

ÉDITIONS DE LA TABLE RONDE

RIGHTS LIST – FRANKFURT 2017

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Jérôme LEROY

UN PEU TARD DANS LA SAISON

“BOTH A SENTIMENTAL THRILLER AND AN ANTICIPATION NOVEL, UN PEU TARD DANS LA SAISON AROUSES OUR DEEPLY BURIED FEARS AND OUR LOST ILLUSIONS. AS WELL AS A LITTLE BIT OF HOPE. A VERY GREAT NOVEL.”

LE PROGRÈS DE LYON

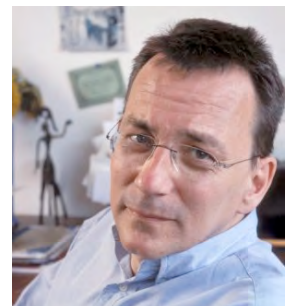
January 3rd, 2017 256 pages

In 2015 or so, an unexplained and still covered up phenomenon spreads among the society and throws the government into a panic. For lack of any better word, it has been called the “Eclipse”. Thousands of people – from Minister to nurse, from housewife to big boss – suddenly decide to leave everything behind, to drop it, to give up, to disappear. While France and Europe are sinking into chaos, torn between terrorism and social rebellion, Guillaume Trimbart, a weary middle-aged writer at the end of the road, is likely to be one of the candidates to the “Eclipse”. It is at least the opinion of Agnès Delvaux, a young woman working as a secret service captain. But is that the only reason why she is spying on him, ready to interfere with his private life and intimacy, thus disobeying orders from her superiors?

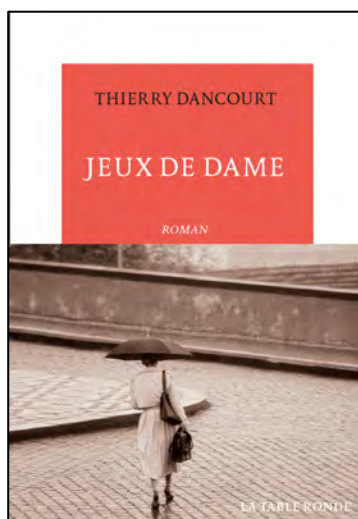
Seventeen years later, in a remote place of the southern region of Gers, where a new civilization is born – the “Softness” –, Agnès observes her daughter Ada and, meanwhile, remembers her past with Trimbart – that man who changed her life precisely when the world was on the verge of disruption.

Seizing one more time one of his favourite subjects – the political struggle, civil disobedience and extreme left-wing groups –, which he heartily combines with a reflexion upon love relationships among adults who are no longer young and passionate, Jérôme Leroy portrays a political and sentimental helplessness that destroys the frontiers between fiction and essay. Meanwhile, he digs deeper into the autobiographic vein he had started with *Jugan*. *Un peu tard dans la saison* is a vertiginous and unmasking novel of anticipation.

Jérôme Leroy was born in 1964 in Rouen. His novels Le Bloc (Prix Michel Lebrun, 2012) and L’Ange gardien (Prix des lecteurs des Quais du Polar, 2015) were published by Gallimard. La Table Ronde has published Un Dernier verre en Atlantide (2010), Les Jours d’après (2015), Sauf dans les chansons (2015) and Jugan (2015) and, in the series La Petite Vermillon: Monaie bleue (2009), La Minute prescrite pour l’assaut (2017) and Comme un fauteuil Voltaire dans une bibliothèque en ruine (2017)



Rights sold : Germany (Nautilus)



Thierry DANCOURT

JEUX DE DAME

“A CHIC AND MELANCHOLIC TALENT.”

FRÉDÉRIC BEIGBEDER, LE FIGARO MAGAZINE

“SOME EXTREMELY FINE LACEWORK.” MADAME FIGARO

“A SENSITIVE AND MYSTERIOUS WRITER WHOSE MUSIC INEVITABLY SETTLES FOR A LONG TIME IN THE READER’S MIND.” LIRE

August 17th, 2017 208 pages

Since the publication of *Hôtel de Lausanne* and *Les Ombres de Marge Finaly*, we know for a fact that Thierry Dancourt is remarkable at portraying women. Today we may add Solange Darnal, the seductive and dreamy heroin of *Jeux de dame*, to his fictional gallery.

At the beginning of the 1960s, Solange is an elegant and lonely silhouette sauntering in the Porte Dorée Paris, in the Berlin before the Wall, in a melancholic and rainy Trieste. People are driving Volvo P1800, smoking State Express cigarettes, and women are wearing butter-coloured raincoats. Of course, Solange keeps a secret.

