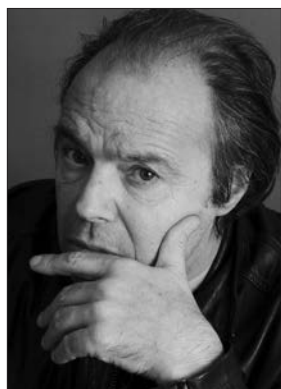
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Carherine Hédie © Éditions Gallimard

Philippe Djian is the award-winning author of more than twenty novels, including the bestseller *37°2 le matin*, published in the United States as *Betty Blue*. His novel *Elle* (Other Press, 2017) was a bestseller in France, where it received the 2012 Prix Interallié, and was adapted into a film directed by Paul Verhoeven and starring Isabelle Huppert.

Mark Polizzotti has translated more than fifty books from the French, including works by Gustave Flaubert, Patrick Modiano, Marguerite Duras, André Breton, and Raymond Roussel. A Chevalier of the Ordre des Arts et des Lettres and the recipient of a 2016 American Academy of Arts & Letters Award for Literature, he is the author of eleven books. He directs the publications program at the Metropolitan Museum of Art in New York.

FROM **MARLENE**

Richard loathed discipline. Especially when it involved an alarm clock. He even hated the colors of daybreak, its insipid hues, its second-rate silence, and all the pathetic poetizing it inspired; while dusk, the reddish glow of sunset, the day's surrender, had a whole other aspect. Slipping into the night while your brain emptied itself with no intention of reviving, that took guts, he mused while drinking his coffee. The house was quiet, the women asleep. Especially Nath, who had given her all until two in the morning, with the devil's own desire, a resolution that surprised him, that had taken him back years, to when their bouts were truly epic. She had rolled onto her side with a groan, saying she was dead in a barely audible voice.

Watching the dew that formed an aureole at the bottom of the window panes and trembled in the dawn light filtering through the leaves of a flowering camellia, he thought about Marlene, that strange creature who had stood before him, who had finally taken off her glasses and thrown her arms around his neck in accordance with the laws governing relations between brother-in-law and sister-in-law, and who had seemed even spacier to him than at their last, long-ago meeting, in another city, at another time—or anyway, no better.

In this house, he was the last to bed and the last one up, and things were not about to change. He didn't like feeling alone, the silence hurt his ears and if it lasted too long, he had to stop himself from screaming.



Elle
PB | \$15.95/\$20.95C
978-1-59051-915-8

Philippe Djian

MARLENE

A NOVEL

In this electrifying psychological drama, two veterans readjusting to civilian life find their friendship tested when ugly truths come to light.

Yemen. Iraq. Afghanistan. After returning from combat to a quiet garrison town, Dan and Richard struggle in their different ways to regain a sense of normality. Dan, desperate to prove to his bourgeois neighbors that he isn't the violent, unstable veteran they'd expect, sticks to a rigorous routine and keeps his head down. Richard, on the other hand, doesn't resist his impulses, repeatedly flouting the law and spending money he doesn't have. All the while, his home life is gradually falling apart—unbeknownst to him, his wife has been having an affair, and his teenaged daughter is becoming increasingly distant and even hostile.

The arrival of Richard's sister-in-law, Marlene—a woman with a reputation for sleeping around and bringing bad luck wherever she goes—threatens to destroy what little peace the two men have, calling into question their seemingly unbreakable bond.

PRAISE FOR *ELLE*:

"Djian's slim, disturbing novel, already a controversial bestseller in France, is unsparing and fiercely intelligent...[Elle] is slight but packs a powerful punch."

— *PUBLISHERS WEEKLY* (starred review)

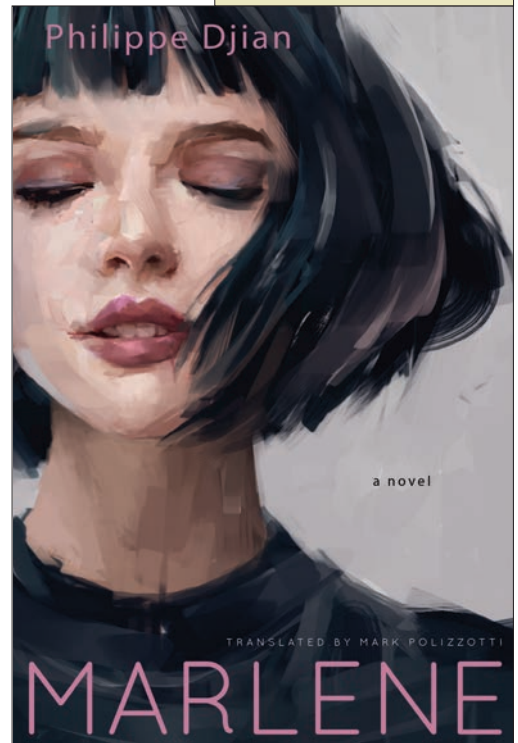
"[Djian] lets an unpredictable woman tell her side of the story... events and moods flow into each other without warning or apology."

— *BOOKFORUM*

"Incisive, corrosive, sexy, as sad as it is funny, and incontestably exhilarating."

— *VOGUE* (France)

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- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to domestic fiction, veteran/military, psychological, and political interest media
- Author appearances by request



Francesca Manovani © Éditions Gallimard

Meryem Alaoui was born and raised in Morocco, where she managed an independent media group that combined publications in French (*Tel Quel*) and Arabic (*Nichane*). *Straight from the Horse's Mouth*, her debut novel, was first published in France, where it has achieved great critical acclaim. After several years in New York, Alaoui now lives in Morocco.

Emma Ramadan is a literary translator based in Providence, Rhode Island, where she co-owns Riffraff bookstore and bar. She is the recipient of an NEA Translation Fellowship, a PEN/Heim Translation Fund grant, a Fulbright, and the 2018 Albertine Prize. Her translations include *Sphinx* and *Not One Day* by Anne Garréta, *Pretty Things* by Virginie Despentes, *The Shutters* by Ahmed Marguerite Duras.

FROM ***STRAIGHT FROM THE HORSE'S MOUTH***

We continued up the stairs, banging against the walls to the right and the left, partly because we were drunk and partly because we weren't looking in front of us, too busy sliding our hands under each other's clothes. Once we were in my room, we didn't even make it to the mattress. I'll admit that I was really turned on, too. He grabbed me when the door had barely closed, we melded together like dough and threw ourselves onto the floor, rolling around, like how it used to be with my husband when we were young.

When we finished, we sat on the rug with our clothes and our hair disheveled, smoking a cigarette. And then we were hungry. Ravenously hungry. I made eggs with olive oil which we gorged on with cold bread. The eggs gave him the strength to get up, haphazardly. He tucked most of his shirt into his pants, stood, and took off stumbling.

He came back five minutes later. I don't think he'd reached the bottom of the stairs before he'd decided to come back.

When he knocked, I was already beached on my mattress, in a djellaba because I hadn't managed to put on my nightshirt. I stood up, running my hands over my hair to smooth it before opening the door. I found him leaning against the wooden frame, hunched slightly forward. He was having trouble standing up straight. Some of his shirt had come out of his pants. His enormous lips were hanging open, and I found him utterly ordinary. I couldn't stand him.

"What did you forget?" I asked, turning back toward the room to see if I could find anything.

"I forgot the most important thing."

He made a half attempt at a smile, put his hand in his right-pant pocket, and handed me some crumpled bills. I couldn't stand it.

Meryem Alaoui

STRAIGHT FROM THE HORSE'S MOUTH

A NOVEL

This hilarious, colorful portrait of a prostitute navigating life in modern Morocco introduces a promising new literary voice.

Thirty-four-year-old prostitute Jmiaa reflects on the bustling world around her with a brutal honesty, but also a quick wit that cuts through the drudgery. Like many of the women in her working-class Casablanca neighborhood, Jmiaa struggles to earn enough money to support herself and her family—often including the deadbeat husband who walked out on her and their young daughter. While she doesn't despair about her profession like her roommate, Halima, who reads the Quran between clients, she still has to maintain a delicate balance between her reality and the "respectable" one she paints for her own more conservative mother.

This daily grind is interrupted by the arrival of an aspiring young director, Chadlia, whom Jmiaa takes to calling "Horse Mouth." Chadlia enlists Jmiaa's help on a film project, initially just to make sure the plot and dialogue are authentic. But when she's unable to find an actress who's right for the starring role, she turns again to Jmiaa, giving the latter an incredible opportunity for a better life.

In this breakout debut novel, Meryem Alaoui creates a vibrant picture of the day-to-day challenges faced by working people in Casablanca, which they meet head-on with resourcefulness and resilience.

PRAISE FOR *STRAIGHT FROM THE HORSE'S MOUTH*:

"A powerful, original novel...one of the best I've read recently and one that will get people talking."

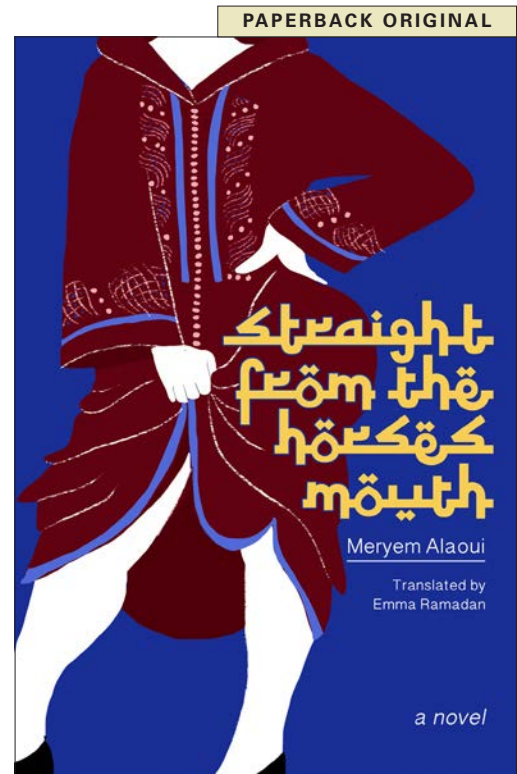
—BEN JELLOUN, author of *This Blinding Absence of Light*

"The story of a lively young woman, who is funny and courageous, at the heart of a world we don't often see explored in literature, where Meryem Alaoui deftly leads us."

—LE POINT

"Following Leïla Slimani's Paroles d'honneur, another young Moroccan woman, Meryem Alaoui, looks at a rarely seen side of the society that oppresses women in Morocco."

—LIRE



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- Targeted outreach to feminist, women's, translation, literary, French, and Moroccan interest media
- Author appearances by request
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- Bookstore promotions
- Print and digital advertising

FROM **THE TURNCOAT**



© Siegfried Lenz Stiftung

Siegfried Lenz, born in Lyck in East Prussia in 1926, is one of the most important and widely read writers in postwar and present-day European literature. During World War II he deserted the German army and was briefly held as a prisoner of war. He published twelve novels, including *The German Lesson*, and produced several collections of short stories, essays, and plays. His works have won numerous prizes, including the Goethe Prize and the German Booksellers' Peace Prize.

John Cullen is the translator of many books from Spanish, French, German, and Italian, including Susanna Tamaro's *Follow Your Heart*, Philippe Claudel's *Brodeck*, Carla Guelfenbein's *In the Distance with You*, Juli Zeh's *Empty Hearts*, Patrick Modiano's *Villa Triste*, and Kamel Daoud's *The Meursault Investigation*. He lives on the Shoreline in southern Connecticut.

The assault rifle, its safety catch off, was leaning in a corner. In the compartment's luggage rack, right above the sleeper's head, lay the package with the earmuffs and wrist warmers for Captain Kilian. A falling star streaked across the sky. God's missile. He let it go from His hand as a mysterious sign to the few who looked heavenward, searching for Him, that they might persevere in their search with attentive patience, a sign that He was indeed there and thoroughly understood their yearning toward Him but could not present Himself to their sight. However, by way of soothing and cooling the fervid pain their searching caused them, He gathered the strength of His hand, lobbed His missile, and let them go on hoping.

