



FALL 2009

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SELECTED RECENT LICENSES

Queer critics

François Cusset
PUF/Arsenal Pulp

Le goût de l'ombre

Georges Olivier Châteaureynaud
Actes Sud/Small Beer Press

Le kiosque et le tilleul

Georges Olivier Châteaureynaud
Julliard/Small Beer Press

***L'Histoire de l'Eglise à travers 100 chefs-
d'œuvre de la peinture***

Jacques Duquesne
Presses de la Renaissance/Duquesne
University Press

***La Vie des Saints à travers 100 chefs-
d'œuvre de la peinture***

Jacques Duquesne
Presses de la Renaissance/Duquesne
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Reportages pas vraiment ratés (excerpt)

Gébé
Le Dilettante/WWB

Si je t'oublie, Bagdad

Inaam Kachachi
Liana Levi/Bloomsbury Qatar Foundation
Publishing

Mon autobiographie spirituelle

His Holiness The Dalai Lama
Presses de la Renaissance/HarperOne

Cruels, 13

Luc Lang
Stock/University of Nebraska Press

L'instinct de mort

Jacques Mesrine
Flammarion/Tam Tam Books

Kommunalka

Paola Messana
JC Lattès/Palgrave Macmillan

Le traité des trois imposteurs

Georges Minois
Albin Michel/ University of Chicago Press

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Amélie Nothomb
Albin Michel/Europa

Le chagrin d'amour

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Les mots et la terre

Schlomo Sand
Fayard/Semiotext(e)

La rêveuse d'Ostende

Eric-Emmanuel Schmitt
Albin Michel/Europa

Mystérieux Mozart

Philippe Sollers
PLON/University of Illinois Press

L'invention de la culture hétérosexuelle

Louis-Georges Tin
Editions Autrement/MIT Press

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AUTOBIOGRAPHY/MEMOIR

Le ciel attendra/The Heavens Will Wait

May Chidiac with Amal Moghaizel

(Éditions Florent Massot, 245 pages, 2007)

*****Translation sample available*****

May Chidiac, at the age of 25, became an anchor of Lebanon's first prime-time television news program. She was elegant, worldly, politically acute, and fiercely independent—often outspoken in a country much divided by controversy. Then, on September 25, 2005, she was the victim of a terrorist attack, losing an arm and a leg and requiring 21 operations and months of rehabilitation in Paris. Her testimony is harrowing . . . but her resilience is a great lesson in optimism and courage.

In *The Heavens Will Wait*, May Chidiac tells us all about this painful period of her life and chronicles her against-the-odds emotional and physical recovery. She talks too of her extraordinary childhood and how it prepared her for the public stage and to react with strength after the attack. Chidiac grew up during the war, started work at 21 as a radio journalist, and soon was tapped for television by the Lebanese Broadcasting Corporation (LBC), a channel that quickly became a reference point for the Arab world.

Chidiac was renowned for her anti-Syrian opinions and expressed, on camera, her support for the pacific revolution set off by the attack and death of the prime minister, Rafic Hariri. Although no woman had as yet been a target of a terrorist attack in Lebanon, when two of her colleagues were killed, she questioned whether her time had come. In *Le ciel attendra*, she describes her fear, her desire to continue . . . and the attack that could have killed her and did cause terrible harm. Though she was shaken to her very core, coming to terms with the painful experience made her stronger and more determined than ever. This book shows why she has become a heroine in Lebanon and a strong symbol for the international community.

May Chidiac has been the news anchor for LBC for 25 years and presents two other popular shows on Sundays (Nahakoum Saïd and Bonjour).

Slumboy, l'extraordinaire destin d'un enfant de Bombay/

Slumboy: My Life in a Bombay Shanty Town

Azharuddin Ismael, coauthored with Mouhssine Ennaimi

(Éditions Michel Lafon, 175 pages, fall 2009)

*****Two chapters available in English*****

Azharuddin Ismael—Azhar—won a Screen Actors Guild Award for his role as the youngest version of Salim Malik in the Oscar-winning film Slumdog Millionaire (2008). In 2009, he is 10 years old, his striking personality and beautiful smile are now world famous, and he has left his ramshackle 4-by-8-foot home for a new apartment paid for by the Jai Ho Solidarity Trust Fund. In Slumboy, Azhar tells what his life was like before it took a fairy-tale turn toward Hollywood. We learn too what life is like for the others . . . those whose dreams are never realized, whose rags never do turn to riches.

Azhar grew up in the Bombay slum of Dharavi, one of the largest slums in Asia. Huts are tiny and without running water, the streets are open sewers, the inhabitants support themselves with small street jobs and begging, and few hopes are ever realized. When Azhar's parents brought him to Dharavi from their native village, they thought they could provide a better world for him. Once there, however, they saw their poor home destroyed several times by city authorities as part of the slum "cleanup" operations. Each time, the family rebuilt, using corrugated iron for walls and bamboo for the roof. Dharavi had once been a garden, so the family decided to plant a tree in front of their shack. Azhar's father had to throw himself in front of a bulldozer to save it. After the city officials left, the tree was the only garden element that remained. But Azhar is not bitter—he tells this and many other stories of life in Dharavi, writes about his chameleon hunts, and recounts "Alina" Jolie's kiss at the Oscars with charm, warmth, and down-to-earth humor.

The audience, seeing Azhar on screen, could not help but wonder about his offscreen life: *Slumdog* gives us that opportunity. We learn that Azhar didn't have a television but that whenever he could, he went to his brother-in-law's hut to watch the latest Bollywood movies. When it comes to cinema, he says, almost all the differences between Indians disappear. High caste, low caste, rich, poor, farmer, or head of an industrial empire—all are film addicts. Azhar's biggest dream was to become a Bollywood actor, like his idol, the great Salman Khan. One day, a man in black comes to the shanty town to ask parents for permission to take their children to film shoots. He needs a dozen children, and Azhar's friend Rubina is going. Film? *Why not*, Azhar thinks. *I will certainly run into some stars there.* And what if his hero Salman Khan was there? His new reality went far beyond his dreams.

Slumboy was coauthored by Azharuddin Ismael and reporter Mouhssine Ennaimi, a specialist in Indian culture.

CONTEMPORARY THOUGHT

L'Art difficile de ne presque rien faire/The Tricky Art of Doing Next to Nothing

Denis Grozdanovitch, with a preface by Simon Leys

(Éditions Denoël, 333 pages, February 2009)

*****Italian rights sold*****

*****Translation sample available*****

With sharp humor and genuine wisdom, Denis Grozdanovitch brings us the perfect antidote to our restless modern life, in which doing nothing has become a luxury.

Our lives have become so busy, so fraught with “essential” activities such as being consumers and watching or participating in sports that have become splashy, costly events that we no longer know how to relax and truly enjoy ourselves. Grozdanovitch provides some serious, but not solemn, advice on how to slow down and reminds us to appreciate the world around us. Reading forgotten authors, playing tennis without paying attention to the score, standing still and staring at any bit of nature—these are part of Grozdanovitch’s recipe for leaving behind the current crazes and dubious ideals of our overextended society.

The Tricky Art of Doing Next to Nothing is reminiscent of Pierre Bayard’s *How to Talk About Books You Haven’t Read*, but with the emphasis on life rather than literature.

Denis Grozdanovitch is a most unusual character: at once a respected scholar and a professional athlete, he won France’s national championships in tennis, squash, and jeu de paume. His *Little Treaty Upon Being Carefree* (*Petit traité de désinvolture*), published in 2002 at Éditions José Corti, became a cult hit in France, where it sold more than 50,000 copies. He has been a prolific writer ever since, and he won the **2005 Prix Initiales** for *Rêveurs et nageurs* (José Corti) and the **2006 Prix Grand Chosier** for *Brefs aperçus sur l’éternel féminin* (Robert Laffont).

Simon Leys is the author of a dozen books, mostly on Chinese art, culture, and politics. His works translated into English include *The Burning Forest: Essays on Culture and Politics in Contemporary China* (Henry Holt & Co., 1983), *The Chairman’s New Clothes: Mao and the Cultural Revolution* (Allison and Busby, 1981), *The Death of Napoleon* (Farrar, Straus & Giroux, 1992), and *The Wreck of the Batavia: A True Story* (Basic Books, 2005). He has also translated works from the Chinese such as *Analects of Confucius* (Norton, 1997).

Réconcilier l'Islam et la science moderne. L'esprit d'Averroès/
Reconciling Islam and Modern Science: The Spirit of Averroes
Nidhal Guessoum
(Presses de la Renaissance, 538 pages, 2009)

*****Original manuscript in English*****

In the Islamic culture, *i'jaz* means “of miraculous quality.” The term is used widely, and increasingly, to describe Koranic verses and even prophetic statements (the “Sunnah”). Most problematically, it is how many scientific phenomena, discoveries, and even inventions are explained in today’s Muslim culture. The author shows not only that Islam and modern science can coexist rationally but also that they can do so while lessening the still-prevalent dependence on the miraculous as a religious explanation for scientific truths.

Four tenets govern the author’s quest: that science is valid and important; that through its evolution, it can bring about human progress worldwide; that theology should evolve also, making use of the progress produced by science and other fields; and that if properly examined, nothing in science is in opposition to Islam.

Using Averroes as a starting point, model and inspiration, Nidhal Guessoum adroitly and convincingly demonstrates that it is possible to reconcile modern science and Islam. The thinking is brilliant and the writing is beautiful, flowing, and easy to follow and to understand.

