



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.

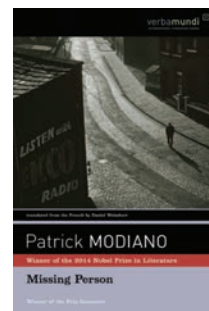


Missing Person

• WINNER OF THE PRIX GONCOURT •

translated by Daniel Weissbort

In this strange, elegant novel, winner of France's premier literary prize, Modiano portrays a man in pursuit of the identity he lost in the murky days of the Paris Occupation, the forgotten black hole of French memory. On one level, the book is a detective thriller, a 1950s film noir mix of smoky cafés, illegal passports, and insubstantial figures crossing bridges in the fog. On another, it is a haunting meditation on the nature of the self, of individual will. Modiano's terse, hypnotic prose, superbly translated by Weissbort, draws his readers into the intoxication of a rare literary experience. *His writing has the spare strength and telling concentration of a Simenon.* —The Independent



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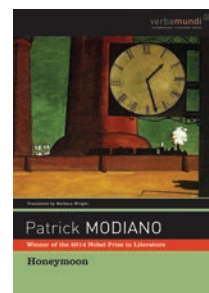
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\$16.95

Honeymoon

translated by Barbara Wright

Modiano, in this early novel, constructs "a haunting tale of quiet intensity" (*Review of Contemporary Fiction*). He cleverly parallels the story of Jean B., a filmmaker who abandons his wife and career to hole up in a Paris hotel, with that of Ingrid and Rigaud, a refugee couple he'd met twenty years before and whose mystery continues to possess him. In the words of *Le Monde*, this novel truly shows "a magician at work." *Haunting, ambiguous, and more universal than one might suspect . . . [Honeymoon] is shaped by the imperfections and subjectivity of knowledge, and by WWII, the black hole of French memory.*—Publishers Weekly



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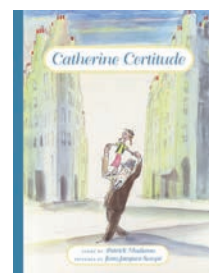
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Catherine Certitude

illustrated by Jean-Jacques Sempé

This charming book will delight any child—or adult—who appreciates ballet, Paris, New York, and mystery (not necessarily in that order). The story begins with an adult Catherine, the eponymous heroine, watching her own daughter demonstrate jazz steps in their ballet school on a snowy afternoon in New York. Memory takes her (and the reader) back to her childhood, in Paris's tenth arrondissement. Behind this gossamer storyline, *Catherine Certitude* is filled with mystery. What, exactly, does her father (who claims he's in "the package business" but is learily involved in smuggling) do for a living? Who is the ambiguous Mister Castrade? But the constant here is Catherine's and her father's love of the ballet, music, and City of Lights.



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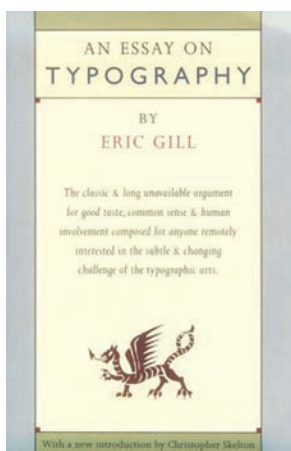
Like Gill, Dwiggins was a born polemicist and in this sometimes hilarious and always cogent blast, he is in fine form. Michael Russem's Kat Ran Press has reissued this classic of graphic revisionism, incorporating all the material included in Dwiggins' original as well as a new introduction by Bruce Kennett, facsimiles of the American paper currency in 1928 which he found so objectionable, and reproductions of the period stamps he so disliked. The currency is still as lousy as ever, although the U.S. postage has shown a marked improvement. And Dwiggins' text, articulate, opinionated, convincing, reads as well today as it did 73 years ago.

Towards a Reform of the Paper Currency

PARTICULARLY IN POINT OF ITS DESIGN

a text and specimens furnished by W.A. Dwiggins

The great American type and book designer W.A. Dwiggins never much liked our currency and harbored particular disdain for the US Printing Office, which he considered little better than a hack service operation that showed little evidence of taste or graphic sensibility. All through the twenties, this prejudice festered until in 1932, he convinced George Macy, the founder and *primum mobile* of the Limited Editions Club, to print a little manifesto he had put together on how everything from the paper money to the design of stamps in this country could be improved. Macy agreed, on the condition that he would print only as many copies as their customers might order. The count came in at 452, the legendary critique was issued, and is now considered among the crown jewels of LEC publications.



