

Orion on the Dunes

A BIOGRAPHY OF HENRY BESTON

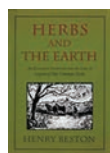
by Daniel Payne

A masterful portrait of an essential and unexamined American writer.

When war broke out in Europe in 1914, a twenty-six-year-old Harvard writing instructor named Henry Sheahan volunteered with the American Field Service in France. After serving as an ambulance driver on the western front (and witnessing the horrific battle of Verdun), Sheahan, now going by the pen name Henry Beston, began to write children's stories (his fairy tales were immensely popular with the children of his Harvard classmate and close friend Theodore Roosevelt). In September of 1926, Beston spent a two-week vacation in a Cape Cod shack he'd built high on an isolated stretch of dunes overlooking the Atlantic Ocean. As he later wrote, "the fortnight ending, I lingered on, and as the year lengthened into autumn, the beauty and mystery of this earth and outer sea so possessed and held me that I could not go." The resulting book, *The Outermost House*, is universally considered a classic of American nature writing, frequently compared to the works of Henry David Thoreau and John Burroughs. In his later books, Beston explored the ways that the modern industrial era was endangering the vital connection between humankind and the natural world, and he is now recognized as a key transitional figure in the twentieth century's fascination with ecology and nature and as an avatar of the conservation movement.

In *Orion on the Dunes*, the first biography of Beston, scholar Daniel Payne—granted unrestricted access to the writer's archives and drawing on interviews with friends and family—has crafted a scrupulously researched narrative; one presenting a masterful portrait that traces the intellectual growth and tumultuous life of a vital American writer whose work and thought have exerted a tremendous pull on poets, naturalists, and novelists alike. This is the backstory to a life at once hidden and transparent that is here finally revealed.

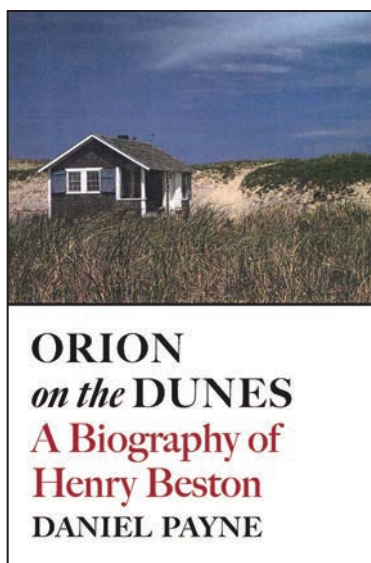
DANIEL G. PAYNE, a professor of English at SUNY College, Oneonta, teaches creative writing, screenwriting, non-fiction, and American literature. His books include *Voices in the Wilderness: American Nature Writing and Environmental Politics* (1996); *The Palgrave Environmental Reader* (2005); *Writing the Land: John Burroughs and His Legacy* (2008); and *Why Read Thoreau's Walden?* (2013).



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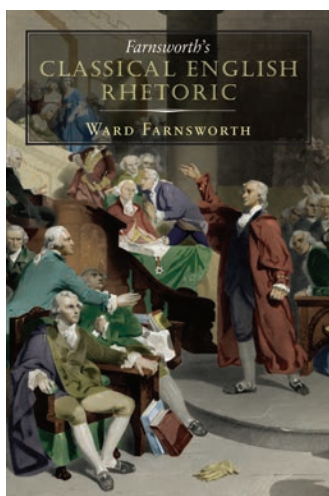
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Farnsworth's Classical English Rhetoric by Ward Farnsworth

Not only educational, but delightful.—David Mamet

Masters of language can turn unassuming words into phrases that are convincing, effective, and memorably beautiful. Lincoln and Churchill had this power: having heard their words once, one can scarcely imagine the world without them. What are the secrets of this alchemy? The answer lies in rhetoric, among the most ancient of academic disciplines. This book contains a lively set of lessons on the subject, a tutorial on eloquence conducted by virtuoso faculty: not just Lincoln and Churchill, but Dickens and Melville, Edmund Burke and Thomas Paine. The result is an indispensable book for the writer and the speaker, a highly useful reference tool, and a rewarding source of instruction for all lovers and users of the English language.