Professor Nidhal Guessoum teaches physics and astronomy at the American University of Sharjah (United Arab Emirates). He received his Ph.D. in astrophysics from the University of California at San Diego and has since had an active international career as a scientist, thinker, and speaker. He is the recipient of numerous research grants and awards; the author of three previous books, including The Determination of Lunar Crescent Months and the Islamic Calendar (Dar al-Taliaa, Lebanon, 1997) and The Story of the Universe (Dar al-Maarifa, Algeria, 1998, for the first edition and Dar al-Multaqa, Lebanon, 2006, for the third edition); and coeditor of Applications of Astronomical Calculations to Islamic Issues (Proceedings of the First Emirates International Astronomical Conference, Center for Documentation and Research, Abu Dhabi, 2007).

Nihilisme et négritude—Les arts de vivre en Afrique/
Nihilism and Blackness—Ways of Life in Africa
Célestin Monga
(Presses Universitaires de France, 263 pages, 2009)

In an original and provocative analysis of behavior and lifestyle in Africa, Cameroonian scholar Célestin Monga dismisses the clichés of a self-indulgent hedonist culture to explore the mechanisms that drive and define the African pursuit of happiness, and the melancholy that comes as a result.

As “a citizen of the world, but an African first,” Monga questions the significance of “blackness” (*négritude*) introduced by African cultural theorists such as Aimé Césaire and Léopold Sédar Senghor and attempts to construct a bridge between native Africans and Africans in the Diaspora. Exploring a universal set of themes—love, gastronomy, dance, music, death, and violence—he draws on the nihilistic philosophy of Nietzsche, Schopenhauer, and Cioran to show the relevance of these European thinkers to the African continent today.

From the banquets of the jet set in Yaoundé to the street markets in Ouagadougou, the maquis in Abidjan, and the election of the fattest woman of Burkina Faso, Monga’s peregrinations take us from mainstream Africa to the most surprising destinations, with the cynical but humorous vision of a great African thinker.

A leading African intellectual, Célestin Monga works as an economist for the World Bank in Washington, D.C. He is a graduate of Harvard University, MIT, and the Universities of Paris 1 Sorbonne, Bordeaux, and Pau (France) and holds a Ph.D. in political economy. He has published several books on economics and political science, including Un Bantou à Washington (P.U.F, 2007) and Anthropologie de la colère (L’Harmattan, 1994) which was translated into English as Anthropology of Anger (Lynne Rienner Publishers, 1996) and has become a required text at many colleges and universities throughout the United States and Canada.

ENVIRONMENT

Nauru, l'île dévastée/Nauru, A Devastated Island

Luc Folliet

(Éditions La Découverte, 148 pages, 2009)

The Republic of Nauru is a small speck in the Pacific Ocean halfway between Hawaii and Australia. For more than 2,000 years, traditional Nauruans, isolated from the rest of the world, lived in social and ecological stability. In 1900 the discovery of phosphate, an absolute requirement for modern agriculture, catapulted Nauru into the world market. Nauru, once a beautiful island paradise, is now an ugly representation of environmental degradation and economic dysfunction. *Nauru, A Devastated Island* is a cautionary tale of the conflict between a free-market economy and the sustainable health—including human health—of the environment.

Nauru became a German colony in the late eighteenth century; was under trusteeship to Australia, New Zealand, and the United States after World War I; was occupied by Japan during World War II; and then returned to the tripartite trusteeship. Over the years, all of those countries mined and exported the phosphate that formed the base of Nauru. In 1968 Nauru became a republic—the world's smallest independent republic. The government decided to continue the mining and for 40 years sold the nation's phosphate. In the 1970s and on into the 1980s, the island became one of the richest nations in the world; the Nauruans adopted a modern lifestyle that included wildly wasteful spending and led to an island-wide epidemic of obesity, diabetes, and hypertension. Then at the beginning of the 1980s, the phosphate was gone—and so was the money. Nauru became one of the world's poorest countries. Its government leaders, with no particular education in politics or economics, determined to “save” the island by hosting hundreds of offshore banks, by renting land to Australia for use as refugee camps, and even by suggesting that natives leave the island.

Luc Folliet, a freelance investigative reporter and researcher, uses interviews with native Nauruans, from politicians to refugees, to document the downfall of Nauru. He describes specific ecological disasters, the extent of economic bankruptcy, and the prevalence of chronic illness—all the consequences of a truly free market. Nauru, A Devastated Island is Folliet's first published book. He is a freelance reporter and researcher.

Water: Towards a Culture of Responsibility
Antoine Frérot; preface by Ángel Gurría
(Éditions Autrement, 181 pages, 2009)

Maps and diagrams; English translation completed and included with rights

Clean, fresh, drinking water is essential to human and animal life. It's equally important to the world economy: It functions as a solvent for chemical substances, makes possible industrial cooling and transportation, and is necessary for all agriculture. Frighteningly, it is estimated that by the year 2025, more than half of the world population will lack sufficient water. According to the United Nations, we are in a water crisis. What can we do other than turning off the faucet while brushing our teeth?

Antoine Frérot, the CEO of Veolia Water, takes us on a tour of the world's waters, of *our* water. It is a world in which a lack of water quality kills 2.2 million people every year and nearly 1 billion people lack access to drinking water. Using examples that transform theory into close-to-home reality, Frérot issues a serious challenge to us all while helping us understand the ways in which we can ensure that all the fast-growing cities of Asia, Africa, and Latin America have enough water. He considers how climate changes will cause water shortages and explains what we can do to prevent them. He acknowledges Europe's increasingly poor water quality and discusses what is necessary to restore it.

Frérot then points us in the direction of taking responsibility for the management, sharing, and preservation of this most precious resource and of making it available to everyone. We have the political, economic, and scientific means to ensure the future of water on earth; we need only the will to take action. We urgently need to take action *now*, and Frérot shows us the way. He argues that we can and need to "dehydrate" the economy, fight waste on micro and macro levels, and make better use of alternative resources such as waste water.

Antoine Frérot is a graduate of the École Polytechnique and an engineer in the Corps des Ponts et Chaussées. He is CEO of Veolia Water, the water division of Veolia Environment.

FICTION & LITERATURE

Sépharade/Sephardi

Eliette Abécassis

(Éditions Albin Michel, 460 pages, 2009)

*****Translation sample available*****

Esther Vidal, the narrator of this generational novel, says, “We have all multiple identities.” She is Jewish, Sephardi, French, and Alsatian; she is traditional and modern, a loving daughter, a rebellious child.

In *Sephardi*, Esther recounts the history of the Sephardis in telling the story of her family. She is the daughter of very religious Moroccan Jews who settled in Strasbourg after World War II. They consider themselves to be the elite of Moroccan Jews—those who come from Fez and Mogador. The family of Charles Halévy, the man Esther is soon to marry in Tel-Aviv, is Jewish and Sephardic, but the family comes from Meknes and Charles is thus not considered the ideal son-in-law. The Vidals are opposed to the marriage. The two families have known each other for generations, but once they are together in Tel-Aviv, their differences become far more important than their similarities. Esther must deal with the emotions and criticisms of everyone—her parents and grandparents, her future in-laws, and even Charles. At the same time, she must try to understand who she is within her many different identities.

Against the backdrop of the wedding, we learn of star-crossed but eternal love, weavers of spells, family secrets, the philosopher’s stone, the destiny of a family—and the possible end of the Sephardic world. While telling the story of Esther Vidal, Eliette Abécassis explores, with warmth, humor, and passion, the universal dilemma uniting the quest for individual identity with the desire for tradition.

Eliette Abécassis is a graduate of the prestigious École Normale Supérieure. She has written several novels, including La Répudiée (Albin Michel, 2000; translated into English as Sacred by Aurora Metro Press), which the author adapted into the screenplay of the film Kadosh by Israeli director Amos Gitai; Mon Père (Albin Michel, 2002); Clandestin (Albin Michel, 2003); Un heureux événement (Albin Michel, 2005); and Mère et fille, un roman (Albin Michel, 2008.)

Les aquariums lumineux/Luminous Aquariums
Sophie Bassignac
(Denoël, 228 pages, 2008)

Translation sample available

Claire has developed a comfortable if quirky life in which she is happily alone. She works as much as she needs, as a copy editor, from home, where she can arrange things exactly as she wants them. She is passionate only about the lives of others as she sees them from afar—through her building’s inner courtyard windows. The windows that she looks into she calls “luminous aquariums.”

Although Claire distrusts most adults, she does have more people, if not friends, in her life than just the neighbors behind the glass. There is her doctor, whom she sees regularly and who thinks her more than a bit of a hypochondriac; her chiropractor boyfriend, who is sometimes, though irregularly, allowed to enter her life; and her boss, who, as head of the publishing company, tries without success to convince her that what he publishes is of the highest caliber.

And then things change. An elegant Japanese man moves into the apartment immediately across from Claire, and a noisy, nosy bachelor moves into the apartment above hers. The Japanese man, Mr. Ishida, tells her he works for the Japanese embassy, talks to her about things Japanese, treats her to rare teas, and becomes the source of sensual dreams. The man upstairs, Rosetti, also breaks through her solitary ways with his noise and intrusiveness, inviting himself to her apartment, looking with her into the windows across the way, and asking her about Mr. Ishida.

Then, after leaving Claire the keys to his apartment, Mr. Ishida disappears. A note is slipped under her door telling her to meet him in the gardens of the Musée Rodin and to beware of being followed. But she *is* followed—by Rosetti. And the real story starts.