TYPGRAPHY · JUNE
 SOFTCOVER
 138 PAGES · 4.625 × 6.625"
 978-0-87923-950-3 · \$11.95

2  NEW IN SOFTCOVER

An Essay on Typography by Eric Gill

An Essay on Typography was first published in 1931 and was instantly recognized as a classic. It represents Gill at his best: opinionated, fustian, and consistently humane. His thinking about type, about the layout of a page, rag vs. justified lines, paper and binding, is still provocative and indispensable for anyone interested in the art of letter forms and the presentation of graphic information. Here are the seeds of modern advertising: unjustified lines, tight word and letter spacing, ample leading. Here is vintage Gill, as polemical as he is practical, as much concerned about the soul of man as the work of man; as much obsessed by the ends as by the means.

Giambattista Bodoni

HIS LIFE AND HIS WORLD

by Valerie Lester

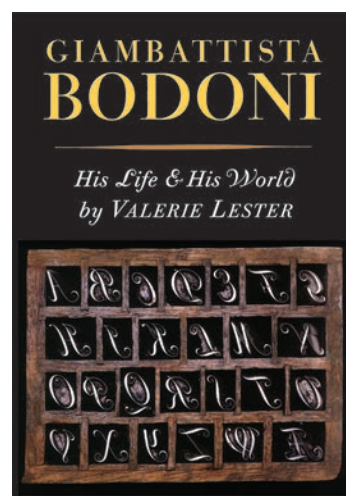
A lively, lavishly illustrated biography of the great printer Bodoni, vividly describing his work, life, and times while justifying his reputation as the “prince of typographers”.

This is the first English-language biography of the relentlessly ambitious and incomparably talented printer Giambattista Bodoni (1740-1813). Born to a printing family in the small foothill town of Saluzzo, he left his comfortable life to travel to Rome in 1758 where he served as an apprentice of Cardinal Spinelli at the Propaganda Fide press. There, under the sponsorship of Ruggieri, his close friend, mentor, and protector, he learned all aspects of the printing craft. Even then, his real talent, indeed his genius, lay in type design and punchcutting, especially of the exotic foreign alphabets needed by the papal office to spread the faith.

His life changed when in 1768 at age 28 he was invited by the young Duke of Parma to abandon Rome for that very French city to establish and direct the ducal press. He remained in Parma until his death, overseeing a vast variety of printing, some of it pedestrian, but much of it glorious. And all of it making use of the myriad typefaces he personally designed and engraved.

This fine book goes beyond Bodoni's capacity as a printer; it examines the life and times in which he lived, the turbulent and always fragile political climate, the fascinating cast of characters that enlivened the ducal court, the impressive list of visitors making the pilgrimage to Parma, and the unique position Parma occupied, politically Italian but very much French in terms of taste and culture. Even the food gets its due (and in savory detail). The illustrations—of the city, of the press, of the types and matrices—are compelling enough, but most striking are the pages from the books Bodoni designed. And especially, pages from his typographic masterpiece, the *Manuale Tipografico*, painstakingly prepared by his wife Ghitta, posthumously published in two volumes in 1816, and displaying the myriad typefaces in multiple sizes that Bodoni had designed and engraved over a long and prolific career.

Intriguing, scholarly, visually arresting, and designed and printed to Bodoni's standards, this title belongs on the shelf of any self-respecting bibliophile. It not only makes for compelling reading, it will be considered the biography of record of a great printer for years to come.



BIOGRAPHY • APRIL

HARDCOVER

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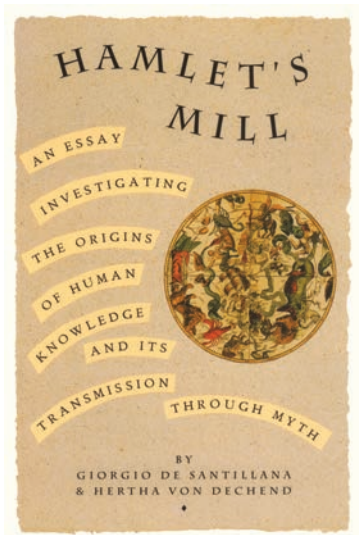
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VALERIE LESTER is an independent scholar, writer, and translator living in Boston. She is the author of *Phiz: The Man Who Drew Dickens* (2004), a biography of *Hablot Knight Browne*, Dickens's principal illustrator who was also her great-great-grandfather. She translated *Alain-Fournier's Le Grand Meaulnes* (The Magnificent Meaulnes, 2009), and has written poetry, plays, & articles.