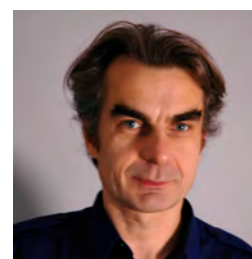
Has it got to do with that mission the Economic Council has assigned her, for which she has been sent to Berlin? There, she meets her boss and lover, Marc Jeanson, who wonders about her distant attitude. He doesn't know that this time, in Paris, a young man is waiting for her: Pascal Clerville.

Solange is oscillating between two worlds – truth and lie, light and darkness, transparency and secret – as she navigates between two men. Gradually, she comes to realize that she loves one more than the other, and even that she is probably in love for the very first time...

Hence, the ebb and flow of the heart, as well as childhood memories, make their way through a shadowing, or through a meeting about the launch of a soviet satellite. But to reader, the one question that matters is: who is Solange? Does she even know?

In *Jeux de Dame*, Thierry Dancourt manages to do something only he can do: combining the Modiano style with John Le Carré's codes, and to turn his characters into double agents of melancholy.

Thierry Dancourt was born in Montmorency. He is an editor in the fields of architecture and urbanism. Hôtel de Lausanne (La Table Ronde, 2008, 10/18, 2010) was written in Paris and in Casablanca, and was awarded the “Prix du Premier Roman” (First Novel Award) in France. His two other books, Jardin d’hiver (2010) and Les Ombres de Marge Finaly (2012), were also published at La Table Ronde.





Michel BERNARD
LE BON COEUR

“A HIGH-FLYING WRITER.”
SUD-OUEST DIMANCHE

“ONE OF OUR GREATEST NOVELISTS OF TODAY.”
LA MARSEILLAISE

“AN PEERLESS STYLIST.”
OLIVIER BARROT, FRANCE 3

To be published on January 4th, 2018 240 pages

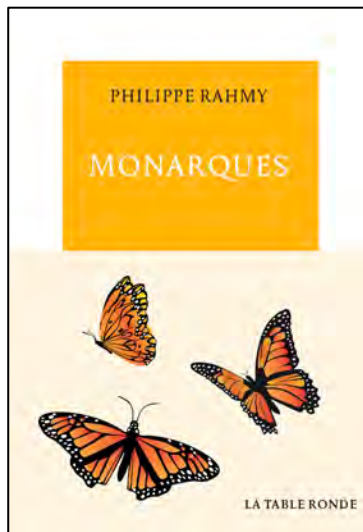
In Michel Bernard’s *Le Bon Coeur*, Joan of Arc’s story starts when the exasperated Lord of Baudricourt slaps a young peasant girl. In a France almost entirely occupied by the English, he is still holding onto a tiny territory along the Meuse River and this girl has returned to ask him for soldiers to restore the king to his throne. The Lord of Baudricourt knows that Joan isn’t insane – that would be too easy. He also knows that troubled times often give rise to visionaries and false prophets. And yet, like so many after him, he will give in to this strange young girl with her “tall frame, broad shoulders, solid stance, open face, and bright and penetrating eyes”.

It is no coincidence that Michel Bernard has taken an interest in one of France’s most famous figures. Joan embodies the major themes of his work and incarnates the title of another one of his books, *The Body of France*; a “body” that may appear destroyed at times, but that tirelessly comes back to life. *Le Bon Coeur* is not about scandalous revelations or unfounded hypotheses concerning Joan of Arc. In writing this novel, Michel Bernard had a different objective. Like a minstrel, he plunges us into a familiar story, or at least one that we think we know. He paints the landscapes with understated lyricism and describes the battles with such calm surprise that Joan materializes before us as she did before her contemporaries: self-evident and beyond the reach of men.

Le Bon Coeur is a novel about the voice of a seventeen-year-old peasant girl who saved France from falling into the abyss, and died for it. She changed the course of history by rekindling the strength to believe and to love in the weary hearts of men.

Michel Bernard was born in Bar-le-Duc. After La Tranchée de Calonne in 2007 (Prix Erckmann-Chatrian), he published at la Table Ronde, La Maison du docteur Laheurte (2008, Prix Maurice Genevoix), Le Corps de la France (2010, Prix Erwan Bergot de l’Armée de Terre), Pour Genevoix (2011), Les Forêts de Ravel (2015, Prix de la ville de Deauville) and Deux remords de Claude Monet (2016, Prix Libraires en Seine).