In short, as in appearance he seemed a dog, so now, in a merry way, like a dog he began to be treated.—Melville, *The Confidence-Man*

The human mind can not be enshrined in a person who shall set a barrier on any one side to this unbounded, unboundable empire.—Emerson, *The American Scholar*

PRAISE FOR Farnsworth's Classical English Rhetoric

The most immediate pleasure of this book is that it heightens one's appreciation of the craft of great writers and speakers. Mr. Farnsworth includes numerous examples from Shakespeare and Dickens, Thoreau and Emerson, Winston Churchill and Abraham Lincoln. He also seems keen to rehabilitate writers and speakers whose rhetorical artistry is undervalued; besides his liking for Chesterton, he shows deep admiration for the Irish statesman Henry Grattan (1746-1820), whose studied repetition of a word ("No lawyer can say so; because no lawyer could say so without forfeiting his character as a lawyer") is an instance, we are told, of conduplicatio. But more than anything Mr. Farnsworth wants to restore the reputation of rhetorical artistry per se, and the result is a handsome work of reference.—Henry Hitchings, *Wall Street Journal*

Let me close with an example of hypophora—asking a question and then answering it: Should you buy Farnsworth's Classical English Rhetoric? If you're at all interested in the techniques of writing, yes.—Michael Dirda, *Washington Post*

What might have been (and in many texts on rhetoric is) a dry analysis full of rebarbative Greco-Latin terminology (epizeuxis!) becomes an enchanted garden of lively English prose. . . . By the time you've read through the varied examples in each chapter, you not only understand the technique involved, you feel a warm glow of pleasure (and perhaps a desire to read an author who has been only a name to you, if that). The book is beautifully designed (in Sabon Next type) and provides its examples in a handsome format, laid out on the page with plenty of white space with the source (author, title, date) in smaller type in the outer margin. I admire it; I appreciate it; I recommend it.—Steven Dodson, *The Millions*

2  NEW IN SOFTCOVER

Farnsworth's Classical English Metaphor

by Ward Farnsworth

Farnsworth's *Classical English Rhetoric* was the definitive guide to the use of rhetorical devices in English. It became a best-seller in its field, with over 20,000 copies in print. Here now is the natural, and perhaps even more noteworthy, sequel, *Farnsworth's Classical English Metaphor*—the most entertaining and instructive book ever written about the art of linguistic comparisons.

A metaphor compares two things that seem unlike. Lincoln was a master of the art (*A house divided against itself cannot stand*). So were Jefferson (*The tree of liberty must be refreshed from time to time with the blood of patriots and tyrants*) and Shakespeare (*All the world's a stage/And all the men and women merely players*). Farnsworth's book collects the most eloquent examples, arranges them by theme, and provides the historical and cultural backdrops that inspired their use. He offers specific accounts of where metaphors originate, how they have been and can be used, and why they work.

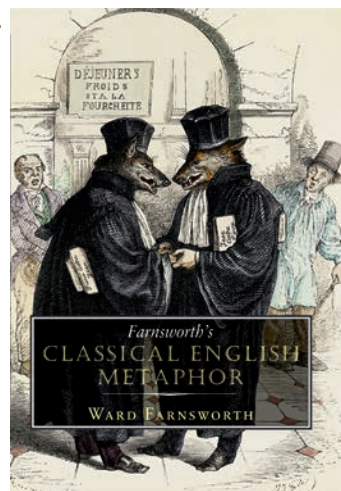
The book starts by dividing the sources of metaphor into families, including nature, architecture, animals, and myth. It then shows how the best writers have put each of those traditions to distinctive use—for the sake of caricature, to make an abstract idea visible, to make a complicated idea simple. The book provides, along the way, an extraordinarily wide-ranging tour of actual usage—specific examples from novelists, playwrights, philosophers, and orators. There is interest, instruction, and amusement to be found on every page.

The forms of beauty fall naturally around the path of him who is in the performance of his proper work; as the curled shavings drop from the plane, and borings cluster round the auger.—Thoreau

Paper is cheap, and authors need not now erase one book before they write another. Instead of cultivating the earth for wheat and potatoes, they cultivate literature, and fill a place in the Republic of Letters. Or they would fain write for fame merely, as others actually raise crops of grain to be distilled into brandy.—Thoreau, *A Week on the Concord and Merrimack Rivers*

When people talk to us about others they are usually dull. When they talk to us about themselves they are nearly always interesting, and if one could shut them up, when they become wearisome, as easily as one can shut up a book of which one has grown wearied, they would be perfect absolutely.—Wilde, *Intentions*

WARD FARNSWORTH—lawyer, dean, teacher, and polymath—has produced another indispensable book for the writer. *Classical English Metaphor* will be a constant source of learning and enjoyment for anyone who appreciates the art of observation and the pleasure of well-chosen words.