NEW IN HARDCOVER 3



A NONPAREIL BOOK
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B/W ILLUSTRATIONS

Hamlet's Mill

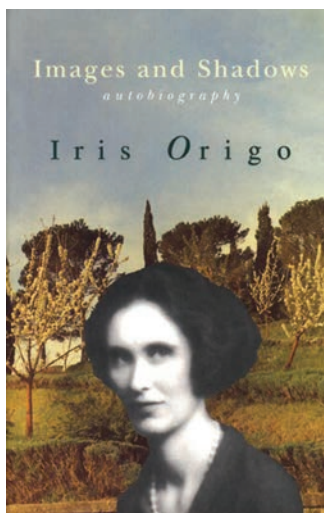


AN ESSAY INVESTIGATING THE ORIGINS
OF HUMAN KNOWLEDGE AND ITS
TRANSMISSION THROUGH MYTH

by Giorgio di Santillana & Hertha von Dechend

In this classic work of scientific and philosophical inquiry, the authors track world myths to a common origin in early man's descriptions of cosmological activity, arguing that these remnants of ancient astronomy, suppressed by the Greeks and Romans and then forgotten, were really a form of preliterate science. Myth became the synapse by which science was transmitted. Their truly original thesis challenges basic assumptions of Western science as well as current theories about the transmission of knowledge in preliterate societies.

A book wonderful to read and startling to contemplate. If this theory is correct, both the history of science and the reinterpretation of myths have been enriched immensely.
—Washington Post Book World



A NONPAREIL BOOK
AUTOBIOGRAPHY • JUNE
SOFTCOVER
288 PAGES • 5.5 x 8.25"
978-1-56792-103-8 • \$16.95

Images & Shadows



PART OF A LIFE

by Iris Origo

Fascinating...thought-provoking...colorful...and written in exquisite style.—Kirkus Reviews

Like an American heiress in a tale by Henry James, Iris Origo (1902-1988) was born into a world of “unfair advantages of education, money, environment, and opportunity.” She used her birthright wisely, traveling the world, studying art with Berenson, and, with her Italian husband, improving the land and the lot of peasants in the Val d’Orcia of Tuscany. She tells her life story in *Images & Shadows*, and the result is “a small classic... Origo re-creates the lost mad world of Bernard Berenson and his Anglo-American artistic coterie in Florence. She is also marvelous at nuances of place and personality, writing with a subtle mingling of candor and affection that lingers in the mind” (Fiona MacCarthy).





Poil de Carotte

by Jules Renard

translated from the French by Ralph Manheim

illustrated by Félix Vallotton



Neglected by his parents, bullied by his peers, left to wander the streets and woods by himself (that is, when he isn't locked in his room or the cellar for punishment), the little redheaded boy known as "Poil de Carotte" ["Carrot Top"] manages to survive the worst that rural France has to offer. His triumph is one of imagination, cunning, and sheer persistence. An inspiration to writers as diverse as Barthelme, Beckett, and Sartre, Renard's timeless novel-in-stories is at once the lyrical account of a hard-knock provincial childhood and a frighteningly acute psychological study of how cruelty can affect a young mind—a book that is by turns chilling, humorous, and quietly beautiful. *A novel as cold and brilliant as ice.*—Gilbert Sorrentino

Testimony

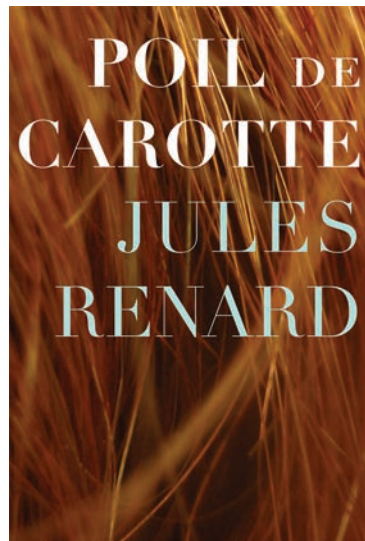
by Charles Reznikoff

Introduction by Eliot Weinberger



A major work by an essential American poet, published in full for the first time.