Philippe RAHMY

MONARQUES

“THERE IS, IN RAHMY’S WRITING, A CERTAIN MANNER OF ASSEMBLING SENTENCES, OF CONSTRUCTING THE PAGE, AND A RIGOR, THAT ARE DIFFERENT FROM THE USUAL STYLISTIC EFFECTS OR AESTHETIC CONCERNS – THEIR STRENGTH COMES FROM THEIR ETHICAL NATURE.” REMUE.NET

August 31st, 2017 208 pages

In the fall of 1983, I leave my native countryside at the foot of the Jura mountains to join the “école du Louvre”. I work at the restaurant Le Conti to pay for my studies, and live in an attic room in the Mazarine Street, right next to the one where Champollion had deciphered hieroglyphs. Dazzled by the city lights, I discover Saint-Germain-des-Prés, its bookshops, publishing houses, cafés and cabarets. But back home, at the farm in Switzerland, my father is ill. I learn that he is dying the very day I come across Herschel Grynszpan’s name; he was a Jewish teenager who escaped Nazi Germany in 1936, and who sought refuge in Paris.

For some deeply buried reasons, that I acknowledge today, it took me thirty years to tell his story while exploring the one of my family. My investigation throughout time and space has spread over two continents and three generations. I knocked at many doors, including tombstones’. Some of them opened, leading to the encounters and friendships that fed this book. I don’t know what my life would have been without literature, but I know that each path of mine leads to the South of the Mediterranean, be it a path of the adventurer’s impossible dream, or a path walked along pen in hand.

I have travelled in a cart with my grandmother Gertrud, with my mother and both my uncles who were escaping Berlin and the Allies’ bombings. I left Heilbronn, in the South of Germany, overnight, and went to Tel-Aviv with my grant-aunt Charlotte, chased by the Nazis. I boarded the *Étoile matutine* towards Alexandria with Yvonne and Ali, my paternal grandparents, and I witnessed my father’s birth, in a white house on the edge of the desert. A father whose hand I held on his deathbed, before I found out his secret.

Herschel has walked by my side during my journeys, for as long as I have tried to trace him. My travel with this ghost has led me way further than I had imagined. Together we have crossed many frontiers, until we found the one of forgiveness.

P. R.

*Philippe Rahmy was born in 1965. He has published two volumes of poetry at Cheyne Éditeur: *Mouvement par la fin*, with an afterword by Jacques Dupin (2005), and *Demeure le corps* (2007). In 2013, he published at La Table Ronde *Béton armé*, a story which won various literary prizes and was selected as best travel book of the year by the magazine LIRE. In 2016, his first novel *Allegra* was awarded the Swiss literature award.*





Anna VALLAEYS

HAUTES SOLITUDES

RETRACING THE SHEEP PATHS OF YESTERDAY

“WHAT A JOY! SOLITARY HEIGHTS IS A DELIGHT AND A VERITABLE ENCYCLOPEDIA. DON’T THINK TWICE, HEAD OUT ON THE PATH. YOU’LL NEVER LOOK BACK.” HAUTE-PROVENCE INFO

August 31st, 2017 208 pages

It’s a journey as old as Provence itself. Moved by an irresistible call every spring, processions of sheep would set off as they made their way through plains and gorges toward higher altitudes and alpine pastures. This tradition abruptly died out in the 1970s, cut off at the knees by high-speed asphalt roads, regrouping of land, and fenced properties. Now, herds are brought to summer pastures in livestock trucks.

To find out what became of these major seasonal migration pathways, Anne Vallaeys headed out on foot and retraced Arles’ old sheep path which has been saved from oblivion by pastoral enthusiasts. She covered 380 kilometers alongside one of her daughter’s friends. In these interwoven pastoral pathways, she continuously got lost only to find her way again.

Between arid plains, dense forests, valleys and mountain ridges, not to mention extreme heat and storms, she visited Camargue, the Alpilles, the region of Aix, Verdon, the Valensole plateau; and the valleys of Asse, Bléone, and Laverq. She also met some extraordinary people along the way. This book is a hymn to Provence’s solitary heights and an ardent celebration of those who live there: livestock farmers, shepherds, rebels without a cause, or perhaps just lovers of the landscapes where they have chosen to live in harmony with their animals.