Shortly after midnight, the train ran over a mine. The little locomotive was blown frighteningly high in the air, its hot steel body blasted open. The imprisoned steam hissed out into freedom. Four civilians, who by chance happened to be carrying submachine guns, and who by chance happened to be sitting in a tree that overlooked the curve where the misfortune occurred, actually thought at first that the engine would only make a giant leap over the bent, twisted, and burst tracks, land on the sound tracks as though nothing had happened, and travel on. But the four men then had to admit that they'd given the diminutive locomotive too much credit. A jet of fire shot out of its forehead, and then it did a somersault, crashed down onto the edge of the embankment, could hold itself upright no longer, and rolled—like a heavy, mortally wounded animal—down the slope. Into the ditch with it, the engine dragged the two cars it had been assigned to pull. When engine and cars came to rest, two rear wheels kept spinning helplessly, like the movements of a turtle thrown onto its back. The rest of the water the locomotive had taken on in Prowursk flowed out of a burst pipe and seeped into the earth.

Medical corpsmen often came upon fresh corpses with wet pants.

Siegfried Lenz

THE TURNCOAT

A NOVEL

Previously unpublished, this recently discovered novel is one of the best books of this major writer, who died in 2014.

The summer before the end of World War II, Walter Proska is posted to a small unit tasked with ensuring the safety of a railway line deep in the forest on the border with Ukraine and Byelorussia. In this swampy region, a handful of men—stunned by the heat, attacked by mosquitoes, and abandoned by their own troops in the face of the resistance—must also submit to the increasingly absurd and inhuman orders of their superior. Time passes, and the soldiers isolate themselves, haunted by madness and the desire for death. An encounter with a young Polish partisan, Wanda, makes Proska further doubt the validity of his oath of allegiance, and he seeks to answer the questions that obsess him: When conscience and duty clash, which is more important? Is it possible to take any action without becoming guilty in some way? And where is Wanda, this woman from the resistance he can't forget?

Written in 1951, *The Turncoat* is Siegfried Lenz's second novel. Rejected by his publisher, who thought that the story of a German soldier defecting to the Soviet side would be unwelcome in the context of the Cold War, the manuscript was forgotten for nearly seventy years before being rediscovered after the author's death. A posthumous triumph.

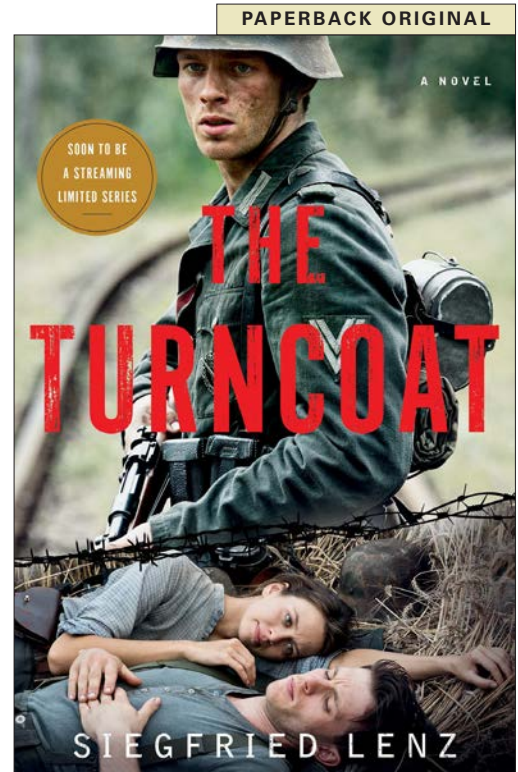
PRAISE FOR *THE TURNCOAT*:

"While the novel was way ahead of the curve in 1951, today it is immensely relevant. Nationalist tendencies are on the rise all over the globe, the desire for strong leaders and simple answers to complex questions is more and more prevalent...Lenz has succeeded in facing these complex questions of guilt and responsibility on a deeply human level."

— FLORIAN GALLENBERGER, Academy Award-winning director

"First, this is quite a surprise, and second, after reading the book, a sensation. The Turncoat is a brilliant novel, adding an impressive work to Lenz's output, and thus to German postwar literature."

— DER SPIEGEL



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- Targeted outreach to historical fiction, German/WWII history, military, and translation interest media



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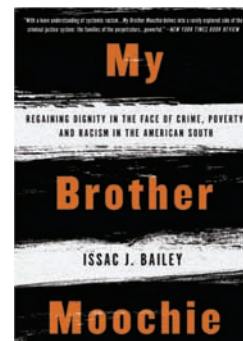
Issac J. Bailey is an award-winning journalist and the James K. Batten Professor of Communication Studies at Davidson College. He has been published in the *Washington Post*, *Charlotte Observer*, *Politico Magazine*, *TIME*, *The Guardian*, and many more, and has appeared on NPR, CNN, and MSNBC. Bailey was a Nieman Fellow at Harvard University and has taught journalism and applied ethics at Coastal Carolina University. He currently lives in Myrtle Beach with his wife and two children.

FROM **WHY DIDN'T WE RIOT?**

Every time I think of Brett Kavanaugh, I will think of Jamar Huggins.

Kavanaugh made it through one of the most contentious Senate confirmation hearings in recent memory to take a seat on the nation's highest court. Christine Blasey Ford alleged that Kavanaugh had sexually assaulted her when they were high school students. She couldn't pinpoint the house or the exact time or date—the alleged incident, after all, had occurred decades earlier—but she expressed no doubt it happened, and that it involved Kavanaugh and a friend at a party. She hadn't spoken about it publicly though had told a therapist and a few confidantes. She didn't want to but said she felt compelled to come forward when Kavanaugh was nominated for the Supreme Court.

During the Senate hearing, she was calm and collected. Kavanaugh fans said they were impressed. Then he took the stand. He let his teeth show and his anger flow. His red-faced, spittle-flying, out-of-control rage that included repeating political conspiracy theories on live TV did not sink his chances; it was likely the reason he was confirmed. That and the anger displayed by my home state senator, Lindsey Graham. Each man was cheered by conservatives for using anger as a weapon. I don't know if that amounts to white privilege. I know it's not a privilege I have. It's why I spent many years avoiding writing the way I am in this book, afraid of white people's reaction to my black anger.



My Brother Moochie
PB | \$16.99/\$22.99
978-1-63542-003-6

Issac J. Bailey

WHY DIDN'T WE RIOT?

A BLACK MAN IN TRUMPLAND

An award-winning journalist deals forthrightly with what it means to be black in Trump Country.

In *Why Didn't We Riot?*, South Carolina-based journalist Issac J. Bailey reflects on a wide range of topics that have been increasingly dividing Americans, from police brutality and Confederate symbols to poverty and respectability politics. Bailey has been honing his views on these issues for the past quarter of a century in his professional and private life, which included an eighteen-year stint as a member of a mostly white Evangelical Christian church.

This book speaks to and for the millions of black and brown people throughout the United States who were effectively pushed back to the back of the bus in the Trump era by a media that prioritized the concerns and feelings of the white working class and an administration that made white supremacists giddy, and explains why the country's fate in 2020 and beyond is largely in their hands. It will be an invaluable resource for the everyday reader, as well as political analysts, college professors and students, and political consultants and political campaigns vying for high office.

PRAISE FOR *MY BROTHER MOOCHIE*:

"With a keen understanding of systemic racism...My Brother Moochie delves into a rarely explored side of the criminal justice system: the families of the perpetrators...powerful."

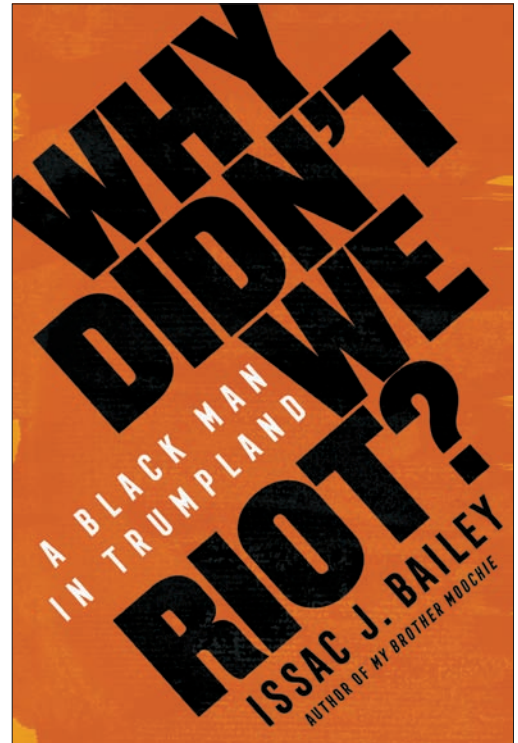
— **NEW YORK TIMES BOOK REVIEW**

"Bailey's memoir is a triumph, a painful indictment of American inhumanity woven with threads of grace and love...an extraordinary book about crime, punishment, redemption, and the empowerment that can spring from adversity...nuanced, original, and remarkably clear-sighted."

— **THE GUARDIAN**

"An elegant memoir that speaks to the inequities of the criminal justice system and the damage done to family and community when loved ones are locked away...Bailey tells his story with a raw honesty [and] boldly examines the fault lines etched so sharply in our current cultural landscape."

— **USA TODAY**



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- Targeted outreach to political, race, and criminal justice interest media
- Author appearances by request



© Mori Kikayon

Eshkol Nevo, born in Jerusalem in 1971, is one of Israel's most successful living writers. His novels have all been bestsellers in Israel and published widely in translation. His novel *Homesick* was long-listed for the 2009 Independent Foreign Fiction Prize; *World Cup Wishes* was a finalist for the 2011 Kritikerpreis der Jury der Jungen Kritiker (Austria); *Neuland* was included in the *Independent's* 2014 Books of the Year in Translation; and *Three Floors Up* (Other Press, 2017) will be adapted for film by the acclaimed Italian director Nanni Moretti in 2020. Nevo owns and co-manages the largest private creative writing school in Israel and is a mentor to many up-and-coming young Israeli writers.

Sondra Silverston has translated the work of Israeli fiction writers such as Etgar Keret, Ayelet Gundar-Goshen, Zeruya Shalev, and Savyon Liebrecht. Her translation of Amos Oz's *Between Friends* won the National Jewish Book Award for fiction in 2013. Born in the United States, she has lived in Israel since 1970.

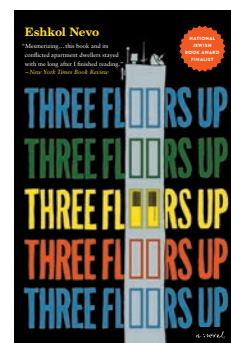
FROM **THE LAST INTERVIEW**

How do you deal with criticism?

My parents are very critical people. Not to your face, of course. But they're both academics, which means that they painstakingly examine everything taking place in their immediate radius in an effort to prove it fundamentally erroneous. For example, for years they've been coming to our place every Monday to babysit their grandchildren. Many things have changed during those years: every time they arrive, they're a bit more stooped. And they tend to get emotional much more. My father has developed a chronic cough, and my mother doesn't hear very well anymore. Shira, the apple of their eye, has gone off to boarding school. And still, after every visit, they give us feedback. My father in a long text that includes clauses and subclauses; my mother in a phone conversation that begins in an empathetic tone and continues with a detailed description of all the mistakes we're making as parents.

Take a look at yourself, I want to say. But don't. Because I don't want to be disrespectful. Because of the effort they make to come here every Monday.

In any case, when you grow up in that kind of environment, the need to criticize seeps into you, becomes part of you. It flows in your blood like another sort of cell: white blood cells, red blood cells, critical blood cells.