Available again for the first time since 1978—and complete in one volume for the first time ever—Reznikoff's *Testimony* is a lost masterpiece, a legendary book that stands alongside Louis Zukofsky's "A" and William Carlos Williams' *Paterson* as a milestone of modern American poetry. Taking as its raw material the voices of witnesses, victims, and perpetrators discovered by the author in criminal court transcripts, Reznikoff's book sets forth a stark panorama of late-19th- and early 20th-century America—the underside of the Gilded Age, beset by racism and casual violence, poverty and disease—in a radically stripped-down language of almost unbearable intensity. This edition also includes Reznikoff's prose studies for the poem, unavailable to readers since the 1930s, and a new introduction by essayist Eliot Weinberger. [*Testimony*] is perhaps Reznikoff's most important achievement as a poet. A quietly astonishing work . . . at once a kaleidoscope vision of American life and the ultimate test of Reznikoff's poetic principles . . . —Paul Auster



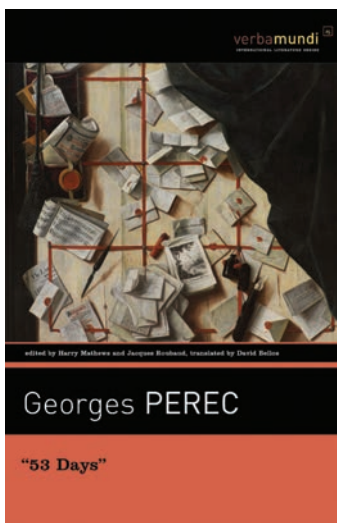
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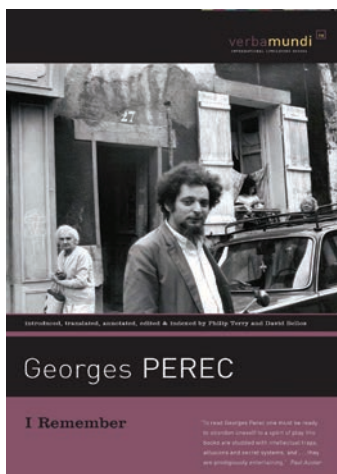
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Celebrate Georges Perec March 3–7 2015

“53 Days”

• NEW IN SOFTCOVER •



edited by Harry Mathews and Jacques Roubaud
translated by David Bellos

At the time of his death, Perec was hard at work on this absorbing, allusive, and playful literary thriller. “53 Days” is the ultimate detective story: the narrator, a French colonial teacher, is hot on the trail of famous crime writer Robert Serval, who has mysteriously vanished. Perec lures the reader into a labyrinth of mirror-stories—which are mirrored in turn by Perec’s own riddling drafts and notes for the end of “53 Days”, reconstructed here by fellow Oulipians Harry Mathews and Jacques Roubaud. “53 Days” is a supremely satisfying, engrossing, and truly original mystery. *To read Georges Perec one must be ready to abandon oneself to a spirit of play. His books are studded with intellectual traps, allusions and secret systems, and...they are prodigiously entertaining.*—Paul Auster

I Remember



translated from the French by Philip Terry
introduction and notes by David Bellos

At once an affectionate portrait of mid-century Paris and a daring pointillist autobiography, Perec’s *I Remember* is the last of this essential writer’s major works to be translated into English. Consisting of 480 numbered statements, all beginning with “I remember,” and all limited to pieces of public knowledge—brand names and folk wisdom, actors and illnesses, places and things (“I remember Hermès handbags, with their tiny padlocks”; “I remember myxomatosis”)—the book represents a secret key to the world of Perec’s fiction. As Perec biographer David Bellos notes in his introduction, since its original publication, “It’s hardly possible to utter the words ‘je me souviens’ in French these days without committing a literary allusion.” As playful and puzzling as the best of Perec’s novels, *I Remember* began as a simple writing exercise and grew into an expansive, exhilarating work of art: the image of one unmistakable and irreplaceable life, shaped from the material of our collective past. For this edition, Perec’s 480 memories, sometimes obvious, sometimes obscure, have been elucidated and explained by Bellos.