A member of the founding team of Libération, Anne Vallaeys has published several novels, including the Barcelonnettes trilogy with Alain Dugrand (Lattès, 1983, Fayard, 2003). She is also the author of many essays and investigative pieces, in particular Médecins sans frontières, la biographie [Doctors Without Borders: A Biography] (Fayard, 2004), which won the Joseph-Kessel prize and has been adapted for television.





L'ICONOGRAPHE

50 BOOKS AS DREAMT 50 ILLUSTRATORS

Foreword by Jean-Christophe Napias

WHAT IS THE BOOK OF YOUR LIFE?

DESIGN ITS COVER.

October 19th, 2017 120 pages

Fifty illustrators have agreed to play along, and to create the cover of a book. Not just any book: the one they have always wanted to illustrate; a book that has left a deep mark on them; their bedside reading – since their childhood, adolescence, or a more recent period; the one book they would take on a desert island; the one they have read twice, or maybe three, four, five times; the one they have given as a present more than once – unless they cherish it on the sly, as their little secret; in short, the book of their life. A famous or unknown book, by a famous or unknown author, French or foreign; preferably a novel, but not necessarily.

We have also asked them to explain why they chose this particular text, what it means to them.

Fifty books, fifty authors are gathered in this volume, an ideal as well as unexpected library collection.

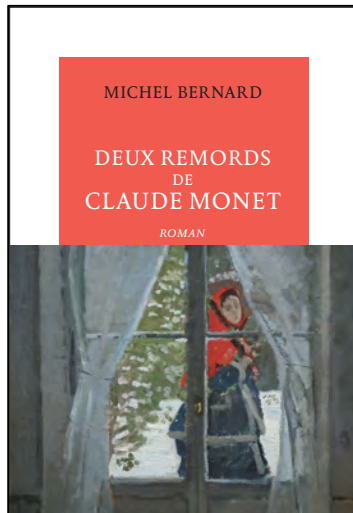
Homer's *Odyssey*, Daniel Defoe's *Robinson Crusoe*, Vladimir Nabokov's *Lolita*, Curzio Malaparte's *Kaputt*, Philip K. Dick's *Ubik*, Haruki Murakami's *Kafka on the Shore*, Henry Miller's *Sexus*, Fernando Pessoa's *Book of Disquiet*, Harper Lee's *To Kill a Mocking Bird*, Emmanuel Carrère's *The Adversary*...

Illustrated by Blutch, Anne-Lise Boutin, Michel Bouvet, Lucille Clerc, Gérard Dubois, Jacques Floret, Geneviève Gauckler, Martin Jarrie, Jean-François, Martin, Tom de Pékin, Emmanuel Pierre, Alain Pilon, Placid, Chloé Poizat, Anne-Margot Ramstein, Lorrain Sorlet, Stéphane Trapier...

Every book cover of this ideal collection is an invitation to reading. *L'Iconographe*, an unprecedented literary and graphic project, is a genuine art book.

In 2018, *Le Discographe* will follow *L'Iconographe*'s footsteps, with fifty illustrators imagining an ideal collection of records while presenting their personal sleeve for the record of their choice – it will be a way to honour the comeback of vinyl records.

SELECTED BACKLIST



Michel BERNARD

DEUX REMORDS DE CLAUDE MONET

PRIX LIBRAIRES EN SEINE 2017

LOGLISTED FOR PRIX RENAUDOT 2016

SHORTLISTED FOR PRIX DU PARISIEN MAGAZINE 2016

“A MASTERFUL NOVEL.”

LIVRES HEBDO

August 18th, 2016 224 pages

Several months before his death, when Claude Monet confirmed to the French government that he would donate his work *Water Lilies* to the Orangerie museum in Paris, he added a final condition to the contract: that the government also purchase a painting he did sixty years earlier, *Women in the Garden*, and display it in the Louvre. For this demand he gave no explanation. *Deux Remords de Claude Monet* tells the story of love and death that – from the Mediterranean side of the Cevennes mountains to the shore of the English channel, from London to Holland, from Paris to Normandy, from the Paris Commune uprising of 1870 to the tragedy of World War I – haunted the painter to the end of his days.

It's Claude Monet's life that interests Michel Bernard, but a life recounted through particular prisms: the illustrious figures Frédéric Bazille and Camille Doncieux. Bazille was a young painter friend of Monet, hailing from a wealthy family in Montpellier. Enlisting voluntarily in the Franco-Prussian war, he died in combat at Beaune-la-Rolande in December 1870. Camille, after having been Monet's favorite model and then his mistress, became his wife the same year that Frédéric died. She bore him two sons before dying of cancer in 1879. And it is through paintings, obviously, that these two figures in his life are connected, like *Bazille and Camille (Le Déjeuner sur l'herbe)*, or *Women in the Garden*, purchased by Frédéric to help a penniless Monet.