Three Floors Up
PB | \$18.95/\$24.95C
978-1-59051-878-6

Eshkol Nevo

THE LAST INTERVIEW

A NOVEL

From the internationally best-selling author of *Three Floors Up*, a literary page-turner that delves into the deepening cracks in a carefully constructed public persona.

A writer tries to answer a set of interview questions sent to him by a website editor. At first, they stick to the standard fare: Did you always know you would be a writer? How autobiographical are your books? Have you written any stories you would never publish? Usually his answers in these situations are measured, calculated, cautious. But this time, when his heart is about to break and his life is about to crumble, he finds he cannot tell anything but the truth. The naked, funny, sad, scandalous, politically incorrect truth.

Every question the writer tackles opens a door to a hidden room of his life. And each of his answers reveals that at the heart of every truth, there is a lie—and vice versa. Surprising, bold, intimate, and utterly engrossing, *The Last Interview* shows just how tenuous the lines are between work and life, love and hate, fact and fiction. And in exploring the many, often contradictory facets of an Israeli author's identity, Eshkol Nevo also gives us a nuanced, thought-provoking portrait of a country at odds with itself.

PRAISE FOR ESHKOL NEVO:

"Eshkol Nevo writes beautifully, funnily, and wisely about men and women...Friendship, envy, love, misery, endurance—he captures the lot."

—RODDY DOYLE, author of *Paddy Clarke Ha Ha Ha*

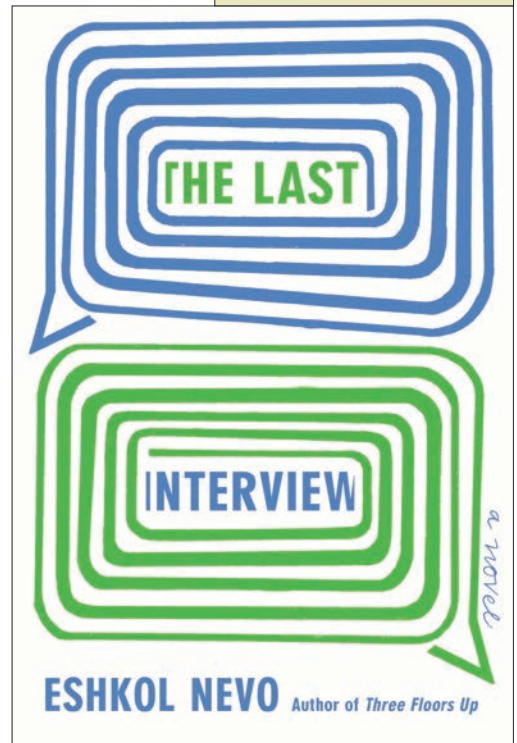
"Eshkol Nevo is a fascinating storyteller who gives the reader a broad and diverse picture of Israeli society."

—AMOS OZ, author of *Judas*

"Eshkol Nevo is a brilliant literary chemist who succeeds in extracting from daily life's most mundane events the deepest crystallized essence of the contemporary Israeli psyche."

—ETGAR KERET, author of *The Seven Good Years*

PAPERBACK ORIGINAL



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- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to Jewish, Israeli, translation, and literary interest media
- Author appearances by request
- Backlist promotions



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Éric Vuillard is an award-winning author and filmmaker who has written ten books, including *Conquistadors* (winner of the 2010 Prix Ignatius J. Reilly), and *La bataille d'Occident* and *Congo* (both of which received the 2012 Prix Franz-Hessel and the 2013 Prix Valéry-Larbaud). He won the 2017 Prix Goncourt, France's most prestigious literary prize, for *The Order of the Day* (Other Press, 2018). Born in Lyon in 1968, he now lives in Rennes, France.

Mark Polizzotti has translated more than fifty books from the French, including works by Gustave Flaubert, Patrick Modiano, Marguerite Duras, André Breton, and Raymond Roussel. A Chevalier of the Ordre des Arts et des Lettres and the recipient of a 2016 American Academy of Arts & Letters Award for Literature, he is the author of eleven books. He directs the publications program at the Metropolitan Museum of Art in New York.

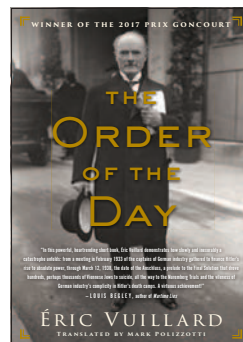
FROM *THE WAR OF THE POOR*

Fifty years earlier, a molten substance had flowed, flowed from Mainz over the rest of Europe, flowed between the hills of every town, between the letters of every name, in the gutters, amid every flight of fancy; and every letter, every fragment of an idea, every punctuation sign had found itself cast in a bit of metal. They had arranged them in wooden trays. Hands had plucked out one, then another, and composed words, lines, pages. They had moistened them with ink and a great force had slowly pressed the letters onto paper. They had repeated this procedure dozens and dozens of times before folding the sheets in four, or eight, or sixteen. They had sequenced them one after the other, glued them together, sewn them, enveloped them in leather. They had made a book. The Bible.

And so, in the space of three years, they had made one hundred eight copies, whereas a single monk would have made only one. And books had multiplied like maggots in a corpse.

Now, young Thomas Müntzer read the Bible, grew up with Ezekiel, Hosea, Daniel; but they were Gutenberg's Ezekiel, Gutenberg's Hosea, Gutenberg's Daniel. And after passing through the rotten, yawning gate that scraped the ground, he spent long hours downstairs in the old kitchen, rubbing his eyes. He didn't know what he was seeing or what he was supposed to see. He was solitary like a thief, and innocent.

Time passed. Beneath the oaks, the pines, on the poor soil of the Harz Mountains, as he chased after pigs with the other children, he must suddenly have stopped short, alone, feeling foolish, and wept.



The Order of the Day
(See page 34.)

THE WAR OF THE POOR

From the award-winning author of *The Order of the Day*, a powerful account of the German Peasants' War (1524–25) that shows striking parallels to class conflicts of our time.

In the sixteenth century, the Protestant Reformation launched an attack on privilege and the Catholic Church, but it rapidly became an established, bourgeois authority itself. Rural laborers and the urban poor, who were still being promised equality in heaven, began to question why they shouldn't have equality here and now on earth.

There ensued a furious struggle between the powerful—the comfortable Protestants—and the others, the wretched. They were led by a number of theologians, one of whom has left his mark on history through his determination and sheer energy. His name was Thomas Müntzer, and he set Germany on fire. *The War of the Poor* recounts his story—that of an insurrection through the Word.

In his characteristically bold, cinematic style, Éric Vuillard draws insights from this revolt from nearly five hundred years ago, which remains shockingly relevant to the dire inequalities we face today.

PRaise for *THE ORDER OF THE DAY*:

"Vuillard's writing is spare, angry, and powerful...a chilling, brilliant look at the rise of fascism in the 1930s that also works as a warning for today."

— **NPR**, Best Books of the Year

"Extraordinary, disturbingly resonant."

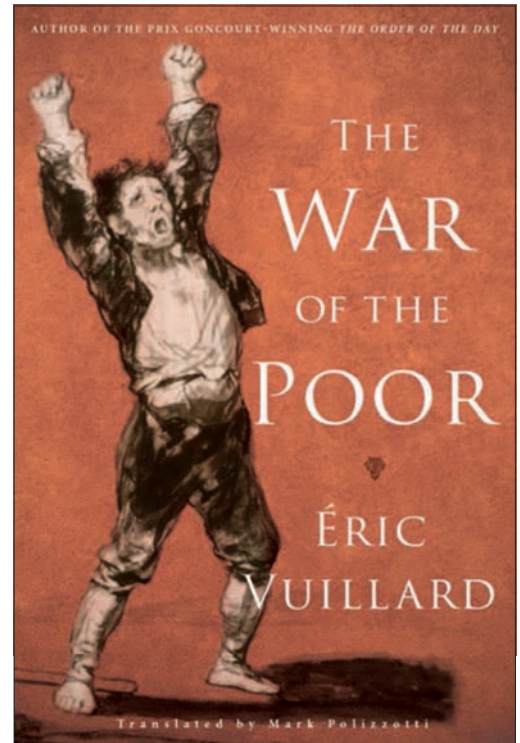
— **BBC**

"Vuillard's prose—muscular, concrete, richly inventive, ironic, sardonic, opinionated—is no doubt the feature of The Order of the Day that most appealed to the Goncourt jury. Vuillard is expert at black humor."

— **NEW YORK REVIEW OF BOOKS**

"[The Order of the Day] scripts the awful behind-the-scenes march, with all its corporate and foreign complicity, from 1933 to Hitler's rise to power in ways so closely observed it feels lived."

— **BOSTON GLOBE**, Best Books of the Year



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Frederick Kaufman, an English professor by training and profession, has for the past decade focused his attention on the fiction that is money. His unorthodox insights into the ways of Wall Street have resulted in numerous magazine articles for publications ranging from *Scientific American* to *Wired* to *Foreign Policy* to *Harper's*, as well as television appearances on NBC, Bloomberg, Fox Business Network, and *Democracy Now!*, and invitations to lecture in both the United States and Europe, including an address to the General Assembly of the United Nations. This is his fourth book.

As John Connally had predicted, abolishing gold was as easy as raising a few hundred million for Lockheed Martin or running back to the diner to get that grocery bag of bills someone had left behind. It was almost as if everyone had been waiting for it. Instead of panic, there was a primitive yet pervasive premonition that vast sums of money were about to be made.

Nixon, Connally, Safire, Shultz, and Volcker had delivered a parable worthy of Billy Graham. The ancient silver *thaler* had been seized by the rapture. It had become an airy nothing, and Nixon a greater poet than Shakespeare. For what fiction would ever transcend the floating dollar? What plot would be more widely accepted, loved, and envied? What poem more revered, reviled, and recited? What redemption more sought? The Koran, the Torah, the Gospels, the Upanishads, the *Tao-te Ching*, the *Mahabharata*—all pale beside the dollar.

Arthur Burns woke up that Monday morning and went to his office at the Federal Reserve. He noted the news reports, and there were no hippies rioting on the South Lawn, no *Pravda* headlines. It was not The Day.

Later that morning, a triumphant John Connally fielded questions in the first televised press conference ever broadcast from the treasury building on Pennsylvania Avenue. The Dow Jones Industrial Average had just surged 33 points, the greatest daily percentage gain in its history.

Frederick Kaufman

THE MONEY PLOT

A HISTORY OF CURRENCY'S POWER TO ENCHANT, CONTROL, AND MANIPULATE

Half fable, half manifesto, this brilliant new take on the ancient concept of cash lays bare its unparalleled capacity to empower, enchant, and control us.

Frederick Kaufman tackles the complex history of money, beginning with the earliest myths and wrapping up with Wall Street's byzantine present-day doings. Along the way, he exposes a set of allegorical plots, stock characters, and stereotypical metaphors that have long been linked to money and commercial culture, from Melanesian trading rituals to the dogma of medieval churchmen faced with global commerce, the rationales of mercantilism and colonial expansion, and the U.S. dollar's 1971 unpinning from gold.

The Money Plot offers a tool to see through the haze of modern banking and finance, demonstrating that the standard reasons given for economic inequality—the neoliberal gospel of market forces—are, like dollars, euros, and yuan, contingent upon structures people have designed. It shines a light on the one percent's efforts to contain a money culture that benefits them within boundaries they themselves are increasingly setting. And Kaufman warns that if we cannot recognize what is going on, we run the risk of becoming pawns and shells ourselves, of becoming other people's money.

PRAISE FOR **BET THE FARM: HOW FOOD STOPPED BEING FOOD:**

"[An] energetic, wide-ranging work of investigative journalism...

this is neither dry argumentative soup nor antiglobalization polemic, and the villains aren't black and white; Kaufman's tone is subtly ironic without being snarky—a nice addition to Michael Pollan."

