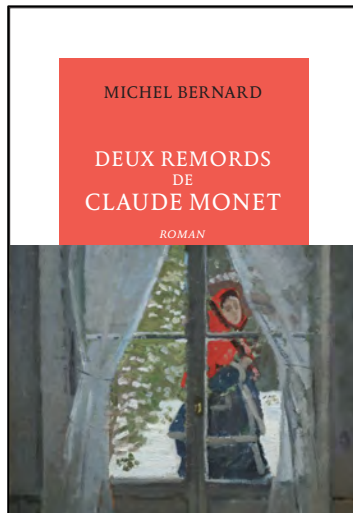


ÉDITIONS DE LA TABLE RONDE

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Michel BERNARD

DEUX REMORDS DE CLAUDE MONET

LONGLISTED 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.**

“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 Forêts de Ravel* in its pocket collection La Petite Vermillion.



PRIX DE LA VILLE DE DEAUVILLE 2015

“SUPERB, RICH AND ABUNDANT PROSE.”

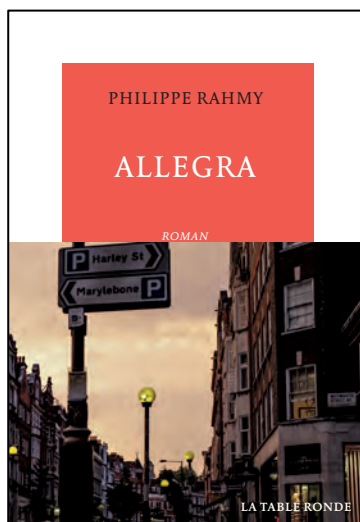
LE FIGARO LITTÉRAIRE

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

August 18th, 2016 208 pages

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

“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.

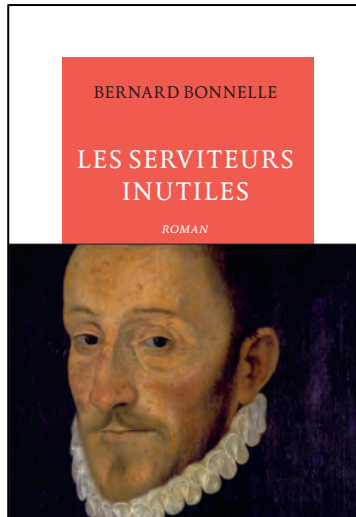
The day that a dispute with Lizzie turns to a serious confrontation, Abel decides to change his life’s course. But fate has other plans for him. Firouz, his protector, mentor and friend, tells him that he was laid off from his job at a bank. Lizzie kicks him out of their apartment. Abel goes off the 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).



Bernard BONNELLE

LES SERVITEURS INUTILES

“THIS BOOK IS A PARABLE ON TOLERANCE AND WISDOM WHICH LOOKS LIKE A MONTAIGNE LEGACY.” LA MONTAGNE

February 11th, 2016 288 pages

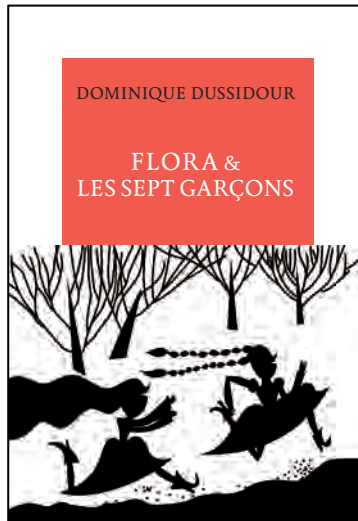
It's the 16th century and France is divided. The heads of the Huguenots are stuck on pikes while Catholics are burned alive inside their churches. François II, Charles IX, Henri III... each new king follows the last without managing to end the violence. Everywhere, besieged villages are devastated by famine. However, Gabriel des Feuillades, a veteran of the Italian Wars and hero of the Siege of Siena, wants to once again find faith in his fellow man. From his property in the Perigord region, he attempts to forget the excesses of his time as he plays chess, re-reads the Greeks, and watches trees grow. And the very existence of this nature lover, more preoccupied with the cosmos than with Christian dogma, becomes richer; between conversations with his chaplain, hunting trips with his son Ulysses, and nights secretly spent with his voluptuous servant – so many possibilities for pleasure that this hedonist reports in the style of Montaigne's essay in his diary.