With his clear, precise writing, Michel Bernard perfectly renders the way that intimacy blends with history, just as he did so well in his novel *Le Corps de la France*. The author also documents the mad joy of painting for a brilliant artist who joined the dull melancholy of time's passing with the nagging question of wondering if he had loved his two guardian angels nearly enough.

We follow Monet's rise to celebrity and cross paths with Renoir and Sisely, Manet and Pissarro, discovering the young man who is worried that success is fleeting, as well as the old man in Giverny, known around the world, who after World War I would only show the portrait of Camille on her death bed to his friend Georges Clémenceau.

***Deux Remords de Claude Monet* is a book that is both poignant and joyful, where in the end a kind of paradoxical serenity emerges: that of creation as a magnificent challenge to time.**

Rights sold : China (Sea Sky), Spain (LaBreu, Catalan language).

“One of our best contemporary writers.” La Marseillaise

“Some day will come when we will realize that Michel Bernard’s latest book is one of the most beautiful ever written about Claude Monet and Impressionism.” L’Union

“Here is an almost perfect book, so close to perfection that one is reluctant to pick only one of its qualities; all its qualities work together to provide harmony in reading.” La Croix

“An admirable and poignant story, which manages, however incredibly difficult this might be, to evoke the figure and the work of Claude Monet, both worldly famous, in a new and enlightening manner.” L’Humanité

“An unexpected and powerful portrait. Michel Bernard skillfully reproduces Claude Monet’s extraordinary perspective on nature. This is sheer literary pleasure.”

L’Archipel des mots

“Fascinating with intimacy, focusing on heroes and what binds them together.”

Livres Hebdo

“Michel Bernard, a major writer, manages particularly well in this book to walk in the shoes of the characters he tells about.” Sud-Ouest Dimanche

“These brilliant and surprising pages casts a constantly renewed light on the subjects it approaches.” Le Figaro

In parallel with the publication of *Deux remords de Claude Monet*, La Table Ronde reissue *Les Forêt de Ravel* in its pocket collection La Petite Vermillion.



PRIX DE LA VILLE DE DEAUVILLE 2015

“SUPERB, RICH AND ABUNDANT PROSE.”

LE FIGARO LITTÉRAIRE

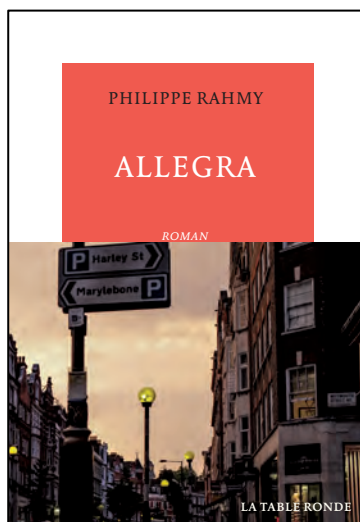
“BERNARD’S NOVEL IS ENGAGING FROM START TO FINISH IN ITS DELICACY, ITS MELODY AND ITS LUMINOSITY.” LIVRES HEBDO

August 18th, 2016 208 pages

Rights sold : Spain (LaBreu, Catalan language).

Michel Bernard was born in Bar-le-Duc. A civil servant, he is the author of Mes tours de France (L’Âge d’Homme, 1999, La Petite Vermillion, 2014) and Comme un Enfant, a fictionalized biography of Charles Trenet (Le Temps qu’il fait, 2003). After La Tranchée de Calonne in 2007 (Prix Erckmann-Chatrian), he published at la Table Ronde, La Maison du docteur Laheurte (2008, Prix Maurice Genevoix), Le Corps de la France (2010, Prix Erwan Bergot de l’Armée de Terre), Pour Genevoix (2011), and Les Forêts de Ravel (2015, Prix du Festival de Musiques de Deauville).





Philippe RAHMY

ALLEGRA

PRIX RAMBERT 2016

PRIX SUISSE DE LITTÉRATURE 2016

“THROUGHOUT THE BOOK, ONE CAN SENSE THAT A TRAGEDY IS ON ITS WAY, BUT PHILIPPE RAHMY KEEPS YOU IN SUSPENSE UNTIL THE LAST PAGE. A BRILLIANTLY DARK NOVEL!” FRANCE INTER

January 7th, 2016 192 pages

Ever since the birth of their daughter, Allegra, Abel – a Frenchman of Algerian decent who went to London to find his fortune – and Lizzie, his young English companion, have been on high alert. Several weeks before the opening of the Olympic Games, the joyous enthusiasm around London recalls the disorder of their existence: due to sleepless nights with their baby, they live like sleepwalkers, arguing with each other, their relationship tearing itself apart.