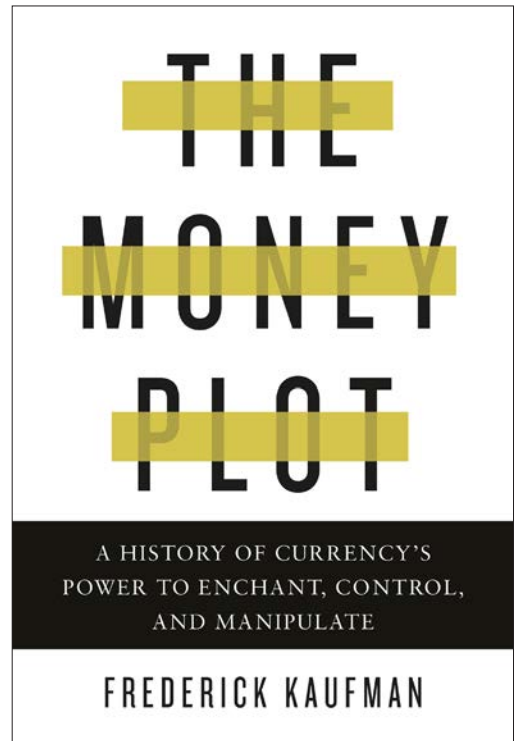
— PUBLISHERS WEEKLY

"A revealing view into commodity markets and food pricing."

— KIRKUS REVIEWS

"Kaufman makes a convincing and terrifying case that the same merchant bankers who destroyed our housing market—and economy—five years ago are at it again. This time their target is the world's food supply."

— BARRY ESTABROOK, author of *Tomatoland*



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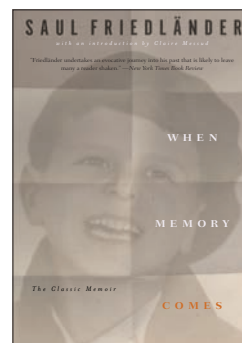
© Gil Keram

Saul Friedländer is an award-winning Israeli historian and currently a professor of history (emeritus) at UCLA. He was born in Prague to a family of German-speaking Jews, grew up in France, and lived in hiding during the German occupation of 1940–1944. His historical works have received great praise and recognition, including the 2008 Pulitzer Prize for General Non-Fiction for his book *The Years of Extermination: Nazi Germany and the Jews, 1939–1945*.

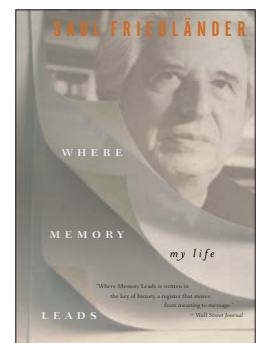
FROM *PROUSTIAN UNCERTAINTIES*

“Proust?” a French acquaintance asked me when told about my endeavor, “why Proust?” My answer had been vague, and the question was to the point: why Proust? The vagueness of the answer was also to the point: I couldn’t tell clearly why I had decided to work on Proust, or, maybe, I didn’t want to tell. One thing was sure: I had not the competence and certainly not the intention of becoming one more “specialist” of Proust. And yet my desire to write specifically on *À la Recherche* was not haphazard; I was certain about that. Was it due to the beauty of *In Search of Lost Time*? Its complexity? Without a doubt, those aspects played a role, mainly in rereading *In Search* time and time again. But wasn’t there more? Wasn’t I rereading it because it responded to some need, to something in my personal life that called for delving into that book, something that was intimately attuned to it? Some themes in the novel were close to my own ruminations over the decades, mainly about identity.

Whatever the motivation may have been, I started rereading the *Search* with particular attention and soon noticed aspects that I had failed to see before and, as I soon realized after some inquiry, seemed to have generally escaped attention. Of course, I felt once more the extraordinary pull of a text that, as for so many other readers, was not only the greatest novel of French literature, but arguably one of the most important novels ever written.



When Memory Comes
(See page 30.)



Where Memory Leads
(See page 31.)

Saul Friedländer

PROUSTIAN UNCERTAINTIES

ON READING AND REREADING *IN SEARCH OF LOST TIME*

The Pulitzer Prize–winning historian revisits Marcel Proust's masterpiece in this essay on literature and memory, exploring the question of identity—that of the novel's narrator and Proust's own.

In this engaging reexamination of *In Search of Lost Time*, Saul Friedländer considers how the narrator defines himself, how this compares to what we know of Proust himself, and what the significance is of these various points of commonality and divergence. We know, for example, that the author did not hide his homosexuality, but the narrator did. Why the difference? We know that the narrator tried to marginalize his part-Jewish background. Does this reflect the author's position, and how does the narrator handle what he tries, but does not manage, to dismiss? These are major questions raised by the text and reflected in the text, to which the author's life doesn't give obvious answers. The narrator's reflections on time, on death, on memory, and on love are as many paths leading to the image of self that he projects.

In *Proustian Uncertainties*, Friedländer draws on his personal experience from a life spent investigating the ties between history and memory to offer a fresh perspective on the seminal work.

PRAISE FOR SAUL FRIEDLÄNDER:

"Friedländer describes his experiences in lean, graceful sentences; his language seems armored against the dissolution it describes."

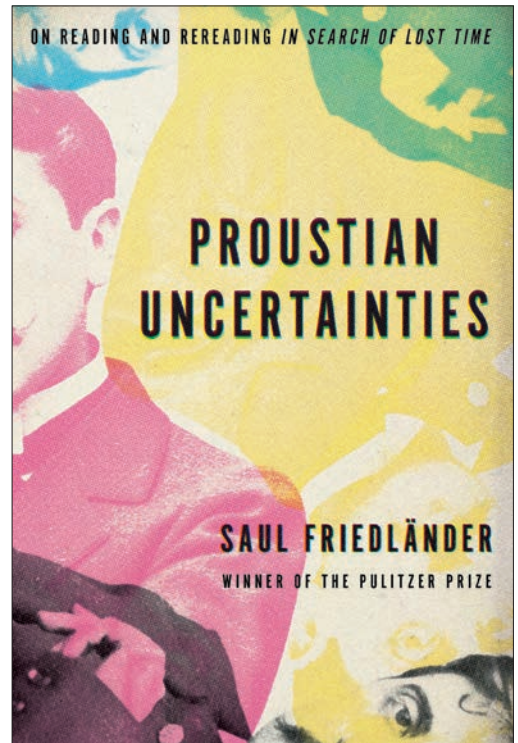
— NEW YORK REVIEW OF BOOKS

"[Friedländer's] judgments are scrupulous and levelheaded. And he treats the historical controversies that have raged around so many of the topics he covers with untiring fair-mindedness...Friedländer succeeds in binding together the many different strands of his story with a sure touch. He has written a masterpiece that will endure."

— NEW YORK TIMES BOOK REVIEW

"[Friedländer's] intellectual discipline may be that of the historian but his writing is animated by the passion of memory that only his generation can fully express."

— THE GUARDIAN



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FROM *I'M STAYING HERE*



Marco Balzano was born in 1978 in Milan, where he lives and works as a high school teacher. In addition to essays and poetry collections, he has written four award-winning novels, including *Il figlio del figlio* (Premio Corrado Alvaro), *Pronti a tutti le partenze* (Premio Flaiano), *L'ultimo arrivato* (Premio Campiello and Premio Volponi, among others). His bestseller *Resto qui* (Premio Bagutta, Premio Asti d' Appello, Prix Méditerranée, and runner-up for the Premio Strega) was published in 2018. His essay *Le parole sono importanti* (Premio Città delle Rose) was published in 2019. His books have been translated into several languages.

Jill Foulston is a writer and editor as well as a translator. She is the author of *La Vita è Bella: The Elegant Art of Living in the Italian Style*, and has translated works by Augusto De Angelis, Piero Chiara, and Erri De Luca.

In the spring of '23 I was studying for my high school diploma. Mussolini had waited until the moment I was taking my diploma to shake up the schools. The year before, the fascists had marched on Bolzano, subjecting the city to a violent occupation. They burned the public buildings, beat people, drove the burgomaster out by force. And as usual, the carabinieri stood there watching. If they hadn't folded their arms, just like the king had the year before, fascism would never have survived. Even today, I find it unsettling to walk through Bolzano. Everything seems hostile to me. There are so many signs of the twenty-year fascist regime, and seeing them again makes me think of Erich. How angry he'd be!

Until that time, life had kept pace with the rhythm of the seasons, especially in these border valleys. Like an echo that fades away, history seemed never to have reached them. Our language was German, our religion Christianity, our work was in fields and cowsheds. Nothing more was needed to understand this mountain people, to whom you also belong, if for no other reason than that you were born here.

Mussolini renamed streets, streams, mountains...those assassins even disturbed the dead, changing inscriptions on tombstones. They Italianized our names, replaced shop signs. We were forbidden to wear our traditional clothes. Overnight, we ended up with teachers from the Veneto, Lombardy, and Sicily. They didn't understand us, and we didn't understand them. Here in the South Tyrol, Italian was an exotic language, something you heard on the gramophone or when a salesman from Vallarsa came up the Trentino on his way to do business in Austria.

Marco Balzano

I'M STAYING HERE

A NOVEL

A mother recounts her life story to her long-lost daughter in this sweeping historical novel about a community torn between Italian Fascism and German Nazism.

In the small village of Curon in South Tyrol, seventeen-year-old Trina longs for a different life. She dedicates herself to becoming a teacher, but the year that she qualifies—1923—Mussolini's regime abolishes the use of German as a teaching language in the annexed Austrian territory. Defying their ruthless program of forced Italianization, Trina works for a clandestine network of schools in the valley, always with the risk of capture. In spite of this new climate of fear and uncertainty, she finds love and some measure of stability with Erich, an orphaned young man and her father's helper.

Now married and a mother, Trina's life is again thrown into uncertainty when Hitler's Germany announces the "Great Option" in 1939, and communities in South Tyrol are invited to join the Reich and leave Italy. The town splits, and ever-increasing rifts form among its people. Those who choose to stay, like Trina and her family, are seen as traitors and spies; they can no longer leave the house without suffering abuse. Then one day Trina comes home and finds that her daughter is missing...

Inspired by the striking image of the bell tower rising from Lake Resia, all that remains today of the village of Curon, Marco Balzano has written a poignant novel that beautifully interweaves great moments in history with the lives of everyday people.

PRAISE FOR *I'M STAYING HERE*:

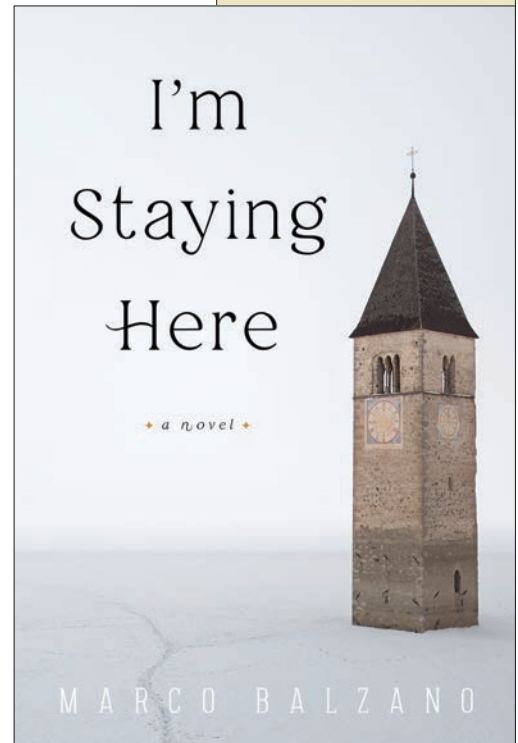
"A novel that builds with every chapter, as happens with talented storytellers. Although set in another era, [I'm Staying Here] speaks to our current tumultuous times: borders, migration, ethnic conflicts, abuse of power over ordinary people, authoritarian impulses."

— L'ESPRESSO

"With its theme of resistance and its succinct style, without an unnecessary adjective, [I'm Staying Here] recalls the best examples of Italian neorealism."