6  GEORGES PEREC • VERBA MUNDI



The Forty Days of Musa Dagh

by Franz Werfel

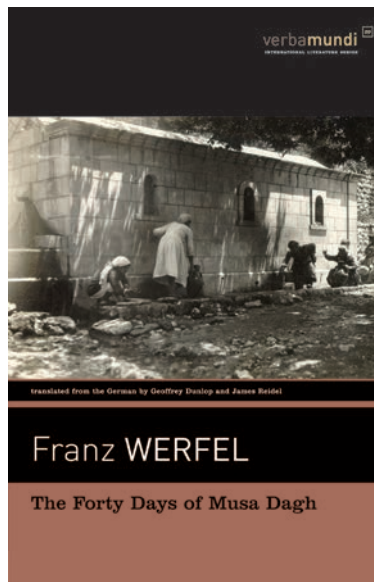
translated from the German by

Geoffrey Dunlop and James Reidel



The *Forty Days of Musa Dagh* is Franz Werfel's masterpiece that brought him international acclaim in 1933, a BOMC Main Selection, and the book that first drew America's attention to the Armenian Genocide, which began 100 years ago on April 24, 1915. The chilling and riveting story takes place along the Anatolian coast in the mountain villages that chose to disobey the deportation order of the Turkish government, fearlessly repelling Turkish soldiers and police throughout the summer of 1915. Most significantly, it is the first book to deal seriously with "ethnic cleansing," an early clarion call that some heard but few heeded. This edition presents the first full English translation, with an introduction by Vartan Gregorian.

In every sense, a true and thrilling novel.—The New York Times Book Review



A VERBA MUNDI BOOK
SOFTCOVER · APRIL
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A Moment of War



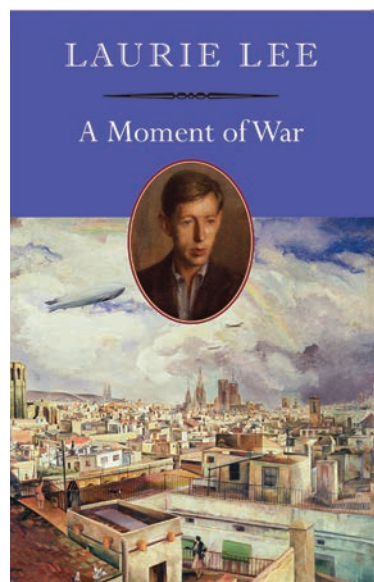
A MEMOIR OF THE SPANISH CIVIL WAR

by Laurie Lee

In December 1937, young Laurie Lee crossed the Pyrenees into Spain, a wartime volunteer from England, and in doing so walked straight into a loyalist prison and the bitter conflict of the Spanish Civil War. In this gripping memoir, he returns to the scene of his wartime coming of age and portrays the death of a young man's idealism with a sincerity and lack of pretense that leaves you breathless.

This is the third volume in Laurie Lee's trilogy of his youth, which began with *Cider With Rosie* (which has sold more than six million copies worldwide) and continued with *As I Walked Out One Midsummer Morning*. For anyone who wants to understand what war is actually like, when it is not being dramatized, hyped, heroized, or propagandized, this is the book to read.

This enormously sophisticated work, a testament to the morality and weakness of humanity, has the plainness of Orwell but the metaphorical soaring of a poem . . . An extraordinary book.—New York Times Book Review



A NONPAREIL BOOK
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SOFTCOVER  7



Jefferson's Monticello



Teddy Roosevelt's Sagamore Hill





The House Tells the Story

HOMES OF THE AMERICAN PRESIDENTS

by Adam Van Doren

introduction by David McCullough

An incredible collaboration featuring a stunning collection of Presidential homes painted by artist Adam Van Doren and introduced by David McCullough

Pre-eminent historian David McCullough and noted artist Adam Van Doren unite for an excursion to the celebrated homes of fifteen American presidents, past and present. The text is personal and unaffected; Van Doren visited these homes to ensure that he recorded every detail accurately, often becoming acquainted with the former presidents themselves, always trying to portray them in the human environment they created for themselves. The artwork is perceptive and revealing; he misses very little. McCullough puts the history of the homes in perspective in his lucid and perceptive prose. A gift book both useful and beautiful belonging to the library of anyone interested in our architectural, social, or political history.

ADAM VAN DOREN received a Master's in architecture from Columbia University and has been a Visiting Artist at the American Academy in Rome. He teaches at Yale University and has exhibited at the National Portrait Gallery in Washington, D.C., among other institutions. His work is included in the collections of the Art Institute of Chicago, The Museum of Fine Arts, Houston, The Wadsworth Atheneum, and The Museum of Fine Arts, Boston, and his family makes their home in New York.

DAVID MCCULLOUGH is a two-time winner of the Pulitzer Prize as well as the National Book Award, and has received the Presidential Medal of Freedom, the nation's highest civilian award. An avid reader and traveler, as well as a devoted painter, he has maintained a lifelong interest in art and architecture.