Sophie Bassignac is the author of one other novel, À la recherche d’Alice. Les aquariums lumineux has been sold in six countries (Italy, to Einaudi; Spain, to Grijalbo Mondadori; Poland, to Amber; Russia, to Atticus; South Korea, to Mellon; and China, to Phoenix).

Mais le fleuve tuera l’homme blanc/And the River Will Kill the White Man
Patrick Besson
(Librairie Arthème Fayard, 496 pages, 2009)

By one of France’s most esteemed authors, Mais le fleuve tuera l’homme blanc is an intricately plotted political thriller that depicts the Congo-Brazzaville of today and the Rwandan genocide.

An executive at an oil company, Christophe Parmentier recognizes a retired spy, Blandine de Kergalec, in the plane taking him to Brazzaville. A fan of anything spy related, he decides to follow her on his arrival. De Kergalec is in the Congolese capital for an ultimate and lucrative mission: organizing the assassination of Jean-Pierre Rwabango, a Hutu priest who actively participated in the genocide.

During his one-week stay, Christophe will meet a large cast of characters, including Tessy, a young Congolese woman who was raped 13 times during the 1994 events; Pouchkine, a mulatto and father of Tessy's younger son, Elena; Pouchkine's mother, a Russian who has been living and doing business in the Republic of Congo for 20 years; Bernard Lemaire, her business partner and lover; Joshua of the Tutsi secret services; Angèle and Charles, siblings of Jean-Pierre Rwabango; and Tendresse, the gorgeous Tutsi girl who escaped from the genocide. At different levels, all become involved in this act of revenge.

With a narrative interspersing flashbacks and giving a voice to each of his characters, Besson creates a fascinating portrait of a Sub-Saharan Africa where each considers the other as an endless source of legends, mysteries, and occult powers.

Mais le fleuve tuera l'homme blanc takes elements from the spy novel, the psychological thriller, the love story, and the adventure tale, even as it clarifies one of the darkest chapters of African history.

Patrick Besson published his first book at 17 and has since published a total of 40 books, including *Dara*, which was the winner of the Prix de l'Académie Française in 1985, and *Les Braban*, winner of the Prix Renaudot in 1995. He is also a journalist for leading French newspapers *Le Figaro*, *L'Humanité*, and *VSD*.

La passion Lippi/Le rêve Botticelli/L'obsession Vinci
Lippi's Passion/Botticelli's Dream/Da Vinci's Obsession

Sophie Chauveau

(Éditions Télémaque, 2004, 2005, 2007)

****La passion Lippi*: 25,000 copies sold***

****Le rêve Botticelli*: 24,000 copies sold***

****L'obsession Vinci*: 26,000 copies sold***

180,000 trilogy boxed sets sold

In an imagined but well-documented trilogy of portraits, Sophie Chauveau depicts the lives of three Renaissance painters: Fra Filippo Lippi, Sandro Botticelli, and Leonardo da Vinci.

Lippi's Passion: Florence, the heart of the Renaissance, 1414. In the back street of a

seedy neighborhood, a scruffy boy with bare feet sketches furiously on the ground. The fresco is seen by art patron Cosimo de Medici, who is so impressed with the work that he takes the boy to be raised and educated by the Carmelites. There he falls under the influence of first Masaccio and later Fra Angelico. In his passion to paint, he steals precious pigments from the monastery, but theft is not his only sin. . . . Although he becomes a monk, at night he seeks comfort and inspiration in the brothels of Florence, becoming the secret darling of the whores. He becomes the darling too of the art buyers of Florence and beyond, who will buy his work at any cost. He remains within the walls of the monastery but not within its rules, and he commits the ultimate offense: while drawing a triptych panel of the Virgin Mary, he seduces his young model, by whom he fathers a child. The scandal forces him into exile and temporarily back into the obscurity of his childhood. On his return to Florence, he opens an atelier that is much admired and acquires a very talented student, a certain Sandro Botticelli . . .

In the second book of this trilogy, *Botticelli's Dream*, Chauveau continues her depiction of fifteenth-century Florence, this time to follow the life of Botticelli and his introduction of melancholy in art. In the third of the series, *Da Vinci's Obsession*, she explores the personality, the many talents, and the sources of Da Vinci's artistic, philosophical, and scientific obsessions. In each of the fictional accounts, Chauveau illuminates and delights with her vivid descriptions of the painters, their lives, and their art.

Sophie Chauveau is a novelist and author of essays and a monograph on art as the language of love. She spent four years doing research for this trilogy, which has received critical and public acclaim in France.

Les naufragés de l'île Tromelin/Shipwrecked on Tromelin Island

Irène Frain

(Éditions Michel Lafon, 320 pages, 2009)

*****Winner of the Grand Prix du Roman Historique 2009*****

*****Over 100, 000 copies sold in France*****

. . . the facts, in their abomination, suffice. Being the great scholar that she is, the author knows how to bring history to life.

—*Le Point*

In the middle of the eighteenth century, 60 people were left stranded on an uninhabited island in the Indian Ocean for 15 years. Irène Frain seeks to uncover the mystery and bases her historical novel on careful research of those who survived. The ABC television show Lost may look tame in comparison with this extraordinary tale.

July 31, 1761: a French ship illegally transporting slaves from Madagascar is shipwrecked off Tromelin Island in the Indian Ocean. The crew and the African slaves

manage to work together to find food and water and a means to make fire and ultimately survive on this beautiful yet inhospitable island. Within a month, they have built a rescue boat ready to take them to safety . . . but the boat has room enough only for the crew. The 60 slaves—men, women, and children—are left behind. The crew promises to return for them, but it is not until 15 years later that another ship, with a different captain, is sent to find them. Against all odds, eight people had managed to keep themselves alive: seven women and an 8-month-old baby.

Shipping records, archeological digs, and testimonials helped Frain, who spent time on the island to write about this little-known chapter in the history of human rights. She gives voice to those who were aboard that ship, showing how their experiences were instrumental in the abolition of slavery.

Irène Frain is a historian and a journalist for Paris Match. Her other novels include Le Nabab (Jean-Claude Lattès, 1982; Prix des Maisons de la Presse), Devi (Fayard, 2003), Secret de famille (Jean-Claude Lattès, 1989; Prix RTL-Grand Public), and Le Royaume des femmes (Fayard, 2006).

L'Échappée belle/A Beautiful Escape

Anna Gavalda

(Éditions Le Dilettante, 165 pages, November 2009)

*****Translation sample available*****

A whimsical adventure that comes to life through Gavalda's signature witty and poignant character development. L'Echappée belle also offers a jubilant example of the magic that can happen when one lives one's life to the fullest and lives in the moment.

Carine had been sniping at everything her sister-in-law said for the entire long car ride. When they arrived at the church, she jumped out of the car, running away from the three siblings—her husband Simon and Garance and Lola. Simon, instead of following her, suggests that they not attend what promised to be a very boring wedding—that instead, they go to visit their youngest brother, Vincent. Of course they agree.

They find Vincent at the family chateau, which he now occupies. He is giving a tour to amuse himself as much as the tourists, inventing and altering history as he goes. The three join the tour, trying, with little success, to remain serious as they learn from Vincent about the family that never existed and the events that never took place. When the tourists are gone, the four siblings go down to the river for a picnic. It's the good old days again: laughter, teasing, and caring in the sunshine. Because they all know there are ghosts in the old house, they spend the night in the stables. In the morning, as Simon, Lola, and Garance leave, they assume the role of collective fairy godmother, giving Vincent a surprise—a bit of a push to stop his love life from going astray. And then, as simply as they began the adventure, they return to their everyday lives, albeit with a slight spell of

magic added. They are all stronger—and happier—for having refastened the ties that bind them gloriously together and for having stolen back a moment from a more golden time.

Anna Gavalda is one of France's most beloved best-selling novelists. Three previous works of fiction, Je voudrais que quelqu'un m'attende quelque part, Je l'aimais, and Ensemble, c'est tout, were published in the United States by Riverhead under the titles I Wish Someone Were Waiting for Me Somewhere, Someone I Loved, and Hunting and Gathering, and in the United Kingdom by Chatto & Windus. Chatto & Windus is also bringing out her novel, La consolante. Her books sell millions of copies in France and many more in the 40 languages into which they have been translated.

Cher Amour/Dear Madame T.

Bernard Giraudeau

(Éditions Métailié, 267 pages, 2009)

*****19 weeks on *L'Express* bestseller list*****

*****135,000 copies sold in France in four months*****

*****Translated sample available*****

A man travels the world; wherever he goes, he writes to the mysterious “Madame T.,” whom he has not met but already loves. With humor, passion, and a deep grasp of humanity, the traveler tells his imaginary lover compelling stories of his casual encounters and tales he has heard of explorers who came before him.

Bernard Giraudeau spent years as a sailor in the French navy and, later, as a traveler in some of the most remote corners of the world. He relates his adventures in *Dear Madame T.*, a tale that explores the breadth of the world—and the depth of a man's soul. He imagines himself in conversation with Madame T., sharing his travel stories, his fears, his joys, and the elation of discovering a new shore for the first time. He writes first from Brazil on a trip on the Great Transamargura—the transbitterness—a road that links the poverty of the northeast to the misery of the Amazon basin. Along the way, he becomes an advocate for the native tribes being destroyed by modern civilization. He goes to the Khmer temples of Cambodia and climbs the Chilean Andes. Periodically he returns to Paris to search for his beloved Madame T. and to perform on the stage of the Comédie Française. Each of these intervals, however, is only a prelude to a new departure. As the novel and the journeys continue, the traveler reinvents his life and the lives of the people he meets, creating a fragile equilibrium between legend and reality, past and present.