— TUTTOLIBRI

PAPERBACK ORIGINAL



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Irmgard Keun was born in Berlin in 1905. She published her first novel, *Gilgi, One of Us*, in 1931. Her second novel, *The Artificial Silk Girl*, became an instant best-seller in 1932, but was then blacklisted by the Nazis. Eventually sentenced to death, she fled the country and staged her own suicide before sneaking back into Germany, where she lived undercover for the duration of the war. She later resumed writing under the name of Charlotte Tralow, enjoying only modest success until her early works were rediscovered and reissued in the late 1970s. She died in Cologne in 1982.

Michael Hofmann has translated the work of Gottfried Benn, Hans Fallada, Franz Kafka, Joseph Roth, and many others. In 2012 he was awarded the Thornton Wilder Prize for Translation by the American Academy of Arts and Letters. His *Selected Poems* was published in 2009, *Where Have You Been? Selected Essays* in 2014, and *One Lark, One Horse: Poems* in 2019. He lives in Florida and London.

FROM **FERDINAND, THE MAN WITH THE KIND HEART**

You never know if you'll live to see another day. If I'm spared till next summer, then I'll go and listen to a nightingale. I hope I don't forget. There's so much you forget to do or neglect to do. I wonder if all the poets who wrote and sang about nightingales, if they ever with their own ears heard a nightingale?

But nightingales here or there, I don't want to write my story about them, even though the daily press likes it when authors write about a thing of which they have no knowledge. Profound ignorance persuades great circles of readers; others find it sympathetic. Never mind the critical remnant, they feel strengthened in their self-confidence, confirmed in their superiority, and empowered in their protests that keep their intellectual muscle from dwindling away. I assume too that nightingale themes are currently permitted and would not be censored by the greater part of our current German dictatorships. For reasons of morality, a lot of things are censored today. Dictatorships are always very strict about what they understand as morals and public ethics. Our former unlamented German dictatorship has, in the way of lower life-forms, procreated by simple fission, and is now called democracy.

At the tram stop, I refrain from barging. I have oodles of time, and what one has, one ought to enjoy mindfully. As I stood there, mindfully, I suddenly felt a hand scrabbling about in my pocket. I reached for the hand and gripped it firmly by the wrist. A man in his middle years had been attempting to rob me of my wealth. Poor fellow. All I had was a multiple ticket with one ride left on it, and that was in my other pocket. "Walk slowly, don't run, in your calling it's best to avoid drawing attention to yourself," I said to the man, and let go of his wrist. He ran like the clappers across Rudolfplatz. A beginner, I dare say, an amateur.

I felt flattered that the man had thought me worth robbing.

Irmgard Keun

FERDINAND, THE MAN WITH THE KIND HEART

A NOVEL

The last novel from the acclaimed author of *The Artificial Silk Girl*, this 1950 classic paints a delightfully shrewd portrait of postwar German society.

Upon his release from a prisoner-of-war camp, Ferdinand Timpe returns somewhat uneasily to civilian life in Cologne. Having survived against the odds, he is now faced with a very different sort of dilemma: How to get rid of his fiancée? Although he certainly doesn't love the mild-mannered Luise, Ferdinand is too considerate to break off the engagement himself, so he sets about finding her a suitable replacement husband—no easy task given Luise's high standards and those of her father, formerly a proud middle-ranking Nazi official.

Featuring a lively cast of characters—from Ferdinand's unscrupulous landlady with her black-market schemes to his beguiling cousin Johanna and the many loves of her life—*Ferdinand* captures a distinct moment in Germany's history, when its people were coming to terms with World War II and searching for a way forward. In Irmgard Keun's effervescent prose, the story feels remarkably modern.

PRAISE FOR IRMGARD KEUN:

"I want to tell everyone about Irmgard Keun...A great writer."

—ALI SMITH

"Keun was possessed of a spectacular talent. She managed to convey the political horrors she lived through with the lightest possible touch, even flashes of humor."

—THE MILLIONS



"A formidable literary talent"

—IRISH TIMES

The Artificial Silk Girl
PB* | \$14.95/\$16.95C
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© Stéphane Pélissier

Stéphane Pélissier is a French legal expert. He lives in the north of France with his wife and their two daughters.

Adriana Hunter studied French and Drama at the University of London. She has translated more than eighty books, including Véronique Olmi's *Bakhita* and Hervé Le Tellier's *Eléctrico W*, winner of the French-American Foundation's 2013 Translation Prize in Fiction. She lives in Kent, England.

FROM *I JUST WANTED TO SAVE MY FAMILY*

"Be careful, Mr. Pélissier, this is serious, we're talking about aiding and abetting the illegal movement of foreigners."

"I understand, but they're my family!"

"Well then, prove it."

"My family record book will prove we're related if you use it in conjunction with my father-in-law's driving license, but I don't have my record book—it's in my car that's been confiscated."

The judge turns to the uniformed officer and asks him to go look for the document. I see him roll his eyes before he leaves the office. The judge calls in another policeman, who puts on my handcuffs again: I must wait in the corridor until my family record book arrives at the law courts. As for my father-in-law's driving license, we're lucky he still has it because it was in his pocket and not in the bag that was lost in the woods. It's a laminated photocard so it wasn't damaged at sea and is incontrovertible proof of his identity.

Less than an hour later I'm back before the judge. She peruses the family record book in front of me, tells me she acknowledges the family relationship, then says that I must now see the state prosecutor. I spend only a few minutes in the prosecutor's office, just long enough to run through the exact same information again, then I'm handcuffed and sent out to the corridor once more with the policeman and the interpreter, while the judge and prosecutor discuss my case.

"You could write a book about what's happened to you," the policeman says. "It's crazy!"

"Yes, I could. And you'd be in it!"

Stéphan Pélissier

I JUST WANTED TO SAVE MY FAMILY

A MEMOIR

The timely, powerful memoir of a man unjustly charged with a crime for helping his relatives, refugees from Syria.

For trying to save his in-laws, who were fleeing certain death in Syria, Stéphan Pélissier was threatened with fifteen years in prison by the Greek justice system, which accused him of human smuggling. His crime? Having gone to search for the parents, brother, and sister of his wife, Zéna, in Greece rather than leaving them to undertake a treacherous journey by boat to Italy.

Their joy on finding each other quickly turned into a nightmare: Pélissier was arrested as a result of a missing car registration and thrown into prison. Although his relatives were ultimately able to seek asylum—legally—in France, Pélissier had to fight to prove his innocence, and to uphold the values of common humanity and solidarity in which he so strongly believes.

I Just Wanted to Save My Family offers a heartrending window into the lives of those displaced by the Syrian civil war and a scathing critique of the often absurd, unfeeling bureaucracies that determine their fates.

PRAISE FOR *I JUST WANTED TO SAVE MY FAMILY*:

"A deeply affecting book. It reads like a crime novel, but it's a true story...A breathtaking account that illustrates...the tragedy experienced by hundreds of thousands of Syrians who set out on the road to exile since 2015."

—MEDIAPART

"Touching...heartrendingly sincere...a harsh and oh-so-accurate portrait of the difficult living conditions of these displaced persons."

—FRANCE SOIR

PAPERBACK ORIGINAL



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NONFICTION

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- Author appearances by request

FROM **TRACE AND AURA**



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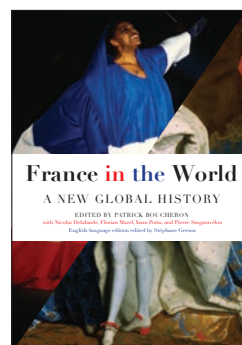
Patrick Boucheron is a renowned French historian. He previously taught medieval history at the École normale supérieure and the University of Paris, and is currently a professor of history at the Collège de France. He is the author of twelve books, including *Machiavelli: The Art of Teaching People What to Fear*, and the editor of five, including *France in the World*, which became a best-seller in France.

Willard Wood has translated more than twenty-five books from the French. He is a recipient of the Lewis Galantière Award for Literary Translation and a National Endowment for the Arts Fellowship in Translation.

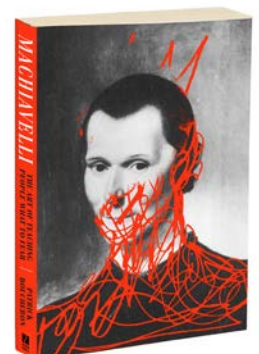
Lara Vergnaud's translations include Yamen Manai's *The Ardent Swarm* and Ahmed Bouanani's *The Hospital*, as well as texts by Joy Sorman, Zahia Rahmani, and Scholastique Mukasonga, among others. She is the recipient of two PEN/Heim Translation Grants and a French Voices Grand Prize, and has been long-listed for the National Translation Award.

Ambrose doesn't realize that his steps are taking him back to his starting point, undoubtedly because he doesn't want to believe that every road leads to the *porta Romana*, the equivalent of Paris' *voie triomphale* in the imperial capital that was Milan in the fourth century. But all paths converge: Ambrose is unable to leave the city. He is obstinately brought back. By whom? God, of course. So here we have the history of a man who cannot escape the force of his name nor the place that force assigns him. Ambrose will be bishop of Milan, Milan will become Ambrose's city, and the people of Milan, still today, will call themselves Ambrosians.

For nearly fifteen years, I have obsessively explored the history of the "memorative gravitation" of a name around a city, of a city around a name, murmuring lines from Baudelaire: "I have more memories than if I'd lived a thousand years." What a strange idea, when you think about it, to take an interest in these old refrains and, more seriously, to pretend they could be of interest to anyone. Yet here's the thing: you can think, or dream really, all you want, but we don't choose the ghosts that haunt us. Menacing or mocking, they remain the faithful companions of our obsessions. And so, here, once again, we will read a ghost story for consenting adults.



France in the World
PB | \$38.99/\$51.99C
978-1-59051-941-7



Machiavelli
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Patrick Boucheron

TRACE AND AURA

THE RECURRING LIVES OF ST. AMBROSE OF MILAN

From one of the foremost medievalists of our time, a groundbreaking work on history and memory that goes well beyond the life of this influential saint.

Elected bishop of Milan by popular acclaim in 374, Ambrose went on to become one of the four original Doctors of the Church. There is much more to this book, however, than the compelling story of the bishop who baptized Saint Augustine in the fourth century. *Trace and Aura* investigates how a crucial figure from the past can return in different guises over and over again, in a city that he inspired and shaped through his beliefs and political convictions. His recurring lives actually span more than ten centuries, from the fourth to the fourteenth.

In the process of following Ambrose's various reincarnations, Patrick Boucheron draws compelling connections between religion, government, tyranny, the Italian commune, Milan's yearning for autonomy, and many other aspects of this fascinating relationship between a city and its spiritual mentor who strangely seems to resist being manipulated by the needs and ambitions of those in power.

PRAISE FOR *MACHIAVELLI*:

"This energetic little book...offers a knowing guide to Machiavelli's life and work...Boucheron makes a clever case."

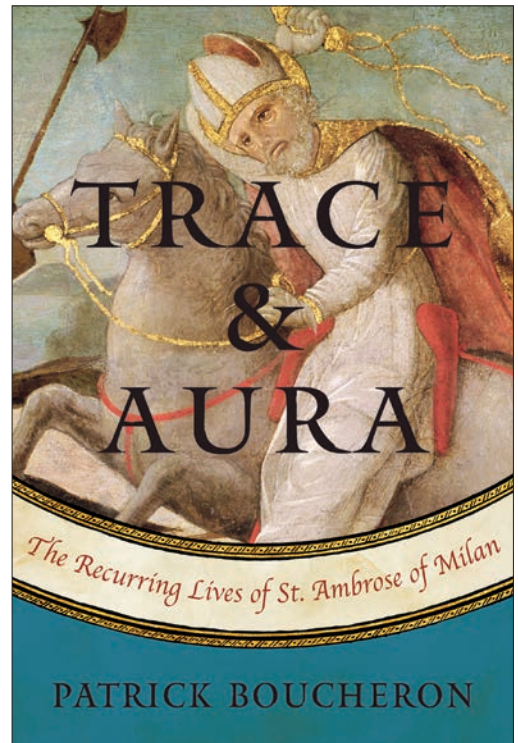
— NEW YORK TIMES BOOK REVIEW

"To reframe our understanding of Machiavelli, Mr. Boucheron asks, Who was he writing for?...If The Prince was meant to help ordinary people understand what their leaders were up to, then it is not a handbook for the power-crazed but a means of stopping them."