Washington's Mount Vernon

ART • HISTORY

MAY • 196 PAGES • 12 × 9"

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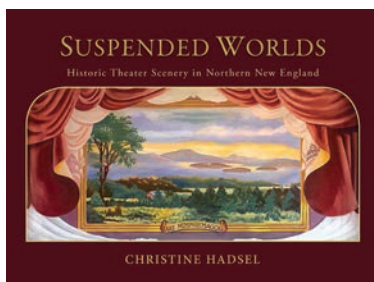
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FDR's Springwood in Hyde Park

NEW IN HARDCOVER  9





ART • THEATER HISTORY
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Suspended Worlds

HISTORIC THEATER SCENERY
IN NORTHERN NEW ENGLAND

by Christine Hadsel

A unique look at an overlooked element of the American fabric—the ambitious murals that have served as the backdrops for decades of Yankee entertainment

In small-town New England, long before television and the internet, the prevailing custom was to provide your own entertainment, often in the form of a performance at the local grange or Town Hall. Since there wasn't much money for costumes or props, the plays relied on all purpose scenic backdrops—painted canvases of local scenes and interest. And they were glorious. Many of these minor masterpieces of vernacular art still survive and are presented in all their glory in this richly illustrated book celebrating the colorful and memorable painted curtains that graced the stages of countless New England towns.

A remarkable team of conservators from "Curtains Without Borders" has confronted and conquered a century of dirt, damage, and neglect to restore hundreds of these historic theater curtains to their rightful place at the center of community life. Here revealed in exquisite photographs are these monumental and glorious canvases, so often hidden in plain sight.

CHRISTINE HADSEL is Director of Curtains Without Borders. She has degrees from Northwestern University and the University of California at Berkeley. After moving to Vermont in 1970, she served on numerous Vermont nonprofit boards, including the Vermont Symphony Orchestra, the Fairbanks Museum & Planetarium, and the University of Vermont Lane Series. For ten years, she was director of the Vermont Museum & Gallery Alliance. She and her husband, Bill Mares, live in Burlington, Vermont.



10  NEW IN HARDCOVER

Why We Make Things and Why It Matters

THE EDUCATION OF A CRAFTSMAN

by Peter Korn

• NEW IN SOFTCOVER •

Our idea of the craftsman as an independent, creative individual dates back to William Morris and the Arts and Crafts movement of the late nineteenth century. Romantic as that image may be, the status and income of a practicing “craftsman,” of any stripe, has always been tenuous. As much as we might covet or applaud hand-made products, they cannot compete in the general marketplace. Craftspeople work at the margins of contemporary society, and the fault lines can, at times, offer a revealing perspective on the cultural landscape.

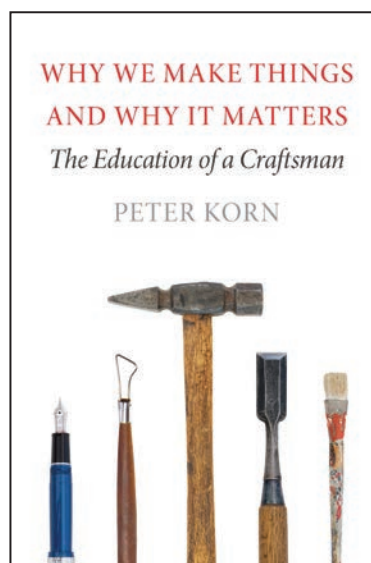
In this moving account, we follow Korn’s search for meaning as an Ivy-educated middle class child who finds employment as a novice carpenter on Nantucket, morphs into a selfemployed designer/craftsman of fine furniture, takes a right turn into teaching woodworking and design, and finally founds a school in Maine, The Center for Furniture Craftsmanship, an internationally respected, non-profit institution teaching design, furniture making, and related arts to over 400 students a year.

This is not a “how-to” book in any sense. Korn wants to get at the why of craft, in particular, and at the satisfactions of creative work. How does the making of objects both reflect and refine our own identities? What is it about craft and creative work that makes them so rewarding? What is the nature of those rewards and how do the products inform society? In short, what does the process of making things reveal to us about ourselves? Korn answers these questions eloquently, and often poignantly, in this personal, introspective, and revealing inquiry.