LANGUAGE / RHETORIC

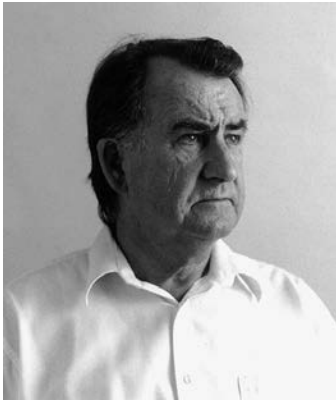
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A Million Windows

by Gerald Murnane

*A kaleidoscopic meditation on fiction-making
by one of Australia's most acclaimed writers.*

"The house of fiction," wrote Henry James, "has . . . not one window, but a million." In this, his latest work, Gerald Murnane, one of Australia's most acclaimed contemporary authors, takes these words as his starting point, and asks: Who, exactly, are that house's residents, and what do they see from their respective rooms? His answer, *A Million Windows*, is a gorgeous (if unsettling) investigation into the glories and pitfalls of storytelling. Focusing on the importance of trust and the inevitability of betrayal in writing as in life, its nested stories explore the fraught relationships between author and reader, child and parent, boyfriend and girlfriend, husband and

wife. Murnane's fiction is woven from images—the reflections of the setting sun on distant windowpanes, seemingly limitless grasslands, a procession of dark-haired women, a clearing in a forest, the colors indigo and silver-grey, and the mysterious death of a young woman—which build to an emotional crescendo that is all the more powerful for the intricacy of its patterning.

GERALD MURNANE, *one of Australia's most highly-regarded authors, has published ten volumes of fiction, including Tamarisk Row, Inland, Barley Patch, and A History of Books, and a collection of essays, Invisible Yet Enduring Lilacs. He is a recipient of the Patrick White Literary Award, the Melbourne Prize for Literature, the Adelaide Festival Literature Award for Innovation, and an Emeritus Fellowship from the Literature Board of the Australia Council. He lives in Victoria, Australia.*

PRAISE FOR GERALD MURNANE

A genius on the level of Beckett.—Teju Cole, author of *Open City*

[Murnane's] emotional conviction . . . is so intense, the somber lyricism so moving, the intelligence behind the chiseled sentences so undeniable, that we suspend all disbelief.—J. M. Coetzee, *The New York Review of Books*

Murnane is a careful stylist and a slyly comic writer with large ideas. I know it's the antipodes, but it's hard to fathom why he isn't a little better known here.—Robyn Creswell, *The Paris Review*

Murnane is forever hesitant to find fixed meaning in the world, such as it exists outside of his own consciousness; he refuses to impose himself, preferring instead to be overwhelmed . . . and because of that his writing glows with an exquisite, rarified loneliness. He has honed his sincerest, most childlike obsessions and feelings into ethereal shapes.—Will Heyward, *Music & Literature*

The Knack of Doing

STORIES

by Jeremy M. Davies

Perverse, playful, and highly comic stories that take dead aim at fictional convention.

The *Knack of Doing* is the debut collection of short fiction by Jeremy M. Davies, author of the acclaimed indie novels *Rose Alley* (2009) and *Fancy* (2015). Playful, fantastical, gruesome, and tender by turns, these stories run the gamut from parody to tragedy and back. “Sad White People” follows a souring hipster love affair that finds itself brutally hijacked by a far more interesting story, while “The Terrible Riddles of Human Sexuality (Solved)” introduces us to a dominatrix whose life is splintered into a series of children’s brain-teasers. “The Excise-Man” pastiches Robert Burns and Flann O’Brien in a rowdy tale of moonshine and tax evasion, while “Forkhead Box” catalogs the professional and personal embarrassments of a New York State executioner in the days of the Rosenbergs. Finally, the epic novella “Delete the Marquis” looks back to pulp fiction and the Victorian penny dreadful in chronicling the woes of a ghostwriter who may inadvertently be perverting the world with his lack of imagination. Overflowing with “wit, irresistible ingenuity, and a stupefying narrative abundance” (Harry Mathews), Davies’ fiction takes dead aim at literary convention while reimagining the art of storytelling for the twenty-first century.

JEREMY M. DAVIES *is the author of the novels* *Rose Alley* (2009) *and* *Fancy* (2015). *His work has appeared in* *Asymptote*, *The White Review*, *BOMB*, *The Brooklyn Rail*, *and* *The Collagist*.