But history can't be so easily ignored; while the wars of religion bloody the cobblestones of Paris and Bergerac, Gabriel is forced to join the Catholics. For his part, Ulysses, disappointed in his father and inconsolable since the death of his sister, decides he cannot remain on the sidelines. He sets off on the roads of France, in love with a protestant yet fighting on behalf of Catholics for many years. Until the day when he learns that his father chose to suffer great hardships rather than give in to the enemy, and that his mother died without a proper burial. He then forgets his animosity and decides to return home to his loved ones.

A kind of impressionist painting or literary herbarium, a snapshot of an era, *Les Serviteurs inutiles* is a diptych novel exploring the mentalities of the men of the *Ancien Régime* with a rare modernity. In his sensual and chiseled language, Bernard Bonnelle exhumes one of the darkest chapters in French history and speaks of the tolerance and reconciliation of an era – our own – which has never needed both as badly as it does now.

*Bernard Bonnelle is a judge living in Poitiers. Les Serviteurs inutiles is his third novel. The previous one, Aux belles Abyssines, published by La Table Ronde in 2013, has been awarded the **Prix Nicolas-Bouvier**.*





Dominique DUSSIDOUR

FLORA ET LES SEPT GARÇONS

“DUSSIDOUR’S WRITING IS ASTONISHING, A TRUE WORK OF ART. SUCH VALUABLE PROSES ARE GETTING RARER AND RARER.”

SOONCKINDT.COM

April 1st, 2016 176 pages

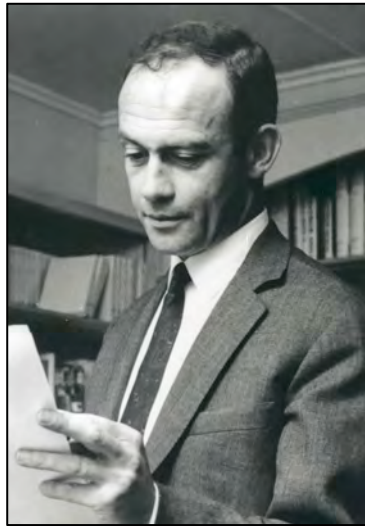
A tenderhearted female ogre who fills the dishwasher while her duped husband prepares to eat his own children; two men who are in love before the era of gay marriage and plan for one to marry the other’s sister; a girl in biology class dissecting a cow’s eye at the moment that a series of bloody terrorist attacks engulf Paris; a battered woman and a man who is a killer; an arranged marriage in a bourgeois setting, with a runaway bride; a little girl who refuses to visit her mother who is in a coma; the wife of Cronos, the God of Time, who runs away across Europe to keep her newborn away from her infantidal husband; a Syrian child who is made to believe that things will be better tomorrow...

There is death and cruelty in these thirteen short stories that revisit canonized myths – of Charles Perrault and Antiquity – as well as modern myths – war, terrorism, domestic violence – and also dreams: the hope of a window opening onto another world, only minus the laws of reality.

Designed to surprise readers, written in a language that is both poetic and precise, even surrealist, baroque or naturalist, the bittersweet short stories of Dominique Dussidour delight the world by revealing the darkest of motivations. To better explore the subjects that haunt her, the author has a single weapon: creativity. She has yet again succeeded in writing a singular work that is both disturbing and jubilatory, pushing us to think, and above all, to dream.

Dominique Dussidour was born in 1948 in Boulogne-Billancourt. After studying philosophy and ethnology, she was a teacher in Paris and French professor in Saida, Algeria. She is the author of several novels, including Les Matins Bleus (La Table Ronde, 2002) and an account of her time in Algeria called S.L.E. (La Table Ronde, 2012). She lives in Paris and is on the editorial committee of the online literary review Remue.net.