Born in 1947 in La Rochelle, France, Bernard Giraudeau joined the French navy at 16. Seven years later he was admitted to the Drama Conservatory in Paris and graduated first in classical and modern acting. Since 2001, after a prestigious career as an actor, director, and producer of a documentary of his travels, Giraudeau has devoted his life to writing. His novel, Les Dames de nage (Éditions Métailié, 2007), sold 200,000 copies in France and has been translated by Edizioni E/O in Italy and Chez Recordo in Brazil.

Les contes de la rue Broca/Tales of The Rue Broca

Pierre Gripari

(Éditions de la table ronde, Bobbs-Merrill Publishing, 215 pages, 1967)

Six stories available in English translation

More than 700,000 copies sold in France

The tales have a fresh and fertile imaginative quality that is truly childlike, but they are mature in style and interpretation, the humorous quality somewhat reminiscent of Twain's in moments of acerbity.

—*The Best in Children's Books:*

The University of Chicago Guide to Children's Literature

The children who live on rue Broca in Paris meet each week with “Monsieur Pierre.” Monsieur Pierre pretends to be a writer but tells the children the stories of Andersen, Grimm, and Perrault. When he has told all he can remember, he suggests that each week they make up a new story. This, according to Pierre Gripari, is how he came up with the 13 stories that were published in the book called *Tales of the Rue Broca*, a French childhood classic.

The first story in *Tales of The Rue Broca* introduces us to the deli owner of rue Broca, Papa Saïd, and his children, Bachir and Nadia. The family appears again in a highly improbable explanation of how the first piggy bank came to be, and with the adventures of Bachir's doll—who is clairvoyant. One story—beloved by all French schoolchildren—is about the little devil who, to the great disappointment of his parents, wants to be good. There is a story about a haunted apartment and two stories about inanimate objects that fall in love (in one, a pair of shoes, and in another, a potato and a guitar). The children—or Monsieur Pierre—even rewrite ancient history in “The Story of Lustucru,” an immortal hero who, sadly, never received the praise he deserved because nobody could bear to record his ridiculous name for posterity. Another story is of a ghost who has to experience the joy of childbearing to let go of the past, and in the last story true happiness is found with a touch of je-ne-sais-quoi.

Born in 1925 to a French fortuneteller mother and a Greek engineer father, Pierre Gripari was one the most successful writers for children in twentieth-century France and a prolific author. Les Contes de la rue Broca is his first and most-famous collection of fairy tales. While continuing to write in other genres for both children and adults, he published similar collections until the very end of his life: Histoire du Prince Pipo, de Pipo le cheval, et de la Princesse Popi; Contes de la Folie-Mericourt; and Contes d'ailleurs et d'autre part. A selection of stories from Les Contes de la rue Broca translated by Doriane Grutman was published by Bobbs-Merrill in English in 1967. His contemporary fairy tales have been translated into German, Portuguese, Albanian, Bulgarian, Czech, Estonian, Korean, Hungarian, Greek, Italian, Japanese, Polish, Russia, Spanish, Thai, and Vietnamese.

L'incroyable histoire de Mademoiselle Paradis/
The Incredible Story of Mademoiselle Paradis
Michèle Halberstadt
(Albin Michel, 171 pages, 2008)

*****Winner of the Drouot Literary Prize*****
*****Short-listed for the Lila Literary Prize*****
*****English manuscript available*****

Inspired by the life of Viennese pianist Maria-Theresa von Paradis, a friend of Mozart and Salieri, *Mademoiselle Paradis* evokes the elation of first love and warns of the pain of lost innocence.

Maria-Theresa von Paradis, the only daughter of the secretary of the empress of Austria, was an exceptionally gifted child. The empress took Maria-Theresa under her protection, providing her with the best music teachers in Vienna. By the age of 17, she was a keyboard virtuoso, playing for the Habsburg royal family and greatly admired by all who heard her play. She was remarkable for her beauty and talent . . . and because she was blind.

None of the many doctors she consulted could determine why she had lost her sight when she was 3. In desperation, her father asked the help of physician Franz Anton Mesmer, the forerunner of the modern practice of hypnotism. Working with Dr. Mesmer, Maria-Theresa discovers the passions and emotions from which her blindness had protected her. Propelled by a likable and unusual heroine, *Mademoiselle Paradis* is a timeless and true portrait of courage, loss, and hard-won wisdom.

A journalist, film producer, and author, Michèle Halberstadt has already published two novels: Prends soin de toi (Flammarion, 1991) and the very well received Café viennois (AlbinMichel, 2006). She produced and cowrote the movie Murderous Maids (Les Blessures assassines, 2000).

L'été chagrin/Summer of Sorrow
Henri Husetowski
(Éditions Buchet-Chastel, 256 pages, 2009)

L'été chagrin is a remarkable first novel that uses the voice of a 10-year-old boy to tell his story of the fateful summer in France of 1942. Henri Husetowski deftly intertwines a child's world with the horrifying events of war in this powerful and poignant novel.

With humor and candor and in his child's language, David, a "former Jew," tells what happened to him when being any part Jewish became dangerous. When his Polish father dies falling off a crane, David's mother, who will do anything to protect him from his

fate, seizes the opportunity to change their identity. She remarries, leaving behind her Jewish-Polish name for the good traditional French name of Duval. David is baptized, becomes a Christian, and hopes the transformation is complete. He waits anxiously for his foreskin to grow back, while his mother asks about a reverse circumcision. Despite his new identity, he continues to hang around with his best friend Yacov, a dirty, overweight Jewish boy, even though he feels slightly ashamed of him. There are others in his life who confuse him and confound his mother's desire to have him seen as Christian: Madame Souslovska, with her green slippers; Fetnât, a Muslim man from Senegal; Clopinette, a drunken homeless woman; Regala, a grocer who apparently doesn't like Jews; and Madame Lafayette, who walks naked in front of him. As the summer goes on, his mother realizes she cannot protect him from the increasingly violent raids, so she helps him to plan his escape. With Yacov and Fetnât at his side, he miraculously avoids death, but in the process he must witness events that are worse than any fears he or his mother ever had.

Henri Husetowki was born in Bordeaux to Polish immigrant parents. He is a retired teacher now living in Paris. L'été chagrin is his first novel.

Triad

Tom Keve

(Éditions Albin Michel, 400 pages, 2010)

*****Original English-language manuscript*****

The author convincingly develops the theory that from the turn of the nineteenth century until the end of the World War II, the intellectual and cultural atmosphere surrounding a wide but interrelated group of European Jews encouraged the development of both atomic physics and psychoanalysis.

In a carefully researched, true-to-history novel, using original letters, reports, and publications, physicist Tom Keve explores the parallel development of two society-changing ways of looking at reality: physics and psychoanalysis. In doing so, he brings us into more universal themes related to creativity: how ideas evolve, the importance of family and community, and the place of personal relationships. The novel is written as if it were the autobiography of Sándor Ferenczi, a Hungarian psychoanalyst trained by Sigmund Freud. The narrative takes the reader from Vienna to Budapest, from Prague to Berlin to London, Copenhagen, Jerusalem, and New York; it introduces us to the creative processes of, among others, Freud, Jung, Josef Breuer, and Lou Andreas-Salomé, of Albert Einstein and Kurt Gödel, and of such towering religious figures as Leopold Breuer and Rabbi Moses Schreiber, the Chasam Sofer.

Triad starts in 1909 with Freud, Ferenczi, and Jung on a trip to the United States. It then takes us back a century to the provincial ghettos and sophisticated city cafés of middle

Europe, to Torah, the Kaballah, and secular readings that gave rise to later thinking. It ends with the Nazi attempt to destroy the thoughts of this generation by burning Jewish books in Berlin in 1933 and, finally, with the death of Freud in 1938. *Triad* is a novel, but it is also the biography of a generation of men and women who emerged from a narrow but enriching world to change the universe.

Tom Keve is a physicist of Hungarian descent living in London.

Mausolée/Mausoleum

Rouja Lazarova

(Éditions Flammarion, 331 pages, 2009)

*****Translation sample available*****

Three generations of Bulgarian women live in Sofia from 1944 until the fall of Communism. Mausoleum, by Bulgarian-born Rouja Lazarova, uses the moving stories of these women to portray the ugly impact of a totalitarian government on the lives of its citizens.

Milena tells of the joys and tragedies of her life and of those of her mother, Rada, and her grandmother Gaby, as each tries to negotiate the laws and absurdities of the Communist Party. For each woman, the blows of the regime are almost unbearable. Gaby experiences the area's too-common deaths and disappearances personally: Her jazz musician husband is arrested and then shot for his "dangerous" line of work—entertaining capitalist elites. When she again finds love, her new love is arrested for the crime of "general nonconformism." Rada's existence is poisoned by the Faustian pact she must make to inform on her colleagues in exchange for the medicines her mother needs to live. Milena's childhood, like her mother's and like those of most who grow up under the regime, is full of restraints and inexplicable rules. Yet when she is taken on a ritual visit to the mausoleum in which the body of Gueorgui Dimitrov, once head of the Bulgarian Communist Party and the premier of Bulgaria, she finds that "the smell of formaldehyde was so strong, it was impossible to continue to believe in the miracle of socialism." Milena is fortunate that having inherited the woes of her mother and grandmother, she also acquired their spirit of revolt.

In Mausoleum we learn of half a century of Bulgaria's history through the lens of the personal stories of these three courageous women. Their unflinching capacity to hope for a better world carries them through terrifying times when silence is the only recourse. Lazarova's telling of this personal tale is a monument to all those disappeared in the mausoleum of silence that was, for a time, the Bulgarian nation.