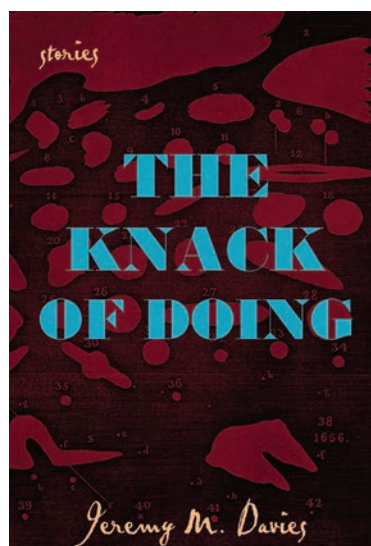
PRAISE FOR JEREMY M. DAVIES AND *Fancy*

Davies has written a challenging but exceptional aria of a novel. This weird portrait of an unreliable and eloquent narrator could become a cult classic.—Publishers Weekly (Starred Review)

Jeremy Davies just might be reclaiming comedy’s place in the frequently dour, futile world of modernist literature . . . Alternately slapstick and pokerfaced, and impeccably timed, Fancy is laugh-out-loud funny.—Scott Esposito, *BOMB Magazine*

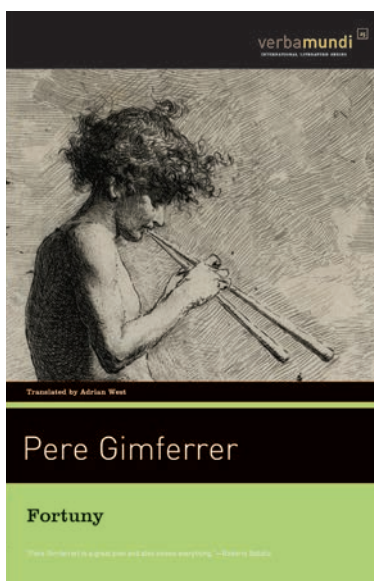
Whether it dissolves a genre or invents a new one, Fancy will be the most weirdly riveting and beautifully composed book you read this year. Jeremy M. Davies . . . has written an utterly original novel with the fever of a Bernhard monologue and the command of a Schoenberg score.—Eric Lundgren, author of *The Facades*

Jeremy M. Davies is an incomparable stylist . . . Fancy is a true tour de force, a symphonic mise en abyme of such reticulate splendor that a reader can only be awed by its richness, precision, obsession, and gorgeous perversity.—Mary Caponegro, author of *All Fall Down*



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Spain's most acclaimed living poet, PERE GIMFERRER is the author of more than thirty volumes of verse, essays, & fiction in Spanish and Catalan as well as a recent book in Italian, Per Riguardo.

ADRIAN NATHAN WEST is a literary translator and author of the novel-essay *The Aesthetics of Degradation*. He lives between the United States and Spain with the cinema critic Beatriz Riesco.

PRAISE FOR PERE GIMFERRER AND *Fortuny*

Gimferrer lives in and for poetry . . . His virtuosity shows he is capable of self-renewal and change without repudiating himself. Few authors are capable of such breadth and depth.

—Juan Goytisolo

One of our writers with the greatest firsthand acquaintance with the great European cultural tradition, he is also one of those who has taken farthest the salutary and audacious irreverence of pop.—Antonio Muñoz Molina

Fortuny

by Pere Gimferrer

Introduction by Octavio Paz

Translated by Adrian West

"[Pere Gimferrer] is a great poet and also knows everything."—Roberto Bolaño.

Scion of an artistic dynasty, inventor, photographer, and costumier of genius, Mariano Fortuny was a touchstone of the Belle Époque: he built stages for Wagner, designed dresses for Sarah Bernhardt, and was a crucial inspiration for Proust's philosophy of memory. The list of his illustrious acquaintances ranges from D'Annunzio to Chaplin, from Caruso to Isadora Duncan, and in this, the first novel by Spain's Pere Gimferrer to be translated into English, they gather like actors on a stage, in Venetian palaces, in Parisian apartments, and in the village squares of the small towns of Catalonia, forming an historical tableau of the vigor and dissipation of Europe's artistic demimonde from the end of the Third Republic to the outbreak of the second World War.

Employing the unmatched lyrical inventiveness and range that have made him recognized as Spain's most distinguished poet, Gimferrer has composed a paean to vanished artistic grandeur, suggesting the fragility of the line dividing the real from the imagined: Whatever the eye can see dissolves into a tapestry of prose woven of light and shadow. Proust's description of Fortuny's fabrics applies equally to Gimferrer's words: "faithfully antique but markedly original, [they] brought before the eye like a stage décor, and with an even greater evocative power since the décor was left to the imagination, a Venice saturated with oriental splendor . . ."