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— STEPHEN GREENBLATT,
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Christian Salmon is a writer and researcher at France's National Center for Scientific Research (CNRS). He founded and was a member of the International Writers' Parliament from 1993 to 2003. He is the author of several books, including *Verbicide*, *Devenir minoritaire: Pour une nouvelle politique de la littérature* (coauthored with Joseph Hanimann), and *Tombeau de la fiction*.

William Rodarmor is a former journalist who has translated some forty-five books and screenplays in genres ranging from literary fiction to espionage and fantasy. In 2017 he won the Northern California Book Award for fiction translation for *The Slow Waltz of Turtles* by Katherine Pancol. He lives in Berkeley, California.

FROM *THE BLUMKIN PROJECT*

Blumkin was fourteen when war was declared, seventeen in the year of the Revolution. A year earlier he had joined the Left Socialist Revolutionaries, who enjoyed the prestige of Azef and Savinkov's SR Combat Organization, which had been spreading terror in tsarist Russia since the beginning of the century. Blumkin read a lot. He wrote poems—pretty bad ones, apparently. Still, his verse appeared in various publications: *Kolossia*, *Gudok*, and once even in *The Odessa Paper*. Brochures with red covers lined his shelves, their titles outlining an intellectual itinerary and a path to action. At night he painfully deciphered Marx's *Das Kapital* and recited aloud entire passages of Sergei Nechayev's *Catechism of a Revolutionary*.

Tossed onto the street very young, Blumkin discovered class struggle, the world of Moldavanka bandits, Odessa's Jewish elite, and street fighting. His brothers Isaiah and Leo, the youngest, worked as journalists for Odessa newspapers. Nathan, another brother, would become a well-known playwright under the pen name Basilevski. Leo was an anarchist, their sister Rosetta, a Social Democrat; you can imagine the arguments around the dinner table. From 1905 on, they never stopped. Peasantry and proletariat. Strikes. Occupations. Demonstrations. Bolshevik party brochures. Lenin's complicated articles. The theory of imperialism. Discussions raged over billiards in the harbor's Greek bistros, between Mensheviks, Bolsheviks, People's Will populists, and Socialist Revolutionaries. Blumkin was still finding his way.

Christian Salmon

THE BLUMKIN PROJECT

THE UNTOLD STORY OF A RUSSIAN POET AND TERRORIST

This page-turning biography follows the footsteps of a forgotten legend of the Russian Revolution.

Yakov Blumkin claimed to have had nine lives. He was a terrorist, the assassin of the German ambassador Wilhelm von Mirbach, a poet close to the avant-garde, a member of Cheka, a military strategist, a secret agent, and Leon Trotsky's secretary. Executed in 1929 on the orders of Stalin at the age of twenty-nine, he has continued to inspire a powerful curiosity: Since the fall of the Soviet Union, Russian Internet users have been adopting "Blumkin" as a pseudonym, and wild rumors and falsehoods about his extraordinary life abound today.

With a trove of manuscripts, documents, rare photographs, and personal souvenirs, writer and researcher Christian Salmon sets out to reconstruct the shadowy past of this multifaceted figure.

PRAISE FOR *THE BLUMKIN PROJECT*:

"For this man of many identities, each past episode consists of multiple versions...As an expert in the art of narrative, Christian Salmon understands what is most fascinating about this period of history: that the contemporaries of the revolution were, as the poet Mandelstam wrote, 'cast out of their own biographies.'"

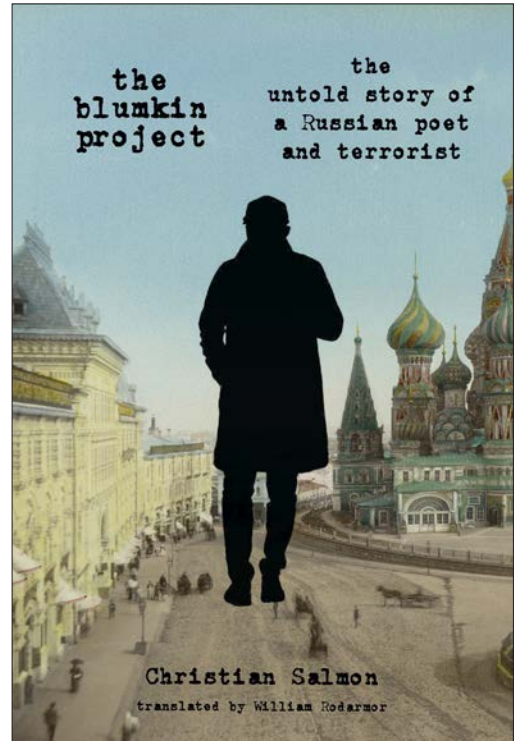
—LE MONDE DES LIVRES

"An investigation that reads like a spy novel, but a true novel in which we encounter Mandelstam, Mayakovsky, and Victor Serge."

—LIVRES HEBDO

"A genuine swashbuckling adventure story, Salmon's book builds on episodes of spectacular, even extraordinary battles...Remarkable."

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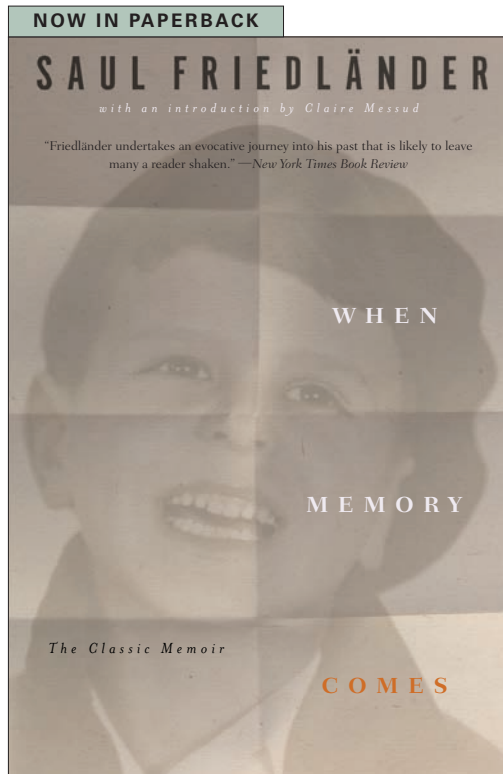
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- Targeted outreach to Jewish, biography, and global political interest media
- Author appearances by request

Saul Friedländer

translated from the French by Helen R. Lane

WHEN MEMORY COMES

THE CLASSIC MEMOIR



AUGUST 2020 | on sale 8/4/2020

\$15.99 / \$21.99C

Paperback | 5 1/4 x 8" | 192 pages

978-1-63542-050-0 | CQ 24

E-book 978-1-59051-808-3

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Saul Friedländer is an award-winning Israeli historian and currently a professor of history (emeritus) at UCLA. He was born in Prague to a family of German-speaking Jews, grew up in France, and lived in hiding during the German occupation of 1940–1944. His historical works have received great praise and recognition, including the 2008 Pulitzer Prize for General Non-Fiction for his book *The Years of Extermination: Nazi Germany and the Jews, 1939–1945*.

A classic of Holocaust literature, the eloquent, acclaimed memoir of childhood by a Pulitzer-winning historian, now reissued with an introduction by Claire Messud.

Four months before Hitler came to power, Saul Friedländer was born in Prague to a middle-class Jewish family. In 1939, seven-year-old Saul and his family were forced to flee to France, where they lived through the German Occupation, until his parents' ill-fated attempt to flee to Switzerland. They were able to hide their son in a Roman Catholic seminary before being sent to Auschwitz, where they were killed. After an imposed religious conversion, young Saul began training for the priesthood. The birth of Israel prompted his discovery of his Jewish past and his true identity.

Friedländer brings his story movingly to life, shifting between his Israeli present and his European past with grace and restraint. His keen eye spares nothing, not even himself, as he explores the ways in which the loss of his parents, his conversion to Catholicism, and his deep-seated Jewish roots combined to shape him into the man he is today. Friedländer's retrospective view of his journey of grief and self-discovery provides readers with a rare experience: a memoir of feeling with intellectual backbone, in equal measure tender and insightful.

PRAISE FOR *WHEN MEMORY COMES*:

"Friedländer undertakes an evocative journey into his past that is likely to leave many a reader shaken."

— NEW YORK TIMES BOOK REVIEW

"[When Memory Comes] is a small classic of Holocaust literature."

— THE GUARDIAN (US)

"A beautifully written (and beautifully translated) memoir of a tragic childhood."

— THE NEW YORKER

Saul Friedländer

WHERE MEMORY LEADS

MY LIFE

In this sequel to the classic work of Holocaust literature *When Memory Comes*, a Pulitzer Prize–winning historian returns to memoir to recount this tale of intellectual coming-of-age on three continents.

Forty years after his acclaimed, poignant first memoir, Friedländer returns with *Where Memory Leads: My Life*, bridging the gap between the ordeals of his childhood and his present-day towering reputation in the field of Holocaust studies. After abandoning his youthful conversion to Catholicism, he rediscovers his Jewish roots as a teenager and builds a new life in Israeli politics.

Friedländer's initial loyalty to Israel turns into a lifelong fascination with Jewish life and history. He struggles to process the ubiquitous effects of European anti-Semitism while searching for a more measured approach to the Zionism that surrounds him. Friedländer goes on to spend his adulthood shuttling between Israel, Europe, and the United States, armed with his talent for language and an expansive intellect. His prestige inevitably throws him up against other intellectual heavyweights. In his early years in Israel, he rubs shoulders with the architects of the fledgling state and brilliant minds such as Gershom Sholem and Carlo Ginzburg, among others.

Most important, this memoir led Friedländer to reflect on the wrenching events that lead him to devote sixteen years of his life to writing his Pulitzer Prize–winning masterpiece, *The Years of Extermination: Nazi Germany and the Jews, 1939–1945*.

PRAISE FOR *WHERE MEMORY LEADS*:

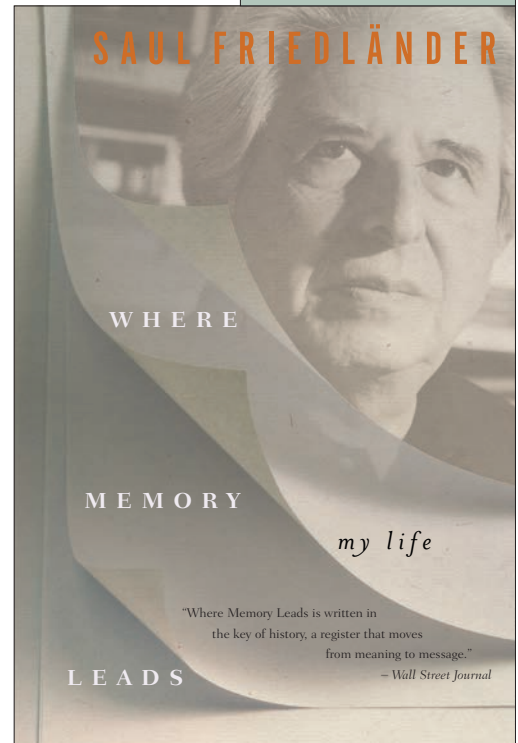
"Where Memory Leads is written in the key of history, a register that moves from meaning to message. Here, the author is crystal clear. 'The only lesson one could draw from the Shoah was precisely the imperative: stand against injustice.' Obligation fulfilled."