This fascinating account offers insights into the significance of the handmade object for the maker as well as for society as a whole.—Martin Puryear

Peter Korn’s brilliant new book resonates with me as a visual artist in a profound way. I share his passion for craft and admire his ability to take a plank of wood and fashion anything he sets his mind to.—Chuck Close

An uplifting title for artisans, novice or skilled, who will benefit from the ideas of a kindred spirit.—Library Journal



MEMOIR · SOFTCOVER

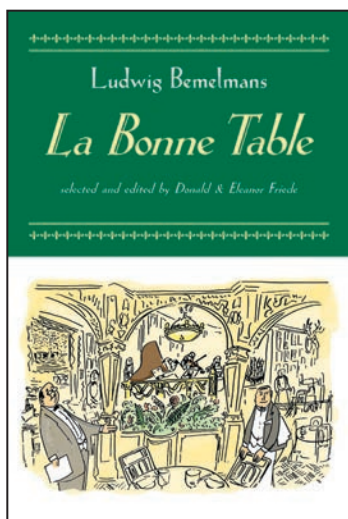
APRIL

176 PAGES · 6 × 9"

978-1-56792-546-3 · \$18.95

PETER KORN is the founder and Executive Director of the Center for Furniture Craftsmanship, a nonprofit school in Rockport, Maine. A furniture maker since 1974, he is also the author of several how-to books, including the bestselling *Woodworking Basics: Mastering the Essentials of Craftsmanship* (Taunton Press, 2003). His furniture has been exhibited nationally in galleries and museums.

NEW IN SOFTCOVER  11



A NONPAREIL BOOK
BIOGRAPHY • MAY
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448 PAGES • 6 × 9"
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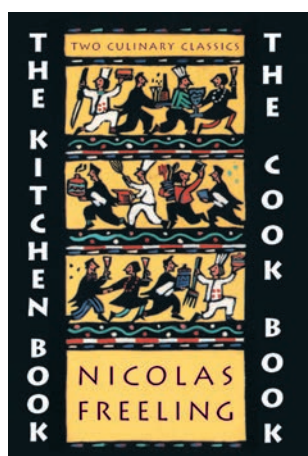
La Bonne Table

by Ludwig Bemelmans



Here is the best of Bemelmans on the subject he loved most: la bonne table. The entrancing memories and his own charming pictures assembled here transport the reader behind the scenes of the great hotels of Europe and America—including the immortal “Hotel Splendide”—and such restaurants as the Tour d’Argent in Paris and Le Pavillon in New York. Memorable dishes, the eccentric geniuses of the kitchens who created them, the opulent and often astonishing patrons who ordered them, the legendary wines and the occasions they toasted, are all evoked in rich and piquant flavor.

The gifted and exuberant Ludwig Bemelmans was trained as a boy for a career as a restaurateur, and *La Bonne Table* is in effect his gastronomical autobiography. The high—and sometimes riotous low—points of his life with food, from Austrian cafes to the late, lamented Ritz of New York, are narrated with delight and zest as he celebrates beer and sausages, pressed duck and caviar, and the legion of chefs who cooked under him. With decidedly mixed emotions, he examines the ways of busboy and waiter, and the qualities necessary for the perfect maitre d’. He muses over great menus and great eaters. Here, truly, is a feast of reading, evoking a lost world of luxury and an elegance now all but lost. Bemelmans’ extraordinary charm captivated all who met him; it glows through the pages of *La Bonne Table*.



A NONPAREIL BOOK
FOOD / BELLES LETTRES
MAY • SOFTCOVER
360 PAGES • 5.5 × 8.5"
978-0-87923-862-9 • \$17.95

The Kitchen Book & The Cook Book

by Nicolas Freeling

illustrated by John Lawrence

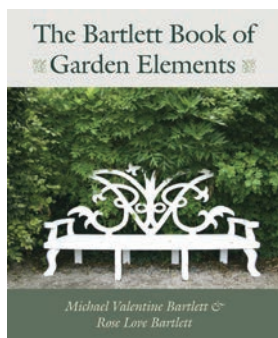


Two culinary classics by a literary master.

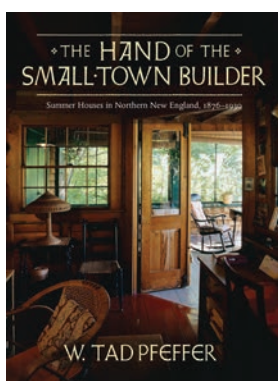
Freeling, best known for producing some of the finest modern crime fiction, began his working life as an apprentice cook in a large French hotel, and continued cooking professionally for many years. Here, reprinted in a single volume, are two splendid books of gastronomical memoir drawn from those experiences. Each is a fortuitous blend of the culinary and the literary and includes such recipes as cinammon lamb stew and *bouillabaisse* embedded in a consistently entertaining text. Funny, wise, full of inspiration, *The Kitchen Book & The Cook Book* will find a place close to every cook’s hearth and heart.