The Boston Trustee

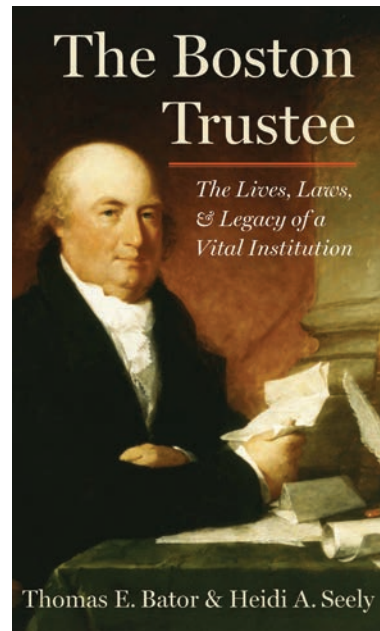
THE LIVES, LAWS, AND LEGACY OF A
VITAL INSTITUTION

by *Thomas E. Bator and Heidi A. Seely*

The *Boston Trustee* provides both the background and the history of a unique Boston institution: the men and women who serve as individual professional trustees, who control billions of dollars of assets, who have provided advice and counsel for generations of families, and who are universally known as “Boston Trustees.” This quiet and discrete legal service had its roots in the early nineteenth century, when Boston’s closely interconnected social and cultural elite faced the problem of how to pass on massive new wealth in a predictable, safe, and prudent way. Today, the practice remains alive and well, a major, and very profitable, component of almost every Boston law firm, bank and trust office.

In this thorough and surprisingly readable account of how the profession evolved as a uniquely Bostonian institution, the authors guide the reader through case law and the economic and social history that defined and refined the practice. Much of Boston’s wealth was channeled through the quietly effective counselors who have stood at the confluence of wealth and social standing in Boston for two hundred years. To understand them is in large part to understand what makes Boston and the Boston Brahmins exceptional. Identifying personal service as the “special sauce” that separates the Boston Trustees from their corporate cousins, the authors present this story not as a dry legal brief, but as living history, giving answers to the question of how and why the practice grew and prospered uniquely in Boston.

The book also answers questions many must have whose inheritances have been governed by trust law and by trustee participation. The authors guide the reader through the legal jargon to help understand trusts and the role of the trustee with actual examples of trusts and trust language. It is, in short, essential reading for anyone interested both in understanding trusts and in the evolution of Boston as a financial and regional hub, as well as a city that, as one historian observed, not only knew how to make money but also how to spend it.



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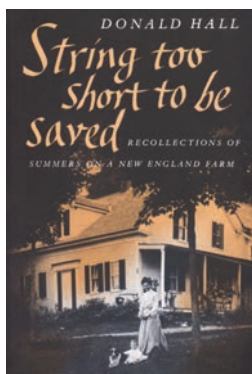
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THOMAS E. BATOR, *a managing partner of Nichols & Pratt, LLP, is a Boston Trustee and a trusts and estates lawyer. A graduate of Harvard College and the University of Chicago Law School, he is a Chartered Financial Analyst and a Fellow of the American College of Trust and Estate Counsel.*

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String Too Short to Be Saved

RECOLLECTIONS OF SUMMERS ON A NEW
ENGLAND FARM

by Donald Hall

With a new Introduction by Donald Hall

Donald Hall is not only one of America's greatest living poets and our former national Poet Laureate, but he is also among our most charming personal essayists. This collection of reminiscences glows with the affection he holds for the land, the people, and the customs of rural New England, and especially for the small farm near Ragged Mountain that he visited every summer as a child. Each vignette in this poignant collection contains the telltale signs of an era's end, of a proud culture in transition, and of a land in jeopardy. Not only beautiful writing, it is also a gentle paean to a disappearing landscape and way of life. If you want to understand the Yankee character, travel with Hall to New Hampshire.

The best essays, for my money, to have been written about New England.—Richard Tillinghast, *The New York Times*

In these reminiscences of boyhood summers spent on a family farm in New Hampshire, a poet-teacher displays a sharp eye for detail that is always tempered by a foreboding sense of his grandfather's presence as the representative of a dying nobility and splendor.—The New York Times Book Review

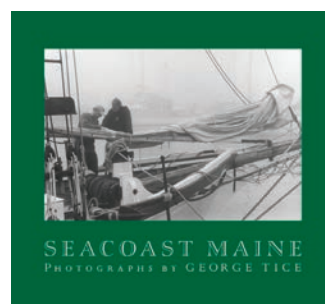
String Too Short to Be Saved memorializes a time that is no more, but can live on forever in the warmth of the heart.—Joyce Bupp, *Advisor*

Seacoast Maine

PHOTOGRAPHS BY GEORGE TICE

introduction by John K. Hanson

For more than five decades, George Tice has been photographing the landscape of America, and a good number of his images have become icons. But no other state, except for his native New Jersey, has held for him the particular affection that Maine has—its rockbound coastline, its precarious and isolated islands, its independent and hardworking people. In all, this volume provides 107 duotone photographs from the fogs off Eastport to the lobster boats off Monhegan. Introduced by the editor and publisher of *Maine Boats and Harbors*, this is a tribute to a time that will soon be only memory—wooden ships and cotton sails, island life and quiet hamlets. If Maine is a state you hold dear, this is a book that says it all.