Rouja Lazarova was born in Bulgaria under Communist rule. She has lived in France since 1991. She is the author of three previous novels, *Sur le bout de la langue* (00h00, 1998), *Coeurs croisés* (Flammarion, 2000), and *Frein* (Balland 2004).

Sur le sable/On the Sand

Michèle Lesbre

(Sabine Wespieser Éditeur, 149 pages, 2009)

Translation sample available

Sur le sable is luminous and sensitive—a multilayered story into which Lesbre plunges the reader deep into the intimate past of two damaged characters.

The narrator, who has just left her companion, has decided to escape from Paris for a few days. As she drives along the coastline, enjoying her last moments before returning to the capital, she sees flames shooting out from the dunes. Without thought, without calling for help, she walks across the hot sand to locate the starting point of the fire. She finds a man sitting alone in front of a house that is being consumed by fire. “That’s nothing. It’s my little war,” he says. “It’s finished. I came to an end with it.” The stranger persuades her to stay with him, and he begins to reveal the secrets of his heart. They sit and talk for hours, for the whole night, with the burning dune becoming the catalyst for both of them to try to face their own little wars.

The stranger learns that the narrator is a night porter in a Parisian hotel. We find out that she takes advantage of her quiet job to reread all the works of Patrick Modiano, a novelist who often writes of the unknowable sense of self. At work, she gives names from Modiano’s books to every guest of the hotel—and finally, to everyone she meets. She has immersed herself so deeply into the atmosphere in his books that her thoughts become muddled and she vacillates between past and present, between his fiction and her reality. There comes a point when her world becomes unreal and her mind is peopled with the ghosts of Modiano’s characters. As she talks with the man on the beach, she becomes even more confused. Their life stories reflect each other as they question the meaning of their early days, their adult lives . . . and the consequences of their love affairs.

This novel is both a story of remembrance and a tribute to Modiano. Lesbre builds a bridge between the narrator’s experiences and Modiano’s novels by including characters, situations, hotel names, and passages extracted from his books. She tells us a superb and singular story that we can easily appreciate without ever having read the work of Patrick Modiano.

Born in 1947 in Poitiers, **Michèle Lesbre** was a schoolteacher for several years before deciding to take up writing. She published detective novels until 2001, when she published her first work of literary fiction, *Nina, par hasard*. Since then she has published

Boléro (Actes Sud, 2003), Un certain Felloni (Actes Sud, 2004), La petite trotteuse (Sabine Wespieser Editeur, 2005), and Le canapé rouge (Sabine Wespieser Editeur, 2007), which was a finalist for the Goncourt Prize and was translated into eight languages.

Le Trèfle bleu/The Blue Clover

Firouz Nadji-Ghazvini

Translated from the Persian by Vincent Despagnet

(Éditions Denoël, 153 pages, 2009)

Based on a true story, Le Trèfle bleu is set in Iran in the spring of 2004 in a small coastal village on the Caspian Sea. The time is the present, but the tragedy that plays out is shockingly ancient.

When her mother dies and then, soon after, her father has a mental breakdown and then disappears, young Âtefeh goes to live with her grandfather. Two war widows who live next door take her under their oddly protective wings, becoming preoccupied by the 10-year-old's early signs of puberty. To protect her from the roving eye of the local judge and village religious leader, they hide her budding breasts by wrapping fabric tightly around her chest each morning before she goes to school. When they perceive more danger, they shave her head. They make rules, they give her advice. Nothing helps. In this society, without a strong father to protect her, Âtefeh is certain to be prey, predestined for degradation and disaster. The widows may be able to save her from the judge, but what can they do about the restless troupe of Bassidji militants who roam the area?

Nadji-Ghazvini spins a tale of what only too commonly can happen to women—to girls—in an Islamic state when they are said to have been soiled. The Blue Clover reads like a medieval morality play in a modern world without justice.

Firouz Nadji-Ghazvini is an Iranian poet, novelist, essayist, and journalist living in political exile in Paris, where he makes a living as a press photographer. He is the author of two previous novels, Neige sur Téhéran (Denoël, 2000) and Les anges ne reviendront pas (Denoël, 2005).

Jóska Àtyin n'aura personne pour le lui rendre/No One Will Be There for Jóska Àtyin
Béla Osztojkán
Translated from the Hungarian by Patricia Moncorgé
(Librairie Arthème Fayard, 392 pages, 2008)

Béla Osztojkán is a major figure of Gypsy literature
—*Le Monde*

It is the day after a mysterious catastrophe has struck the inhabitants of a small Gypsy village. Eccentric centenarian—and supposed witch—Eszti Harangos had forewarned them, but nobody would listen. The villagers panic and take sides when everybody wants to give his or her own explanation of what happened. Jóska Àtyin, one of the *voivodes*—local leaders—is the only one who seems to believe Eszti. When the aged woman dies a few hours later, she leaves her young protégé, an orphan she had taken in, alone. As it turns out, it wasn't the gods who decreed their ruin but the local town authorities, hoping to rid themselves of the undesirables in the community.

Osztojkán weaves a tragic, poetic story in which past and present are intertwined. With an insider's knowledge and insight into the lives of a Gypsy community, he explores questions of power and the tenuous cohabitation of traditional and modern societies.

Le bon dieu n'est pas chez lui et autres récits/
The Good Lord Isn't Home, and Other Stories
Béla Osztojkán
Translated from the Hungarian by Patricia Moncorgé
(Librairie Arthème Fayard, 287 pages, 2008)

This is a collection of four intricately plotted and compelling stories that introduce Gypsy characters who turn out to be not quite as one would expect. The first tells of the friendship between two men on the fringes of society. In the second, a young woman whose husband is in prison is forced to sell her body to feed her children. The third tells of a man trying to remember his mother who died tragically during the World War II. The fourth is about a dying Gypsy fighting against government agents who plan to tear down his home.

Béla Osztojkán, a Hungarian Rom, was raised in the town of Csenger on the Romanian border. He was profoundly marked by his origins, and all his stories are set in the region where he grew up. A respected figure in the Gypsy cultural and political arena, he is the author of several novels, poems, and short stories. He received the Prix Bezeredj in 1997. Éditions Fayard published these last two works of fiction just before his death in 2008.

Le prisonnier/The Prisoner
Anne Plantagenet
(Éditions Stock, 139 pages, 2009)

In a small mountain village in France, a young and unhappy schoolteacher is forced to be a wounded man's jailer for a night, a man long thought to be the terror of the area but now finally captured. The novel asks us to consider just what makes a prison—and a prisoner.

A group of young men from the village bang on Julia's door and demand that the young schoolteacher accompany them. They lead her to the school, where, on the floor, lies a bleeding, savage-looking man. The feared "Papa" has been captured at last. Papa has been living in the forests that surround the village, hiding from the residents, who believe him to be a monster who has raped and murdered and who think him a drinker of blood and eater of the flesh of their children. Because of her position of authority, Julia is charged with keeping Papa alive until morning and is locked with him in her own classroom.

Julia is deeply frightened of the man. Papa's penetrating gaze unsettles her and makes her even more uncomfortable and unaccepting of the role that has been forced on her. At first she can think only of escape, but gradually she begins to understand the position that Papa is in. She offers him food and drink, and slowly they begin to talk, and she sees that there is more to him than the dreaded "Papa." Julia begins to wonder about the prisoner's culpability. The more they talk, the more she finds herself thinking about her own life and the walls she has built around it. By morning she finds herself transformed. She is no longer dead to the world, no longer only the victim of her former lover's betrayal and abandonment. Leaving the classroom that served as a prison for her as well as Papa, she feels unexpectedly free.

This resonant novel pairs two unlikely characters in a fateful meeting that leaves at least one of them changed. The night has blurred the line between victim and perpetrator, jail and freedom, prisoner and jailer.

Anne Plantagenet is the author of two previous novels and of biographies of Marilyn Monroe and of Manolete. Her latest book was a collection of short stories, Pour des siècles et des siècles, published by Éditions Stock in 2008. One of her novels, The Last Rendezvous, is forthcoming from The Other Press.

Le parfum d'Adam/The Scent of Adam

Jean-Christophe Rufin

(Éditions Flammarion, 580 pages, 2007, film rights sold to Lakeshore Entertainment)

Jean-Christophe Rufin, cofounder of Doctors Without Borders and Goncourt-winning novelist, believes there are two worlds: ours and that of the poor. He has spoken of the shift that has occurred in the way in which poverty is now perceived. He believes that the struggle to aid the poor has become a war on the poor, that we put issues of security above the call for social justice. Here he presents his observations of the present and his fears for the future in an action-filled tale of romance and eco-terror.

The Scent of Adam opens as the young Juliette and an eco-activist friend complete a mission dictated by a mysterious source: break into a research facility in Poland, liberate the lab animals, steal a vial of liquid, and leave the signature of the environmental group responsible. When the news reaches the United States, the intelligence community subcontracts the investigation to the Providence Group. Paul, a former CIA agent and now a physician involved in humanitarian causes, and the beautiful Kerry, another former agent who is now a psychologist, are assigned to investigate. They head out into the field, where they begin to work, not without opposition and not without revived feelings for one another. Then suddenly, their mission is canceled and they are ordered back home. Sensing corruption from within their agency, they decide to continue the investigation on their own. What they don't know, and what Juliette doesn't know as she delivers the stolen vial, is that they are racing against the clock—and against an extremist eco-terrorist group that is planning to save the world by eliminating the poorest inhabitants of the earth, one slum at a time.