— WALL STREET JOURNAL

"This work should be read by Jewish and non-Jewish students of history alike...it is an important contribution to Holocaust literature."

— ASSOCIATION OF JEWISH LIBRARIES

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Saul Friedländer is an award-winning Israeli historian and currently a professor of history (emeritus) at UCLA. He was born in Prague to a family of German-speaking Jews, grew up in France, and lived in hiding during the German occupation of 1940–1944. His historical works have received great praise and recognition, including the 2008 Pulitzer Prize for General Non-Fiction for his book *The Years of Extermination: Nazi Germany and the Jews, 1939–1945*.

Suzanne O'Sullivan, MD

BRAINSTORM

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"Brilliant...[a] beautifully humane account." —*The Guardian*, Best Books of the Year

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Suzanne O'Sullivan, MD, is the author of *Is It All in Your Head?* (Other Press), which won the 2016 Wellcome Book Prize. She has been a consultant in neurology since 2004, working first at the Royal London Hospital and currently as a consultant in clinical neurophysiology and neurology at the National Hospital for Neurology and Neurosurgery, as well as for a specialist unit based at the Epilepsy Society. She has developed expertise in working with patients with psychogenic disorders, alongside her work with those suffering from physical diseases such as epilepsy.

A leading neurologist recounts some of her most astonishing, challenging cases, which demonstrate how central the study of epilepsy has been to our understanding of the brain.

Brainstorm follows the stories of people whose medical diagnoses are so strange even their doctor struggles to know how to solve them. A man who sees cartoon characters running across the room; a girl whose world suddenly seems completely distorted, as though she were Alice in Wonderland; another who transforms into a ragdoll whenever she even thinks about moving.

The brain is the most complex structure in the universe. Neurologists must puzzle out life-changing diagnoses from the tiniest of clues, the ultimate medical detective work. In this riveting book, Suzanne O'Sullivan takes you with her as she tracks the clues of her patients' symptoms. It's a journey that will open your eyes to the unfathomable intricacies of our brains and the infinite variety of human experience.

PRAISE FOR *BRAINSTORM*:

"Brilliant...[a] beautifully humane account."

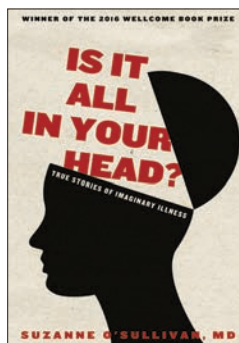
— *THE GUARDIAN*, Best Books of the Year

"Mesmerizing...a true gift to readers who may have brain injuries or disorders, and well beyond that population, to anyone interested in the brain and how its wounding shapes behavior."

— *MINNEAPOLIS STAR TRIBUNE*

"A collection of probing and empathetic stories of difficult neurological cases...O'Sullivan is a skilled storyteller in the same league as Oliver Sacks."

— *KIRKUS REVIEWS*



Is It All in Your Head?

PB | \$17.95/NCR

978-1-59051-949-3

Gregor Hens

translated from the German by **Jen Calleja**

NICOTINE

A LOVE STORY UP IN SMOKE

By turns philosophical and darkly comic, an ex-smoker's meditation on the nature and consequences of his nearly lifelong addiction.

Written with the passion of an obsessive, *Nicotine* addresses a lifelong addiction, from the thrill of the first drag to the perennial last last cigarette. Reflecting on his experiences as a smoker from a young age, Gregor Hens investigates the irreversible effects of nicotine on thought and patterns of behavior. He extends the conversation with other smokers to meditations on Mark Twain and Italo Svevo, the nature of habit, and the validity of hypnosis. With comic insight and meticulous precision, Hens deconstructs every facet of dependency, offering a brilliant analysis of the psychopathology of addiction.

This is a book about the physical, emotional, and psychological power of nicotine as not only an addictive drug, but also a gateway to memory, a long trail of streetlights in the rearview mirror of a smoker's life. Cigarettes are sometimes a solace, sometimes a weakness, but always a witness and companion.

This is a meditation, an ode, and a eulogy, one that will be passed hand-to-hand between close friends.

PRAISE FOR *NICOTINE*:

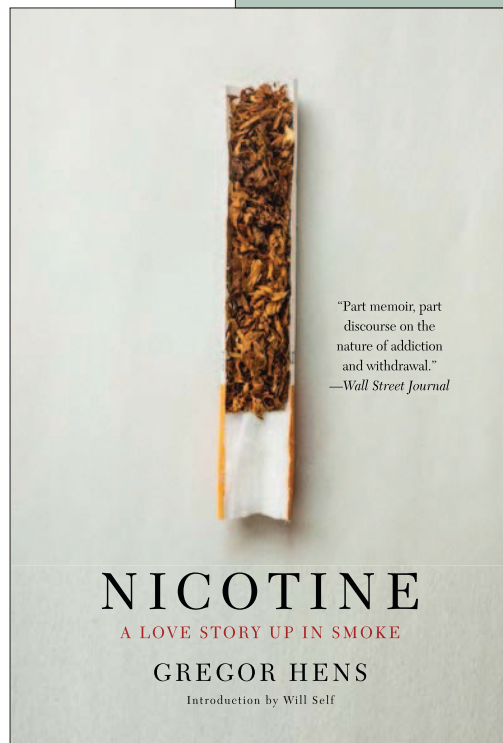
"Part memoir, part discourse on the nature of addiction and withdrawal."

— **WALL STREET JOURNAL**

"This intelligent, literary volume plumbs Mark Twain, Italo Svevo, and Van Morrison. But make no mistake: Nicotine isn't a self-help book. It's not an anti-smoking screed. Nor is it a love sonnet to tobacco. It's an honest exposition of the emotional complexity of quitting."

— **WASHINGTON POST**

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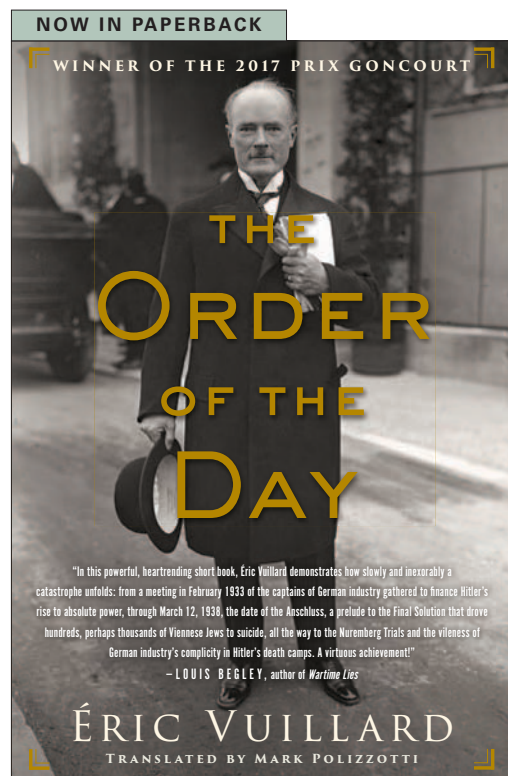
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Gregor Hens is a German writer and translator. He has translated Will Self, Jonathan Lethem, and George Packer into German.

Éric Vuillard

translated from the French by Mark Polizzotti

THE ORDER OF THE DAY



AUGUST 2020 | on sale 8/25/2020

\$14.99 / \$19.99C

Paperback | 5 x 7 1/2" | 144 pages

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E-book 978-1-59051-970-7

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Éric Vuillard is an award-winning author and filmmaker who has written ten books, including *Conquistadors* (winner of the 2010 Prix Ignatius J. Reilly), and *La bataille d'Occident* and *Congo* (both of which received the 2012 Prix Franz-Hessel and the 2013 Prix Valéry-Larbaud). He won the 2017 Prix Goncourt, France's most prestigious literary prize, for *The Order of the Day*. His forthcoming book, *The War of the Poor*, will be published in 2020. Born in Lyon in 1968, he now lives in Rennes, France.

Winner of the 2017 Prix Goncourt, this behind-the-scenes account of the manipulation, hubris, and greed that together led to Nazi Germany's annexation of Austria brilliantly dismantles the myth of an effortless victory and offers a dire warning for our current political crisis.

February 20, 1933, an unremarkable day during a harsh Berlin winter: A meeting of twenty-four German captains of industry and senior Nazi officials is being held in secret in the plush lounge of the Reichstag. They are there to extract funds for the accession to power of the National Socialist Party and its Chancellor. This opening scene sets a tone of consent that will lead to the worst possible repercussions.

March 12, 1938, the annexation of Austria is on the agenda: A grotesque day intended to make history—the newsreels capture a motorized army on the move, a terrible, inexorable power. But behind Goebbels's splendid propaganda, an ersatz Blitzkrieg unfolds, the Panzers breaking down en masse on the roads into Austria. The true behind-the-scenes account of the Anschluss—a patchwork of minor flourishes of strength and fine words, fevered telephone calls, and vulgar threats—reveals a starkly different picture. It is not strength of character or the determination of a people that wins the day, but rather a combination of intimidation and bluff.

With this vivid, compelling history, Éric Vuillard warns against the peril of willfully blind acquiescence, and offers a reminder that, ultimately, the worst is not inescapable.

PRAISE FOR *THE ORDER OF THE DAY*:

"Gripping...a tour de force...this unusual work...peel[s] away the veils of dissimulation, disguise, and self-justification that conspire to make historical disasters appear as just the way things happen."

— WALL STREET JOURNAL

"[A] remarkable account...It captures the bizarre blend of wishful thinking, clownish self-importance, and cold calculation that characterized many of the Nazis' powerful enablers."

— THE NEW YORKER

Cristina De Stefano

translated from the Italian by Marina Harss

ORIANA FALLACI

THE JOURNALIST, THE AGITATOR, THE LEGEND

A landmark biography of the most famous Italian journalist of the twentieth century, an inspiring and often controversial woman who defied the codes of reportage and established the “La Fallaci” style of interview.

Oriana Fallaci is known for her uncompromising vision. To retrace Fallaci's life means to retrace the course of history from World War II to 9/11.

As a child, Fallaci enlisted herself in the Italian Resistance alongside her father. Her hatred of fascism and authoritarian regimes would accompany her throughout her life. Covering the entertainment industry early on in her career, she created an original, abrasive interview style, focusing on her subject's emotions, contradictions, and facial expressions more than their words. When she grew bored of interviewing movie stars and directors, she turned her attention to the greatest international figures of the time: Khomeini, Gaddafi, Indira Gandhi, and Kissinger, placing herself front and center in the story. Reporting from the front lines of the world's greatest conflicts, she provoked her own controversies wherever she was stationed, leaving behind epic collateral damage in her wake.

Thanks to unprecedented access to personal records, Cristina De Stefano brings back to life a remarkable woman whose groundbreaking work and torrid love affairs will not soon be forgotten. *Oriana Fallaci* allows a new generation to discover her story, and witness the passionate, persistent journalism that we urgently need in these times of upheaval and uncertainty.

PRAISE FOR **ORIANA FALLACI:**

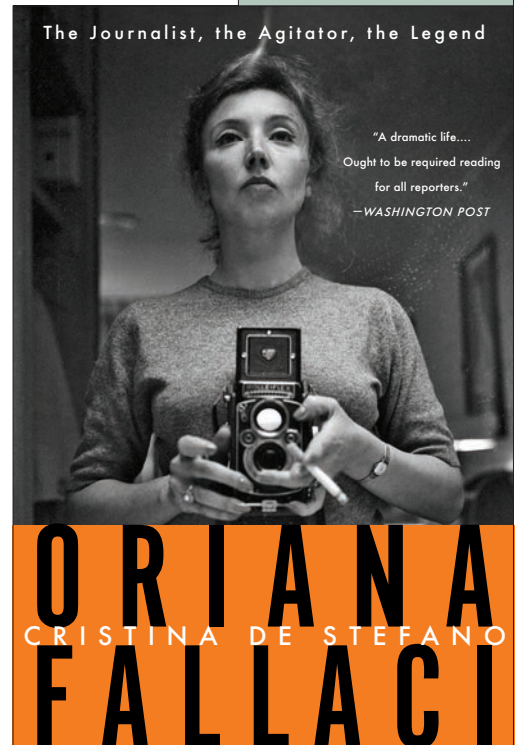
“Engrossing.”