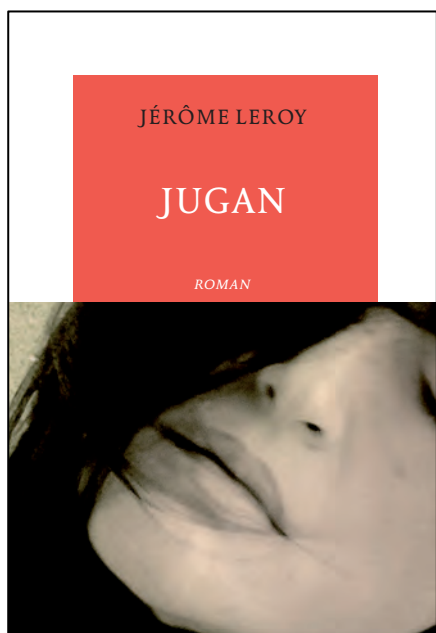
The day that a dispute with Lizzie turns to a serious confrontation, Abel decides to change his life's course. But fate has other plans for him. Firouz, his protector, mentor and friend, tells him that he was laid off from his job at a bank. Lizzie kicks him out of their apartment. Abel goes off the rails and ends up at the Salaam Hotel. There, he spends his time with others who are down and out – migrants and refugees – who are hoping, like he is, for a better future. Most of all, Abel wants to fix things with Lizzie, who he is still in love with, and be reunited with his daughter. That's when Firouz presents him with a bribe that takes him to the edge of sanity.

***Allegra* is the extraordinary story of an ordinary man cornered by his circumstances, who is tempted by the worst of life and seeks redemption.**

Born in Geneva, Switzerland in 1965, Philippe Rahmy is the author of two books of poetry from Éditions Cheyne: Mouvement par la fin (2005), Prix des Charmettes/Jean- Jacques Rousseau and Demeure le corps (2007). Béton armé, an account of his trip to China (La Table Ronde, 2013, Folio 2015), earned the Prix Wepler Fondation La Poste special jury mention, the Prix Pittard of Andelyn, the Prix Michel-Dentan, and was selected as the “Best Travel Book 2013” by the French literary magazine Lire. Allegra is his first novel.



Rights sold : Italy (Ortica Editrice), Mexico (Praxis).



Jérôme LEROY

JUGAN

LONGLISTED FOR PRIX RENAUDOT

LONGLISTED FOR PRIX DÉCEMBRE

“LEROY, A GREAT TRAGEDIAN OF OUR EVERY DAY LIFE.”

SERVICE LITTÉRAIRE

“A MAGICIAN OF THE NOIR.”

LE FIGARO LITTÉRAIRE

September 3th, 2015 224 pages

While on vacation on Paros, in the Cyclades, the narrator is haunted by memories of Noirbourg. It was there that he had begun his teaching career twelve years earlier at the Barbey d’Aurevilly junior high school, “deep in the Cotentin peninsula, at the intersection of three four-lane roads.” And it was there that one fine morning, Joël Jugan – former leader of the far-left group Action Rouge – showed up and ordered a beer on the terrace of the Brasserie de Paris, just like in the old days.

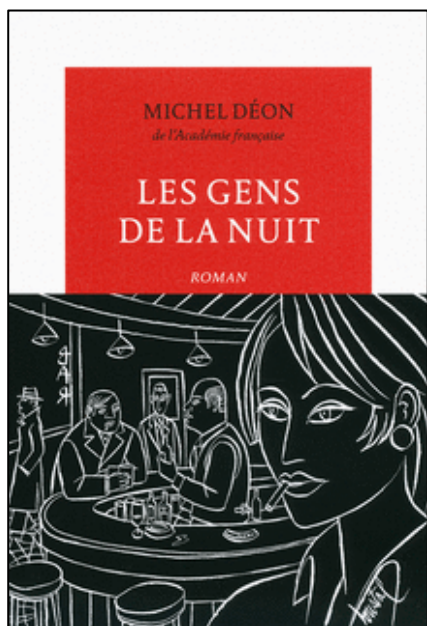
The sulphurous Jugan, so loved by women, had been brought to a halt after a series of hold-ups and worse crimes, including the assassination of the chief executive of Noirbourg Ironworks. He is fresh out of prison, where he had served eighteen years under high-security, and had “become a monster, morally and physically”. One of his old accomplices, the fearless feminist and left-wing activist Clotilde Mauduit, has set up a study-group for kids in the Zone: a mix of young gypsies and children from the projects. Her team includes the narrator and the young accounting student Assia Rafa, whose father is a manager of a minimarket in the Zone. Widowed, he has invested all his love in his precious daughter.