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QUADTONE PHOTOGRAPHS

All My Dogs

A LIFE

by Bill Henderson

illustrations by Leslie Moore

In this intimate, moving, and revealing memoir, Bill Henderson, the beloved founder of the Pushcart Press, divides the stages of his life into canine epochs. There was (and there always is) the first dog, the worst dog, and the one dog who saved the marriage. With lovely line drawings by Leslie Moore, this slim volume, filled with life lessons and genuine affection, is a book that anyone who has known and treasured canine affection will embrace.

Interspersed with sketches from his childhood and adult forays into romance and publishing, Henderson reveals how much his dogs taught him about enduring tragedy and enjoying the pleasures of life. Few readers will get through this slender volume of heartwarming portraits and vignettes without reaching for the tissue box.—Booklist

Elizabeth David's Christmas

edited by Jill Norman

foreword by Alice Waters

illustrations by Mary Ross

Are you wondering how to plan your Christmas entertainment? *Elizabeth David's Christmas* is the book to help even the busiest cooks over one of the most stressful times of the year. This book contains classic recipes for turkey and goose, traditional fare such as stuffing, sauces, and Christmas puddings, and treats like homemade chocolate ice cream. Ms. David aims to guide us through the daunting festive season with both good food and our spirits and humor intact. As Alice Waters writes in her foreword, "This is Elizabeth David at her most delightful: recipes, history, anecdotes, quotations and opinions, all in her bracing lucid prose."

Quite simply, the best food writer of her time. —The Times Literary Supplement

If we were to bushwack our way back to the true source of modern American food culture, we would find that it is not Julia Child, but Elizabeth David. [Her] recipes are all charm.—The New Yorker

All My Dogs



BILL HENDERSON

MEMOIR · OCTOBER
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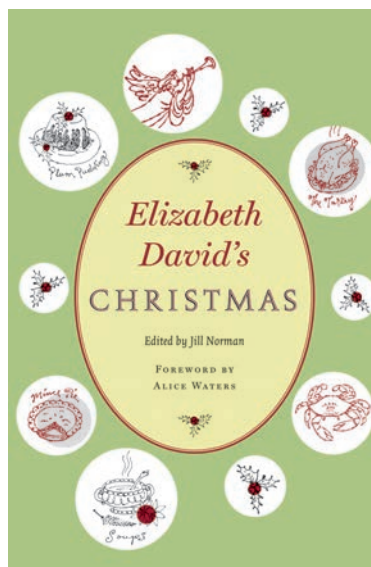
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Trouble in Bugland

A COLLECTION OF INSPECTOR MANTIS
MYSTERIES

by William Kotzwinkle

illustrated by Joe Servello

A collection of five inspired and delicious detective stories recounted in impeccable Sherlockian English by the incomparable Bill Kotzwinkle and featuring an all-insect cast. Follow Inspector Mantis, of brilliant mind and iron grip; his faithful sidekick Doctor Hopper, the accomplished violinist and long-jumper; and a bevy of buggy bandits as they are memorably entangled in a web of diabolical cases. This is one glorious pastiche.

Excitement and humor! Children . . . are likely to appreciate the book's sly mock seriousness and flights of rhetoric and imagination. —The New York Times

Linnets and Valerians

Elizabeth Goudge

When Nan, Robert, Timothy, and Betsy's father goes off to explore Egypt, he leaves the children with their truculent grandmother who lives in the English countryside. Unfortunately, she does not much like the children, much less their dog, Absalom. So the children run away to stay with their Uncle Ambrose, an eccentric, strict, and lovable retired school teacher who is determined to give them an Education. But in addition to Greek, Latin, and Literature, the Linnet children learn much more—about nature and magic, the power of the past and Pan, and, of course, the importance of the bees. They use their knowledge to find the lost Valerians, undo some very wicked, ancient spells, and reunite a divided family. The word “enchanting” is overused, but in this case it applies.