Jean-Christophe Rufin is the celebrated cofounder of Doctors Without Borders. He has won the prix Goncourt and is the author of several novels, including the prize-winning L'Abbyssin (Gallimard, 1997; published in English as The Abyssinian, W.W. Norton, 1999), Sauver Ispahan (Gallimard, 1998; published in English as The Siege of Isfahan, W.W. Norton, 2002), and the prize-winning Rouge Brésil (Gallimard, 2002; published in English as Brazil Red, W.W. Norton, 2004). Currently France's ambassador to Sénégal, Rufin has also been involved in covert operations to liberate hostages, in particular in Africa and the Balkans. Le parfum d'Adam has sold in 10 countries: in Italy to Bompiani, in Germany to Fischer, in Spain to Ediciones B, and in Russia, Poland, Slovenia, Greece, Korea, Lithuania, and the Czech Republic.

La double vie d'Anna Song/The Double Life of Anna Song
Minh Tran Huy
(Actes Sud, 192 pages, 2009)

Based on a true event—the story of British pianist Joyce Hatto—The Double Life of Anna Song is an original reflection on love and admiration that explores the fascination of a man for a woman. It is an ode to music and love amid fraud and deception.

When pianist Anna Song learns that she will die from cancer, she leaves the city with her husband, Paul, to live in an old manor in the country. She dreams of devoting her last years to playing and recording the best of the piano repertoire, from Beethoven to Ravel. The records Paul produces create an unprecedented oeuvre; Anna is acclaimed as “the best pianist whom no one had ever heard of”—a true phenomenon. Journalists, however, eventually discover that she is not the performer of her recordings and begin to investigate her.

The novel includes journalists’ reports of the investigations and subsequent exposures, but at its core it is a love story. Paul Deroches tells his version of their lives and the emotions that drove him into a world of deceit. The two met when Anna and Paul were children. Paul’s parents had died, and his grandmother, concerned about his loneliness, introduced him to Anna, a young and musically talented Vietnamese girl. The fascination Paul felt at their first meeting deepened. The two were separated during adolescence when Anna moved with her parents to the United States. When they met again 15 years later, Paul’s love was still strong, but Anna had changed. She had had to give up the idea of becoming a professional musician—a rare illness had paralyzed one of her fingers. Paul then devoted his life and energy to convincing her that she was a brilliant pianist.

As in her first novel, Minh Tran Huy creates her own universe, inspired by Vietnam, remembrance, and a particular relationship between fiction and reality. She plunges the reader into a gripping story where the mystery remains a mystery until the end.

Born in Paris in 1979, Minh Tran Huy is a deputy editor of Le Magazine Littéraire and a literary critic. La double vie d'Anna Song is her third novel after La Princesse et le pêcheur (Actes Sud, 2007) and Le Lac né en une nuit (Actes Sud, 2008).

Fakirs

Antonin Varenne

(Éditions Viviane Hamy, 283 pages, 2009)

*****Translation sample available*****

Fred Varga's publisher [Viviane Hamy] has found a promising young author.

—*Le Figaro*

Set in the dark and hopeless Parisian criminal underworld, Fakirs is a detective novel written with a very fine eye for detail.

Alan Mustgrave, an American a veteran of the Gulf and Iraq wars, dies during an S&M show in a Parisian nightclub. His death has been called a simple if ugly accident, perhaps a suicide, but John Nichols, his longtime friend and compatriot, is not convinced. Asked to identify the body, he leaves his tepee in the South of France, bringing undisclosed documents concerning his friend's past. He is greeted in Paris by a vicious attack that only reinforces his suspicions and strengthens his desire to learn the truth.

Despite the clear danger, Nichols begins to investigate and finds a cast of strange and sinister characters: the uptight Frank Hirsh, who was in love with Mustgrave and works at the American embassy; Ariel, the owner of the S&M club who is lesbian and alcoholic; Patie the painter; Bunker, just out of prison, working as a park keeper, and generally accompanied by Mesrine, his dog; and of course the French police. In charge of the case is Guérin, a brilliant but troubled police officer who has just been transferred to the department that handles suicides. He works hard, but each day he gets bogged down with conspiracy theories about some suicides he finds highly suspect. He has an assistant, Lambert, who is both shy and useless.

Antonin Varenne has a master's degree in philosophy. He traveled for years before returning to Paris, where he now dedicates his time to writing. He is the author of two previous novels published by Toute Latitude: Le Fruit de vos entrailles (2006) and Le Gâteau Mexicain (2007).

GRAPHIC NOVEL

Rosalie Blum—trilogy
Camille Jourdy
(Éditions Actes Sud BD)

Visually and intellectually engaging, the Rosalie Blum trilogy is a colorful graphic novel that presents the lives of three emotionally isolated, unhappy, and bored—but certainly not boring—individuals.

Vincent Machot, one of the antiheroes of the first volume, lives in a small town in France. He spends uneventful days, drifting from the barbershop his late father used to run, to the daily meals he shares with his possessive and egocentric mother who lives in the same building as his, to visits with his womanizer of a cousin. He did have a girlfriend, but she left town for Paris. Should he join her? Should he stay in his hometown? Should he make a change or continue doing and saying the same things day after day? Then one day, seemingly without thought, he does something that breaks the monotony. With no particular reason or motivation, he sees a woman in a grocery store and follows her. The woman he follows, Rosalie Blum, is like Vincent in many ways. She lives alone and has no friends—except the bottle. And although she knows that Vincent is following her, she has no idea why.

The second volume focuses on Aude, Rosalie’s niece—another person who is wandering sluggishly through life. She dropped out of college, has no job, and has cut off all relationships with her bourgeois family. She does have good friends, women of her own age, but their lives are mirrors of hers. Aude’s favorite activity is lying in bed for hour after hour until it is time to meet her friends to do the same things they always do. Then, Rosalie asks Aude to help her discover why Vincent is so obsessed with her . . . and the hunt is on.

The third volume takes us more deeply into the lives of the three main characters. When the three finally meet, we find that there is more to Rosalie’s past than to her present . . . and that who she really is is linked to Vincent’s obsessive conduct. The more we learn, the more we wonder if anyone’s existence is really that dreary. All of these people are full of life, and their lives are full of hilarious and warming events. Jourdy presents them with ironic tenderness, and like her, we come to love them.

Camille Jourdy was born in 1979 and lives in Lyon. She was educated at Beaux-Arts in Epinal and Arts Décoratifs of Strasbourg. She has previously published, as an author, Une araignée, des tagliatelles et au lit, tu parles d’une vie! (Éditions Drozophile, 2004) and Séraphine ou le charme incertain (Éditions Drozophile, 2005) and, as an illustrator, has collaborated with a range of authors.

HISTORY

La Rose et l'Edelweiss, ces ados qui combattaient le nazisme, 1933–1945/
The Rose and the Edelweiss: Teenage Bands That Fought the Nazis, 1933–1945

Roger Faligot
(Éditions de La Découverte, 384 pages, 2009)

*****Translation sample available*****

The bands of teenagers who fought the Nazis during the German occupation of France have been largely forgotten, overshadowed by the adult resistance. Roger Faligot is the son of one of the young resisters. He presents here an absorbing and insightful history, filled with details of “battle” plans, personalities, and daily life.

Starting in the very early 1940s, teenagers and even younger children, all across occupied Europe—in Poland, Denmark, Germany, Italy, and France—gathered to form groups to fight the Nazis. The White Rose and the Edelweiss Pirates were two of many. Their guerrilla activities ranged from demonstrating on the Champs Élysées (French students from Paris high schools) to bombing a crematory in Auschwitz (a Polish teenager, Róża Robota, and her friends). They were anonymous and politically unaffiliated with each other or, generally, with any adult groups. Faligot’s research turned up thousands of young fighters, male and female, fierce in their quest for freedom and justice, all willing to risk their lives in the resistance.

Roger Faligot is a French journalist who specializes in covering the military and secret service. He worked in Ireland in 1973 after having been a freelance investigative journalist for British and Parisian newspapers and magazines (Ireland, England, and Japan). He was a special correspondent for the weekly magazine The European, based in London, for seven years in the 1990s. His works, translated into English, are The Chinese Secret Service (William Morrow & Co, 1990); La Piscine, the French Secret Service (Basil Blackwell, 1989); and Britain’s Military Strategy in Ireland: The Kitson Experiment (Zed Books, 1983).

Les chasseurs noirs: la brigade Dirlewanger/Evil Hunters: The SS Dirlewanger Brigade

Christian Ingrao
(Éditions Perrin, 3rd edition, 284 pages, 2009)

*****10,000 copies sold in France; rights sold: Bulgaria, the Czech Republic, Poland*****

Who are the hunted? Who the hunters? On the Eastern Front during World War II, German occupation forces were being hunted down by partisans. Hitler had an antipartisan unit organized to combat them. This is the story of that unit, the most violent

of the Waffen-SS—the SS-Sturmbrigade “Dirlewanger.” The author, using the example of this vicious brigade, explores the concept of “the hunt” not only during the Second World War but also in the culture of all wars.