But Assia is captivated by the man with the ravaged face that she glimpses sitting on the Brasserie terrace. And perhaps bewitched, furthermore, by the gypsy woman in the red dress caught stealing from the supermarket aisles who spat strange curses in her face. When Clotilde recruits Jugan for her study group, Assia gives herself up to him, body and soul. In no time at all he is leading her to hell.

With this biting and suspenseful story told in full and powerful prose, Jérôme Leroy brings a burst of incandescence to noir fiction.

*Born in Rouen in 1964, Jérôme Leroy has published more than 20 novels and collections of short stories at Gallimard including Le Bloc (Série Noire, 2011; Folio, 2013, winner of the **Prix Michel Lebrun**) and L’Ange gardien (Série Noire, 2014, winner of the **Prix Quai des Polars**, 2015).*





Michel DÉON

LES GENS DE LA NUIT

“SWINGING BETWEEN JAZZ AND IDEOLOGICAL DISAPPOINTMENTS, VIOLENCE AND FELLOWSHIP, FLIGHTY LOVE AND SEARCH OF SALVATION, LES GENS DE LA NUIT EXPRESSES THE PAIN OF LIVING AND EXTOLLS THE LIVING DESPITE EVERYTHING.” BLOG DE NÉCESSITÉ VERTU

“A GRACEFUL STYLE WHICH ALLOWS THE AUTHOR TO ELUCIDATE THE HUMAN FEELINGS WITH AN UNALTERABLE ELEGANCE.” LE FIGARO LITTÉRAIRE

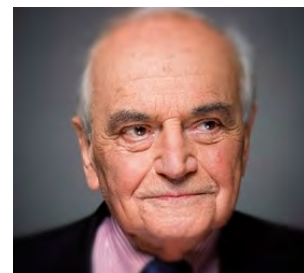
May 13th, 2015 192 pages

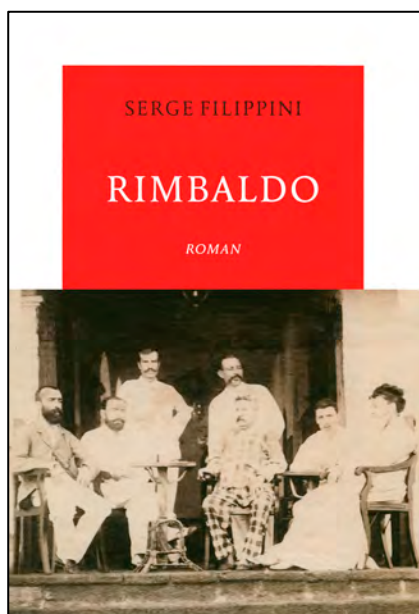
“*Les Gens de la nuit* is not an autobiographical novel. However, how could I not recognize this nocturnal existence as my own, these walks around Paris, these cafés, bars, restaurants, clubs and dives where, due to some subtle and tacit agreement, we would meet each other from time to time without having planned a rendezvous? If the framework of this novel belongs to me, then all that adorns it belongs to the Paris-by-night of the fifties, in the aftermath of the war when, after suffered deprivation for so long, we became extravagant to the point of throwing other people’s things out the window.

The Paris of these mad years has more or less disappeared. (...) *Les Gens de la nuit* is therefore already an evocation of the past. Certain details situate the story in the era that it belongs to: the time of gramophones and records, of “Indochinese” seminarians, convertible cars and a passion for whisky. One would forgive me for railing against Vodka. I was never a connoisseur. I was sectarian and make amends for this not-wholly-essential point (...) I’ll let the reader smile at the rather unflattering portrait I paint of an academic. He will see here that, in my youth, I was never set on the idea of putting on a bicorn hat, wearing a sword and presenting myself as a soldier of the Republican guard. It happened. *Mea Culpa*. Life plays these games with you.”