A lively, romantic plot, varied and endearingly eccentric characters and picturesque settings.—Booklist



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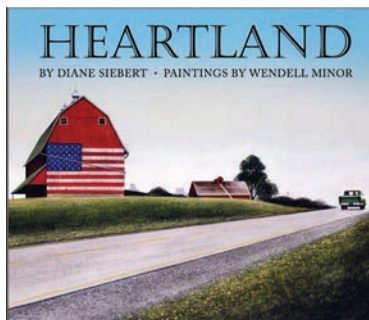
Heartland by Diane Siebert

with paintings by Wendell Minor

• ALA BOOKLIST CHILDREN'S
EDITORS' CHOICE •

Here, in their second stunning collaboration, Diane Siebert and Wendell Minor create a joyful, singing celebration of this country's heartland, the Midwest, a land where golden wheat waves in the breeze, great rivers flow, and cornfields stretch across the plains like glorious patchwork quilts in hues of yellow, green, and brown. Cattle graze in lush, green pastures, horses and sheep fill the barns, and a newborn calf stands damp and warm in the sun.

And upon this land toils a farmer, strong and proud, whose weathered face tells a tale of a life of work that's never done. The Heartland—a land where, despite man's power, nature reigns.



CHILDREN'S

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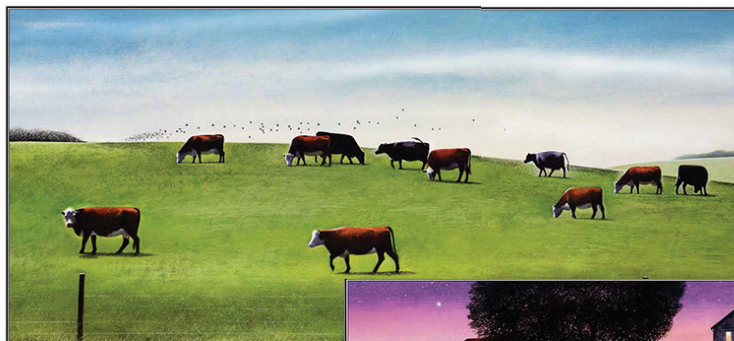
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PRAISE FOR DIANE SIEBERT, WENDELL MINOR, AND *Heartland*

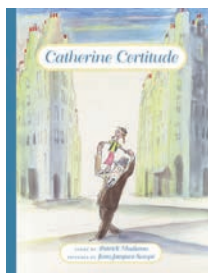
Strong, assured verses and paintings create a vital celebration of the American midwest in its many faces, from farmland to town to cityscape . . . a paeon which, reminiscent of the works of Carl Sandburg, embraces the harshness and wrinkles as well as the beauty of the land.
—Publishers Weekly

[Siebert's] poetry sings the praises of the landscape of the Great Plains, including the malevolence of nature and the human spirit which works against it to bring the land into fruition.
—School Library Journal



A 25TH ANNIVERSARY REISSUE OF AN AMERICAN CLASSIC  11

PATRICK MODIANO, winner of the 2014 Nobel Prize for Literature
One of contemporary France's most honored writers of fiction, Modiano's work brings a formidable intelligence to bear on the vagaries of memory, the fragility of our constructed selves, and the abysses of modern European history.

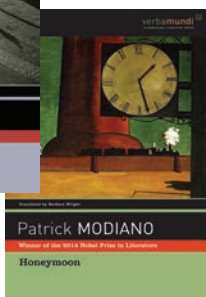
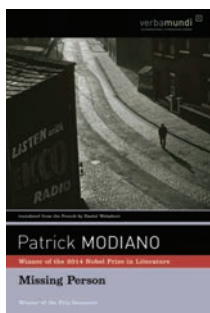


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illustrated by Jean-Jacques Sempé