The Dirlewanger Brigade was an antipartisan unit of the Nazi army, reporting directly to Heinrich Himmler. The first members of the brigade were mostly poachers, released from prisons and concentration camps, who were believed to have the skills necessary for hunting down and capturing partisan fighters in their camps in the forests of the Eastern Front. Their numbers were soon increased by others who were eager for a way out of imprisonment and included men who had been convicted of burglary, assault, murder, and rape. Under the leadership of Oscar Dirlewanger, a convicted rapist and alcoholic, they could do as they pleased: There were no repercussions for even their worst behavior, individually or as a group. This was the group used for its special “talents” to help put down the Jewish uprising of the Warsaw Ghetto, raping, torturing, and killing an estimated 35,000 men, women, and children in one day. Even by Nazi standards, the brigade was considered unduly violent, and an investigation of its activities was opened. The Nazi hierarchy was eager to distance itself from the behavior of the brigade and eventually exiled many of the members to Belarus.

Based on archives from Germany, Poland, and Russia, *Evil Hunters* offers an unprecedented look at one of the darkest chapters of World War II.

Christian Ingrao is director of research at the Institute of History of Present Time. He teaches at the École Polytechnique and at END-Cachan.

Mangeurs de viande: De la préhistoire à nos jours/
Meat Eaters: From Prehistory to the Present Day
Marylène Patou-Mathis
(Éditions Perrin, 408 pages, 2009)

Nutritionists, health experts, and ethicists may argue over the risks and benefits of eating meat, and Western societies may be reducing meat eating, but from the earliest times, meat has been important in human diets and in developing and maintaining cultures.

Marylène Patou-Mathis, an authority in prehistory who has spent 15 years on research that includes seminal food practices, explores the essential and fascinating position in human history of the hunting and consumption of meat. In prehistoric times, she found, game hunting was a central necessity that contributed not just to diet but also to the organization of society and the development of certain life skills. Hunting had important social consequences: the development of strategic thinking, the division of labor, the distribution of the yield of the hunt, and group cohesion.

Prey has often been multisymbolic, making it necessary for the hunters to choose

carefully what and how they hunted and for the entire society to be selective about methods of consumption. The object of the hunt was often considered sacred, and across time, rituals had to be performed before and after the killing or before and after eating.

Patou-Mathis discusses the symbolic importance of animal flesh—and of human flesh. Human sacrifices and cannibalistic rituals have been practiced by many diverse societies over the course of history, in all areas of the world. Most modern societies no longer rely on hunting for food, but hunting can still be seen as part of our cultural heritage in such practices as hunting for sport or watching bullfights.

Marylène Patou-Mathis is a paleontologist and head of the archaeozoological unit of the Department of Ancient History at the Museum of Natural History in Paris. She is the author of several books on prehistory, most notably, Néanderthal une autre humanité (Perrin, 2006).

Le réseau Carte. Histoire d'un réseau de la Résistance antiallemand, antigauilliste, anticommuniste et anticollaborationniste/The Carte Affair: A True Story of a Con Man Fighting the Germans, the Gaullists, the Communists, and the Collaborationists

Thomas Rabino

(Éditions Perrin, 408 pages, 2008)

[A] gripping book.

—the *Times Literary Supplement*, June 2009

Thomas Rabino infuses this account of the exploits of the Carte network with suspense.

—*La Croix*

The Carte network, an early clandestine organization in France during World War II, was built of the dreams of artists, musicians, and students and backed by the British government. This exciting account, based on personal testimonies and archives, is the first book to tell the dramatic story of the organization's operations against the Germans.

Before the war, André Girard (1901–1968) was a highly respected and talented painter, apprenticed to such giants as Rouault and Moreau. By the time he was a young man, he was an accepted member of “le tout Paris,” a socialite if not a social climber. But when the war started, Girard, whose father had been killed by the Germans in World War I, responded at once. He became the leader of a small group of like-minded people, using the code name *Carte* for his clandestine activities.

Carte was able, at the start of the war, to convince someone at a high level in the British Special Operations Executive (SOE) that he ran an army of hundreds of thousands of armed men ready for action and only needing weapons. Relations with Charles de

Gaule's Free French were problematic for the British, and wanting another French contact, they accepted Carte's totally untrue claims and readily agreed to provide him with supplies. Carte also led them to believe that he was in touch with the Vichy government's General Maxime Weygand and told them the general was ready to talk with the SOE—talks that never took place. In 1943, after an uncoded list of potential members of the network was stolen by the Germans from one of Carte's men, the SOE called Carte to come to England to meet with them. They quickly realized that Carte was a well-meaning fraud. Girard was sent to the United States, where he lived until his death in 1968, but the Carte Network that he had dreamed of—in a greatly reduced size—lived on under different leadership.

André Girard was one of history's great con men. This is his fascinating biography, which is the core of a previously unknown chapter in the history of French resistance and British intelligence.

Thomas Rabino was a contributor to the *Dictionnaire historique de la Résistance*. This is his first book.

Derrière la façade, Vivre au château de Versailles au XVIIIème siècle/ Behind the Façade; Life at the Chateau of Versailles in the 18th Century
William Ritchey Newton
(Éditions Perrin, 288 pages, with 8 pages of color illustrations, 2008)

*****English translation by the author available*****
***** Rights sold in Germany and Japan*****

It reveals in much greater detail than Spawforth does the world of public splendour and private squalor that reigned at Versailles.
—the *Times Literary Supplement*, June 2009

Meticulous and ground-breaking research on courtiers' accommodation at Versailles.
—Tony Spawforth, author of *Versailles, a Biography of a Palace*,
St. Martin's Press, 2008

Derrière la façade brings the palace of Versailles in the eighteenth century back to life in a way previously known only to its inhabitants. Exhaustively researched, excitingly revealed, Derrière la façade is the behind-the-scene history of the world's most famous palace.

By the eighteenth century, Versailles had become a model of the ideal royal residence in Europe. But behind the golden portals, its occupants were well aware of its less-glamorous aspects. The glittering halls, infested with rats, became a tattered theater of

power in which the actors played their parts until the last curtain—and the guillotine—fell. William Ritchey Newton shows us everyday life within the labyrinthine palace where thousands of courtiers were crammed into just 226 apartments without running water, with just a few latrines (*chaise percée*), and with little or no heat. To earn the honor of living under the king's roof, one had to face the squalor of the private apartments. Newton divides the days and reveals the discomforts in topical chapters: "Lodging," "Eating at Court," "Water Supply," "Heating and Lighting," "Cleaning," and "Laundry."

William Ritchey Newton is an American historian and a specialist on Versailles. He is the author of L'Espace du roi, La cour de France au Chateau de Versailles 1682–1689 (Fayard, 2000), and La Petite Cour: Services et serviteurs à la Cour de Versailles au XVIIIe siècle (Fayard, 2006). He lives in Springfield, Tennessee.

Histoire de la lingerie/A History of Lingerie
Chantal Thomass and Catherine Örmén
(Perrin, 288 pages, 2009, with illustrations)

Has lingerie determined the way we think of the female body? World-famous French lingerie designer Chantal Thomass and fashion historian Catherine Örmén explore the influence of lingerie on our image of women's ideal proportions and discuss the ways in which lingerie was a barometer of the social and cultural changes that shaped the twentieth century.

Meaning a piece of cloth inserted between a body and its covering, the term *underwear* made its first appearance in the Middle Ages. The earliest undergarments on record were worn for warmth and hygiene. Over the centuries, however, undergarments became more a matter of body style, sculpting women and revealing their erotic appeal. From the seventeenth to the early twentieth centuries, corsets provided less-than-perfect women the shape they needed to wear the fashionable dresses of their periods. In the Edwardian period, rigid corsets permitted—or forced—women to achieve the S-shaped curve considered the quintessence of female beauty. Lingerie continued to alter shapes and enrich women's apparel into the twentieth century: To the continuing popularity of the "outer underwear" of La Belle Époque tea gowns were added waist-cinchers and teddy suits. Fabrics grew more sophisticated, lingerie was less hidden, and bodies were shown in more revealing and seductive ways. Did lingerie reshape the female body or merely enhance it? Did undergarments lead societal changes or merely reflect them?

Histoire de la lingerie, a thoroughly researched and highly readable study, illuminates the many revolutions that occurred in our wardrobes and how lingerie reflects social and cultural change.

Chantal Thomass first appeared on the fashion scene in the late 1960s. She has since

built a reputation for her sexy, tantalizing, and flirtatious clothes and boudoir lingerie. Her innovative ideas, always using the most sophisticated fabrics, launched the trend of “under-over” wear. Thomass’s creations are now sold all over the world. She entered the U.S. market in the early 2000s with her first Saks Fifth Avenue trunk show, and in 2003 she designed her own line for Victoria’s Secret.

***Catherine Örmén** is a curator at the Musée de la Mode et du Textile-Arts Décoratifs in Paris and a fashion historian. She is also the cofounder and creator of the Musée de la Mode of Marseille and has worked on its programs (an exhibition in 2001 was dedicated to Chantal Thomass’s work). She has written several books on the history of fashion, including *Mode XIX^e–XX^e siècle* (Éditions Hazan, 2000).*

***Naître ennemi: Les enfants de couples franco-allemands nés pendant la Seconde Guerre mondiale**/Born an Enemy: The children of Franco-German couples born during the Second World War*

Fabrice Virgili

(Éditions Payot & Rivages, 376 pages, including notes, bibliography, and index, 2009)

What happened to the tens of thousands of children born between 1941 and 1949 to French mothers and German fathers? They were the sons and daughters of men who were first soldiers and then prisoners of war. What happened to the children born in Germany whose mothers were German and whose fathers were first prisoners of war and later soldiers of the French-occupied zone?

French and German states are now recognizing the pain caused by their discrimination against the children born during World War II of Franco-German parentage, even offering them dual citizenship in recompense. But it wasn’t always that way. *Born an Enemy* explores how these children were conceived, perceived, and assimilated . . . and how they were rejected or discriminated against by their respective communities.