Extract from author’s preface

Born in Paris, Michel Déon (1919-2016) lived in Ireland after having spent a long time in Greece. Winner of the **Prix Interallié** in 1970 for *Les Poneys sauvages* (of which a revised version was published in 2010) and the **Le Grand Prix de l’Académie Française** in 1973 for *Un taxi mauve*, he has written over forty books – novels, stories, and memories – published for the most part at Gallimard and La Table Ronde.





Serge FILIPPINI

RIMBALDO

“AS A TALENTED NOVELIST, FILIPPINI KNOWS THAT A PAINTING OR A PHOTOGRAPH WHICH DOES NOT INCLUDE NARRATION INVITE US TO GIVE FREE REIN TO OUR FANTASY, TO IMAGINE WHAT THE CHARACTERS WERE DOING AND SAYING A FEW HOURS BEFORE THE FAMOUS ‘NOBODY MOVES’.

WHO ARE THEY? WHAT HAPPENED TO THEM? FIND OUT BY READING THIS REMARKABLE BOOK WHICH SHOWS THAT A NOVEL CAN SUBSTITUTE FOR THE REAL STORY.”

LA MARSEILLAISE

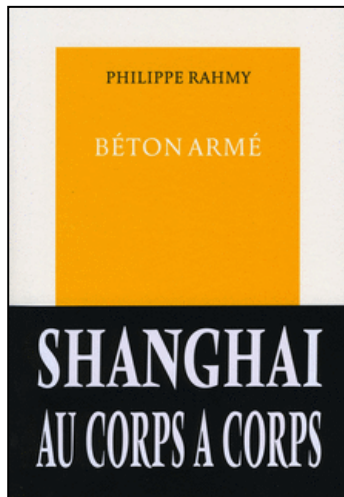
April 10th, 2014 152 pages

Aden, August 1880. Jules Suel, the manager of the Grand Hôtel de l’Univers has arranged for a photograph to be taken for advertising purposes. He is feverish in his chequered suit, yet determined to pose amongst his faithful clients and friends. They all volunteer themselves for his little game out in the oppressive heat and dust of Abyssinia. It is only the Bardey factory foreman, a quiet fellow dressed in white, who is reluctant to join in – this man is none other than Arthur Rimbaud.

Inspired by the famous photograph stumbled upon by accident in 2010, Serge Filippini imagines the two hours leading up to the taking of said iconic picture. He brings together the lives of the seven characters called upon to appear in the group portrait, six men and one woman, shopkeepers and explorers alike, describing their dreams, ghosts, nightmares and obsessions. What are they doing in Aden? What are their expectations in life, from the future, and of themselves on this particular afternoon? How can Lucereau, the explorer, be so angry with Rimbaud? Why is it that, on the other hand, the sinister Jules Suel is so fond of him? And what is it that binds Émilie to the one she secretly baptised “Rimbardo”?

Born in Pontarlier, Serge Filippini lives and works in Paris. A writer, translator and scriptwriter, he is the author of more than ten novels. Amongst them is The Man in Flames which has been translated into five languages, and which recounts the tale of the infamous heretic visionary Giordano Bruno, who was burnt at the stake in Rome during the Inquisition on the 17th of February 1600.





Philippe RAHMY
BÉTON ARMÉ
preface by Jean-Christophe Rufin

SPECIAL MENTION OF THE PRIZE WEPLER'S JURY

BEST TRAVEL BOOK OF 2013 – MAGAZINE LIRE

September 5th, 2013 208 pages

When the Shanghai Writers Association invited him to participate in its writer-in-residence program in the Fall of 2011, Philippe Rahmy seized this opportunity, synonymous with peril for someone as frail as him. His intense confrontation with the Chinese megapolis - « knife balancing on its tip », « a town of insane hope and of huge resignation » - gives rise to a text full of laughs and tears, often critical, always tender, where childhood memories, dreams and fantasies intertwine with reality. Much more than a travel book, *Béton armé* is a stream of images and thoughts that only literature has the power to contain and restore.

Born in Geneva, Switzerland in 1965, Philippe Rahmy is the author of two books of poetry from Éditions Cheyne: Mouvement par la fin (2005), Prix des Charmettes/Jean- Jacques Rousseau and Demeure le corps (2007). Béton armé, an account of his trip to China (La Table Ronde, 2013, Folio 2015), earned the Prix Wepler Fondation La Poste special jury mention, the Prix Pittard of Andelyn, the Prix Michel-Dentan, and was selected as the “Best Travel Book 2013” by the French literary magazine Lire. Allegra is his first novel.



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