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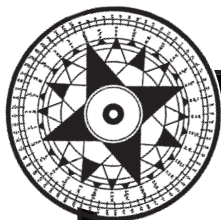
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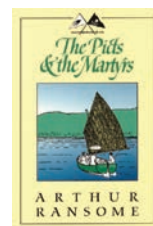
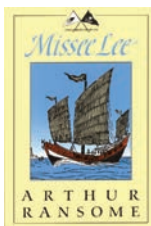
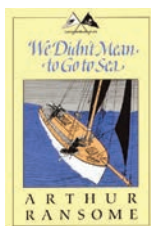
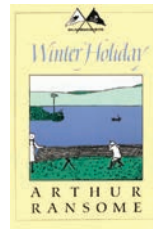
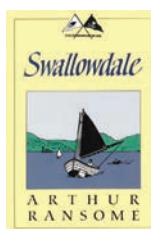
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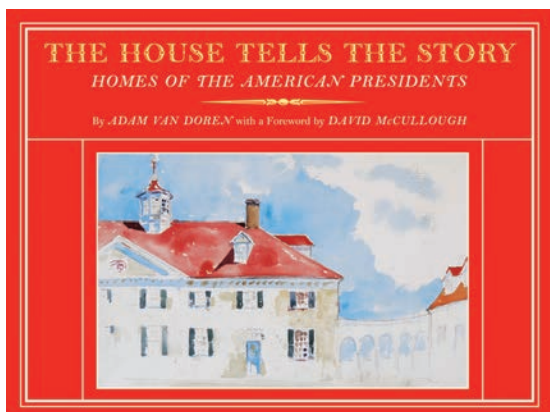
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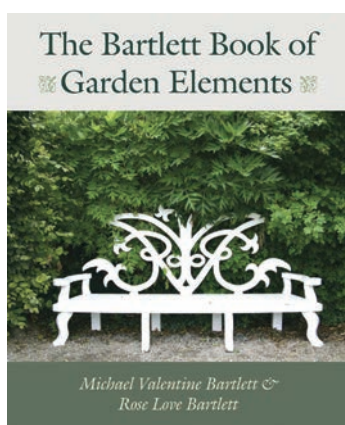
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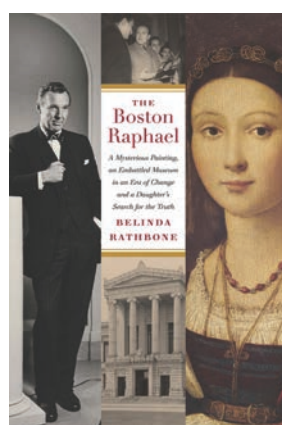
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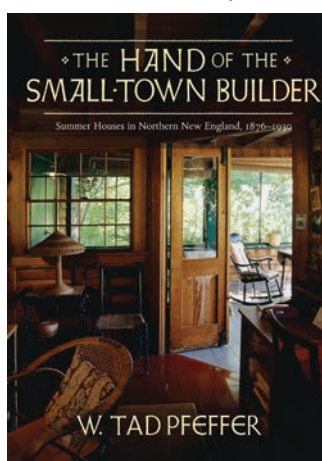
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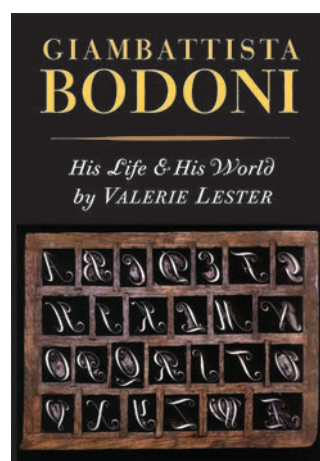
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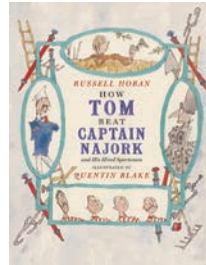
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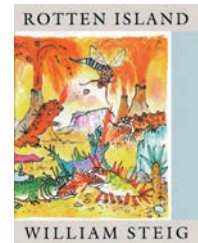
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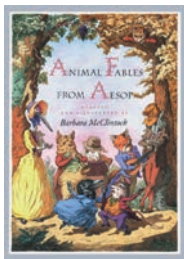
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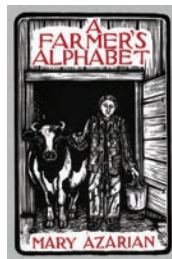
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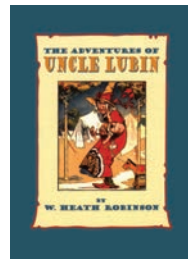
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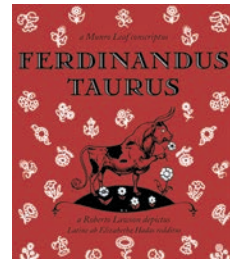
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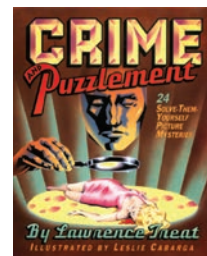
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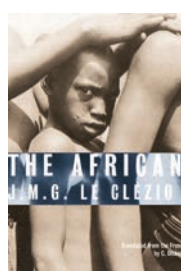
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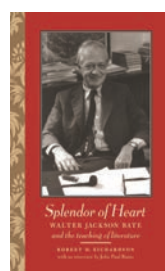
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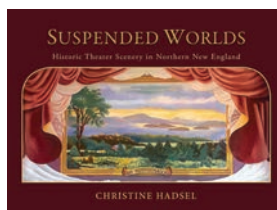
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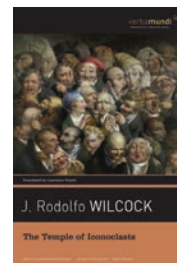
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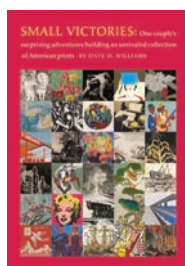
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