25 YEARS OF THE DEATH OF ANTOINE BLONDIN (1922-1991)

“IMMORTAL ANTOINE BLONDIN.” L’OPINION INDEPENDANTE

“ANTOINE BLONDIN’S BOOKS ARE AGING LIKE OLD FORGOTTEN LIQUORS. THEY ARE ADMIRABLE, AND POIGNANT.”

LE FIGARO LITTERAIRE

“BLONDIN WAS A SLAVE TO WHAT HE ADMIRED ; HE COULD FEEL OTHERS’ FEELINGS AS HIS OWN AND EXALT THEM IN THE MOST BRILLIANT WRITINGS.” LE MAGAZINE LITTERAIRE

“THE EXTRAVAGANT AND SENSITIVE AUTHOR OF *UN SINGE EN HIVER* HASN’T LOST ANY OF ITS FLAVOR.” LE POINT

The only child of Bohemian parents, Antoine Blondin found fame upon the publication of his first book. Alternating between journalism – he was the Bard of the Tour de France between 1950 and 1980 – and literature, this light traveler left behind five novels, all published by La Table Ronde.

With his first novel, *L’Europe buissonnière*, Antoine Blondin caught the attention of writers like Marcel Aymé and Roger Nimier who soon became his friends. His following novels confirmed his writing talent and the uniqueness of his style situated between Stendhal and Jules Renard.

He evoked the passion for alcohol in *Un singe en hiver* (**Prix Interallié, 1959**), which has been adapted for the screen and performed by Jean Gabin and Jean-Paul Belmondo. In the years following its publication, it has been translated in the United States, England, Germany, Italy, Spain, Portugal and Yugoslavia. Today, the translation rights for these countries are available again.



LA TABLE RONDE REISSUE THE ANTOINE BLONDIN’S NOVELS IN ITS POCKET COLLECTION LA PETITE VERMILLON.



L'HUMEUR VAGABONDE

Benoît Laborie leaves his wife and kids to make his fortune in Paris. A sad *arriviste* in the mold of Balzac's Rastignac, he wanders around Père Lachaise Cemetery. When he makes his way back to his village, his mother mistakenly thinks he is his wife's lover and she kills her supposedly unfaithful daughter-in-law. A man who gives off a criminal scent, the French capital awaits him, but not for long. The who's who of Paris embraces then quickly rejects him as a passing fancy. *L'Humeur vagabonde* is a tragicomic fable, a sweat-and-sour melody with an inimitable style.

L'EUROPE BUISSONNIERE

At the outset of World War II, Muguet has just discovered the pleasures of the flesh and departs the family nest. Soon taken prisoner by the Germans, he inadvertently escapes and again tries to find room and board, crisscrossing Europe from veritable dungeons to princely parlors, chance encounters to risqué conquests. A cast of characters fills the wild adventures of this Don Quixote, who returns from the war as if it were a vacation.

L'Europe buissonnière, the first novel of Antoine Blondin, was awarded the **Prix des Deux Magots** in 1950.



CERTIFICATS D'ETUDES

“I would like to note that this huge pile of pages do not exactly contain the entirety of all my knowledge. If I've collected them, it's that nobody suggested other subjects in French composition, and those collected here focus on weak, sometimes alcoholic authors and characters, those most often cast aside by fate. I find them all sympathetic, and they correspondence, perhaps, with some of my vocations. Speaking of them was a bit of a way to speak about myself. I would have liked to discover something new about them, something that shed light on them—yet it was in vain.

I couldn't do anything with the idea that Baudelaire was born in Guatemala, that Alexandre Dumas and Dickens met up between Dieppe and Calais to exchange cooking recipes behind the Cardinal's back, or that Homer truly existed. Discovering doesn't necessarily mean inventing; to know is to recognize. Now we still heed the sound advice of Giovanni Papini: ‘If writers didn't read, the state of literature would be infinitely better.’” – Antoine Blondin

LES ENFANTS DU BON DIEU

“Here where we live, the avenues are wide and calm like cemetery roads. The paths that lead from Ecole Militaire to Invalides seem to open on to state funerals. One sidewalk in the shade, the other in the sun, they disappear between their petrified plantain trees, in front of two rows of contained facades – without a single shop or shout.” – Antoine Blondin



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