— THE NEW YORKER

“It's the first authorized biography we have of Fallaci, with access to new personal records, and welcome for that reason...it gets her story onto the page and, thanks to its subject, is never dull.”

— NEW YORK TIMES

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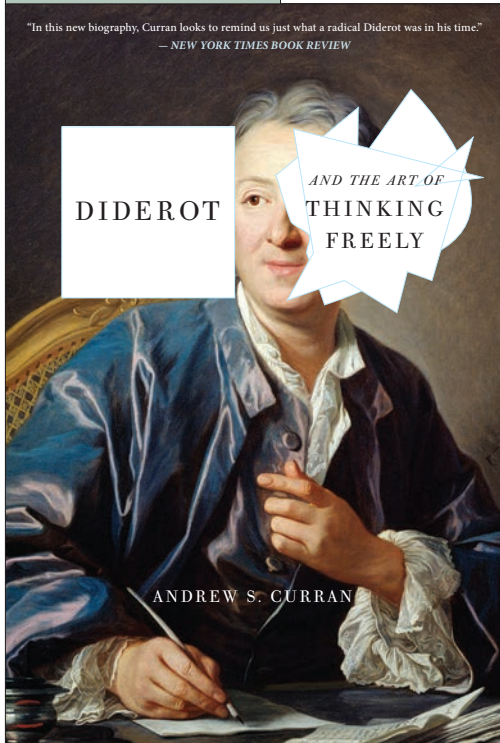
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(anna.falavena@rcs.it)

Cristina De Stefano is a journalist and writer. She lives and works in Paris as a literary scout for many publishing houses in the world. Her books *Belinda e il mostro: Vita segreta di Cristina Campo* (Adelphi 2002) and *Americane avventurose* (Adelphi 2007) have been translated into French, German, Spanish, and Polish.

Andrew S. Curran

DIDEROT AND THE ART OF THINKING FREELY

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Rights: World

Andrew S. Curran is the William Armstrong Professor of the Humanities at Wesleyan University. The author of two previous books, *Sublime Disorder: Physical Monstrosity in Diderot's Universe* and *The Anatomy of Blackness: Science and Slavery in an Age of Enlightenment*, Curran is a Fellow in the history of medicine at the New York Academy of Medicine and a Chevalier dans l'Ordre des Palmes Académiques.

A spirited biography of the prophetic and sympathetic philosopher who helped build the foundations of the modern world.

Denis Diderot is often associated with the decades-long battle to bring the world's first comprehensive *Encyclopédie* into existence. But his most daring writing took place in the shadows. Thrown into prison for his atheism in 1749, Diderot decided to reserve his best books for posterity—for us, in fact. In the astonishing cache of unpublished writings left behind after his death, Diderot challenged virtually all of his century's accepted truths, from the sanctity of monarchy, to the racial justification of the slave trade, to the norms of human sexuality. One of Diderot's most attentive readers during his lifetime was Catherine the Great, who not only supported him financially, but invited him to St. Petersburg to talk about the possibility of democratizing the Russian empire.

In this thematically organized biography, Andrew S. Curran vividly describes Diderot's tormented relationship with Rousseau, his curious correspondence with Voltaire, his passionate affairs, and his often iconoclastic stands on art, theater, morality, politics, and religion. But what this book brings out most brilliantly is how the writer's personal turmoil was an essential part of his genius and his ability to flout taboos, dogma, and convention.

PRAISE FOR *DIDEROT*:

"Engrossing...a narrative sustained with appealing clarity and energy...readers of this biography are likely to be impressed by the scope of Diderot's thought and by his courage."

— WASHINGTON POST

"Remarkable...the most accessible version of the life and work of this protean figure...excellent."

— NEW YORK REVIEW OF BOOKS

"Curran does a terrific job of sorting through the crazily complicated history of the Encyclopédie's publication...[a] revivifying new book."

— THE NEW YORKER

Camille Laurens

translated from the French by Willard Wood

LITTLE DANCER AGED FOURTEEN

THE TRUE STORY BEHIND DEGAS'S MASTERPIECE

This absorbing, heartfelt work uncovers the story of the real dancer behind Degas's now-iconic sculpture, and the struggles of late nineteenth-century Parisian life.

She is famous throughout the world, but how many know her name? You can admire her figure in Washington, Paris, London, New York, Dresden, or Copenhagen, but where is her grave? We know only her age, fourteen, and the work she did—because it was already grueling work, at an age when children today are sent to school. In the 1880s, she danced as a “little rat” at the Paris Opera, and what is often a dream for young girls now wasn’t a dream for her. She was fired after several years of intense labor; the director had had enough of her repeated absences. She had been working another job, even two, because the few pennies the Opera paid weren’t enough to keep her and her family fed. She was a model, posing for painters or sculptors—among them Edgar Degas.

Drawing on a wealth of historical material as well as her own love of ballet and personal experiences of loss, Camille Laurens presents a compelling, compassionate portrait of Marie van Goethem and the world she inhabited that shows the importance of those who have traditionally been overlooked in the study of art.

PRAISE FOR *LITTLE DANCER AGED FOURTEEN*:

“A fascinating hybrid...of art history and art appreciation, a personal narrative that reads like a novel...quixotic, but also magical.”

— THE NEW YORKER

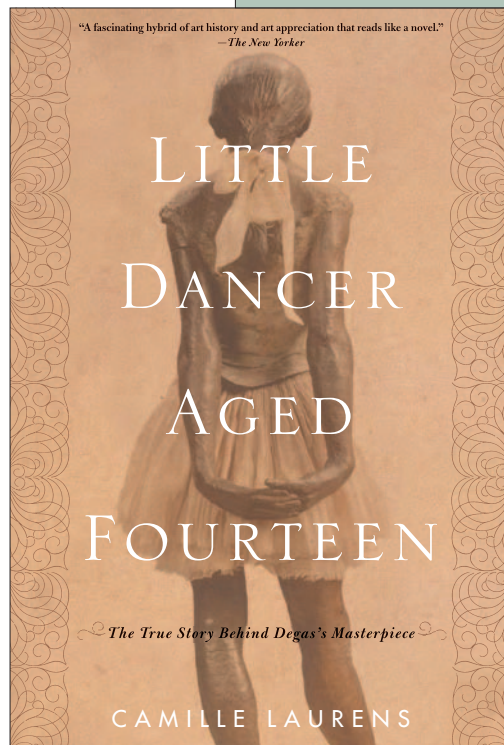
“[Laurens’s] curiosity is contagious, and after reading this elegant pas de deux between the author and her elusive subject, you will surely look at Degas’s celebrated tutu-clad ballerina with fresh eyes...moving...Laurens’s artful achievement is to make us see the person behind Degas’s famous sculpture.”

— NPR

“[Fascinating...part historical chronicle, part artfully discursive personal response and part imaginative close reading of the sculpture’s past and present...full of thought-provoking insights and revelations.”

— WASHINGTON POST

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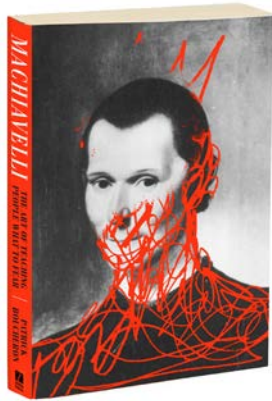
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Camille Laurens is an award-winning French novelist and essayist. She received the Prix Femina, one of France's most prestigious literary prizes, in 2000 for *Dans ces bras-là*, which was published in the United States as *In His Arms* in 2004. Her second novel to appear in English, *Who You Think I Am* (Other Press, 2017), is the basis for a film starring Juliette Binoche. Laurens lives in Paris.

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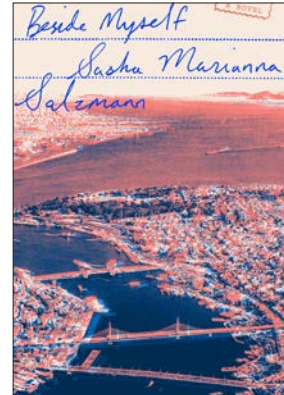
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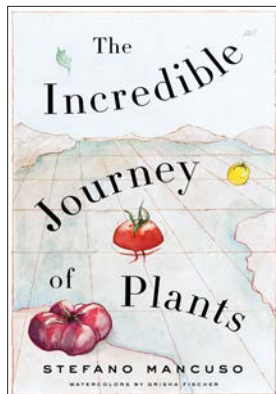
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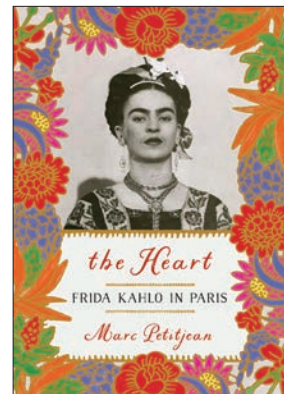
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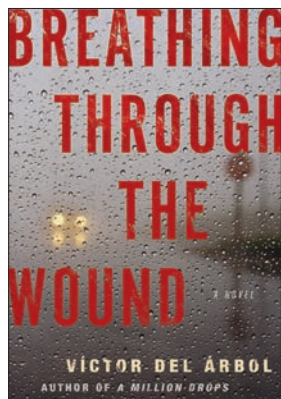


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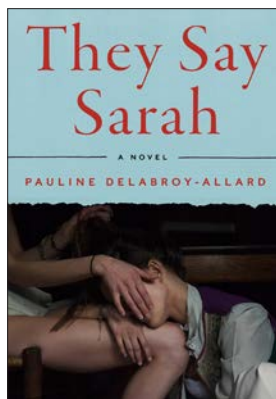


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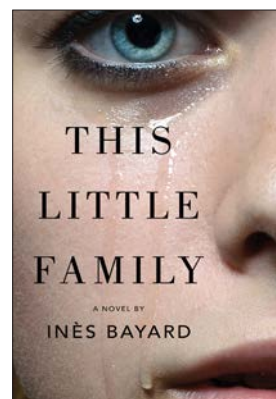
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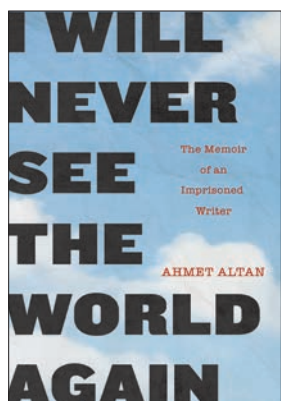
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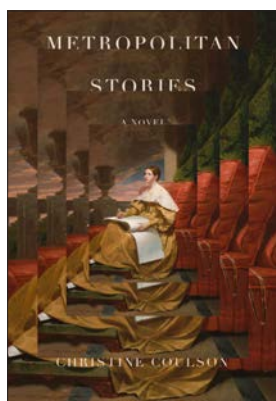
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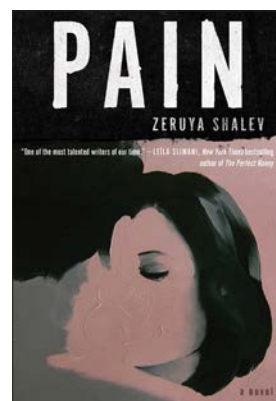
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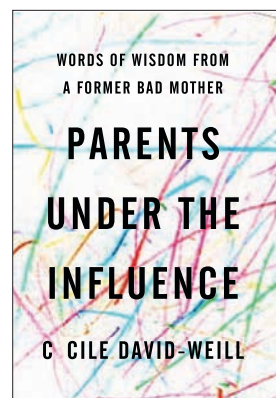
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