The shame and unease provoked by these births has, until now, stopped them from becoming the subject of a thorough examination. Fabrice Virgili brings us the disturbing story, developed from 10 years of scrupulous research both in Germany and in France, of these unaccepted relationships and the children that they produced. He lets us see the circumstances of the pregnancies—of how they occurred, given the extremely close regulation of sexual relations by the Germans in France and, until late in the war and its aftermath, the limited contact that French men had with German women. What could women of either side do when they found themselves pregnant? And after the war, what could a woman do when her child’s father was a defeated enemy or a new occupier of her country? And most important, what were the children’s lives like? Virgili answers these questions and more in this fascinating examination of the children born of forbidden or coerced sexuality.

Fabrice Virgili is a historian and is head of research at the Centre National de Recherche Scientifique. He is the author of La France “virile”: Des femmes tondues à la Libération (Éditions Payot & Rivages, 2000), published in English as Shorn Women: Gender and Punishment in Liberation France (Berg Publishers, 2002; paperback by New York University Press, 2003).

MIDDLE EAST

La République de Dieu/The Republic of God

Dr. Charles Cogan

(Éditions Jacob-Duvernet, 229 pages, 2008)

*****English translation available*****

The United States' relationship to the Arab world is increasing complex. We have never been more in need of a clear-headed, knowledgeable, multifaceted perspective of this time and of a people in perpetual turmoil. Inspired by Chateaubriand's Mémoires d'Outre-Tombe, The Republic of God is part history, philosophy, theology, and geopolitics; and all based on front-row participation.

The material in *The Republic of God* spans Cogan's 37 years as an officer with the CIA and his later career at Harvard's Kennedy School. Cogan witnessed many crucial events of a changing world, including the American intervention in Lebanon and the British incursion in Jordan and the international crisis that was imminent; he was in Khartoum during the Six-Day War and stationed in Morocco during the Yom Kippur War. Cogan was the chief of the Near-East South-Asia Division in the Directorate of Operations of the CIA from 1979 to 1984; his division directed the covert-action operation against the Soviets in Afghanistan. He was involved in the handling of three hostage crises—in the Congo, in Lebanon, and in Iran. Wherever important events in the Arab world were happening, he was there, he was part of it.

Cogan infuses *The Republic of God* with his theological and philosophical reflections on how we reached extreme alienation with the Middle East and why our policies failed. As he struggles personally with the notion of God, he acknowledges the primordial place religion occupies in the Muslim world and how it compares and contrasts with our sense of the United States being a nation blessed by God.

Dr. Charles Cogan is now a historian and an associate of the Belfer Center's International Security Program at Harvard University's Kennedy School. In 2007 he was made an officer in the French Legion of Honor. He is the author of several books, including *French Negotiating Behavior: Dealing with "La Grande Nation"* (United States Institute of Peace Press, 2003), which was published as part of the Cross-Cultural Negotiations Project of the United States Institute of Peace. A French-language version also exists, with an update: *Diplomatie à la française* (Éditions Jacob-Duvernet, 2005). In recognition of the latter work, in November 2006 he was awarded the Prix Ernest Lémonon of the Academy of Moral and Political Sciences of the Institut de France. A second printing of the French edition, with an epilogue as an update, was published in November 2008.

OENOLOGY

Les 100 mots du vin/One Hundred Words on Wine

Gérard Margeon

(Presses Universitaires de France, 127 pages, 2009)

The language used to describe the perceived flavors, aromas, and general characteristics of a wine are constantly evolving and frequently confusing. Here is a concise, easy-to-understand guide to the key words and concepts related to wine—a little book that will prove to be indispensable to wine drinkers and wine talkers.

Gérard Margeon, head sommelier to world-renowned chef Alain Ducasse, wants to challenge the ideas that so many hold about wine and clarify the language that is often used—and misused—to describe it. He identifies and redefines 100 key words, ranging from *45 seconds* to *pleasure*, and from *cork* to *wine-making*. By doing so, he offers every wine lover a fuller understanding of what makes wine such a rich and revered beverage. Using the definitions, he teaches the reader how to better taste wine; how to understand the effects of climate, soil, and variety of grape; how to appreciate the way the wine is made and bottled; and how the choice of carafe or glass affects the taste of wine.

One Hundred Words on Wine gives wine lovers the vocabulary needed to describe their own wine experiences and to develop a taste for a wide diversity of wines.

Gérard Margeon is head sommelier of the Alain Ducasse restaurants. He also runs workshops in wine waiting at the Alain Ducasse Formation training center.

PHILOSOPHY

Dictionnaire d'esthétique et de philosophie de l'art/

Dictionary of Aesthetics and the Philosophy of Art

Jacques Morizot and Roger Pouivet

(Éditions Armand Colin, 472 pages, 2007)

*****Translation sample available*****

To help an educated or general audience more easily understand and discuss the complex discipline of aesthetics and the philosophy of art, Jacques Morizot and Roger Pouivet led 80 scholars in the development of a comprehensive dictionary. Two hundred and forty entries are explored primarily, although not exclusively, in terms of the major aspects of the field—the ontological, the semiotic, intentionality, and the evaluative.

The *Dictionary of the Aesthetics and the Philosophy of Art*, however, goes beyond the standard definition of *dictionary*. Among the entries there are questions, posed by the scholars. Questions of aesthetics and the philosophy of art usually include “What is ‘art’?” “What factors are involved in making an aesthetic judgment?” “What should we judge when we judge art?” Here, however, the questions take on a more modern edge—“Who is afraid of contemporary art?” for example, and “What are the philosophical challenges in photography?” Perspectives are thus broadened and opportunities provided for new debates. A bibliography accompanies each entry.

Jacques Morizot and Roger Pouivet are professors of philosophy at the Université de Provence and the Université de Nancy, respectively. Roger Pouivet is the author of *Après Wittgenstein*, Saint Thomas, (PUF, 1997), published in English as *After Wittgenstein*, Saint Thomas (St. Augustine’s Press, 2008).

RELIGION

Nechung, l'Oracle du Dalai Lama/Nechung, Oracle of the Dalai Lama
Thubten Ngodup with Françoise Bottereau-Gardey and Laurent Deshayes
(Presses de la Renaissance, 348 pages with illustrations, April 2009)

*****Foreign rights sold in Germany and Spain*****

For the first time, the Oracle of Nechung talks about his childhood in Tibet, daily life in the Nechung monastery, and his role as the medium of the State Oracle.

There were once many oracles in Tibet, men and women who acted as mediums between the divine and the physical worlds. Today only a few survive, the principal one being the Nechung Kuten. He is charged with foretelling the future and protecting and defending the Buddhist faith and the Dalai Lama. After his death, he is also consulted in the search for the Dalai Lama's reincarnation. The present Nechung Kuten, Thupten Ngodup, was born in Tibet in 1957. After the Chinese invasion, he and his family fled the country and took refuge in India. In 1971, he became a novice monk at the Nechung Monastery in Dharamsala, where he was officially enthroned as the fourteenth State Oracle in 1988.

In *Nechung, l'Oracle du Dalaî Lama*, the venerable Nechung Kuten discusses his life as a young monk under the tutelage of benevolent masters; he describes the mysterious happenings that preceded his first trance and how it felt to be entered by the protector spirit. Through this book, he gives us the messages and predictions with which he was endowed by the spirit of Dorje Drak-den, the protector deity of the Dalai Lama.

Françoise Bottereau-Gardey is the cofounder of Inspiration Production (www.inspiration-productions.com/english/). She has produced several documentaries on Tibet, including The State Oracle, featuring Thubten Ngodup.

Professor Laurent Deshayes, a specialist in Tibetan studies, teaches history at the University of Nantes. He has written several books and articles on the history of Tibet and rituals in Tibetan Buddhism, including Histoire du Tibet/History of Tibet (Fayard, 1997) and Pèlerinages/Pilgrimages (Plon, 2007).

SELF-HELP

Guide des amours plurielles: pour une écologie amoureuse/The Art and Etiquette of Polyamory

Françoise Simpère

(Éditions Pocket, 213 pages, 2009)

Amours plurielles, or polyamory, is the practice of having more than one romantic relationship at a time, sexual or not. Françoise Simpère, a French authority on polyamory—the French are particularly at ease with open relationships—provides new perspectives for couples willing to be faithful to, but not exclusive with, each other. She guides such couples, and those who simply wish to understand, in an exploration of new emotional, sexual, and intellectual mores that is entertaining yet technically well grounded.

Simpère first discusses polyamory and what it involves, describing the practices that make it ethically and emotionally sustainable. She proposes a few rules and suggestions on how to keep the love and trust of one's partner while successfully navigating polyamory and enjoying the infinite possibilities offered by open relationships. The second section, designed on the model of French "*savoir-vivre*" guides, is a resource on the art and etiquette of poly-dating, covering a range of often-asked questions: Should we use a calendar? How can I prioritize time between two lovers? Can I ask my husband to babysit while I'm out? How can I judge the emotional stability of potential lovers?

A journalist and a novelist, Françoise Simpère is a prolific author of erotic novels and self-help books. An expert on polyamorous relationships, she has written about her experience in Aimer plusieurs hommes (To Love Several Men, Pocket, 2004). She is also the main character in a Canadian 52-minute documentary made in 2007 by Martine Asselin called La grande amoureuse (The Great Lover). She has been happily married for 30 years, has two children, and has had a dozen lovers.