12  TWO COOKING CLASSICS BACK IN PRINT IN SOFTCOVER

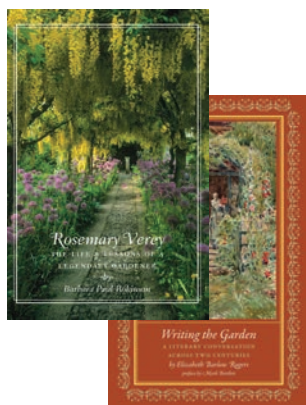




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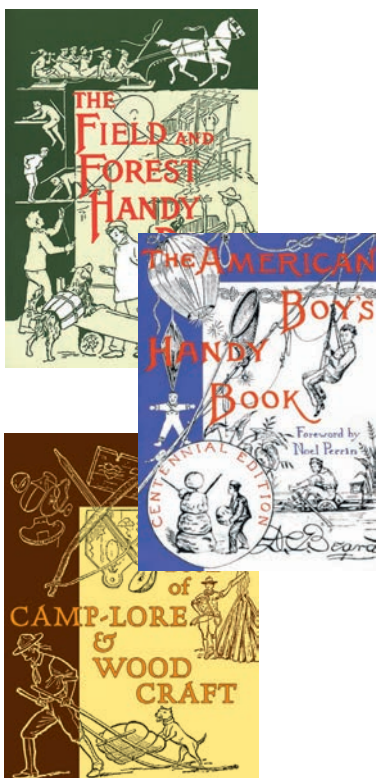
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When Nan, Robert, Timothy, and Betsy's father went off to explore in Egypt, he left the children with their grandmother who lived in the English countryside. Unfortunately, she did not much like children, much less their dog, Absalom. So the children ran away to stay with their Uncle Ambrose, an eccentric, strict, and lovable retired school teacher who was determined to give them an Education, but in addition to Greek, Latin, and Literature, the Linnet children learned much more—about nature and magic, the power of the past and Pan, and, of course, the importance of the bees. They used 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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A Day with Bonefish Joe

by Elizabeth Howard

illustrated by Diana Wege

An enchanting story about an adventurous girl and her day at sea with Bonefish Joe, one of the best-known bonefish guides in the Bahamas.

Young and fearless Flossie lives on Harbour Island, a small outpost in the Bahamas known for its exquisite three-mile pink sand beach and for bonefishing, a compelling catch-and-release enterprise that pits a determined angler against an inedible, surprisingly powerful, and elusive quarry.

Flossie's persistent dream is to go fishing with the legendary guide Bonefish Joe, a beloved island institution who picks up his wealthy clients at the dock and returns with them hours later, still fishless but satisfied. One Sunday, after church, Flossie's wish is surprisingly granted and she and her friend discover the allure, the challenge, and the delights of hooking (and releasing) one of angling's greatest prizes.

Diana Wege's lush and vibrant illustrations of the island, its inhabitants, its customs, and its architecture, bring this story alive, perfectly catching the character, culture, and charm of Harbour Island.



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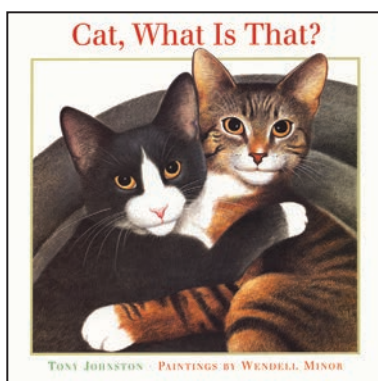


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Sugar on Snow

written & illustrated by Nan Parson Rossiter

In this lovely picture book, a father, his two sons, and one very sleepy hound rise (very early) and set off at dawn to the sugar bush to begin the annual North Country ritual of making maple syrup. The whole family—including the loyal black lab, Chloe—takes part in the careful process, from setting the buckets and taps to boiling the sap. Rossiter, drawing on personal experience, has created a testimony to one of New England's great rites of spring, lovingly depicting the tapping, gathering, boiling, and (very important) the tasting, while infusing it all with bright, flat colors and the lucid light of March.



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Cat, What Is That?

by Tony Johnston

illustrations by Wendell Minor

In clever, teasing verse and minutely observed paintings, Johnston and Minor offer a loving and lovely tribute to our feline friends. From a tiny gray kitten eyeing a goldfish to a fat marmalade lounging on the sofa, here is a panorama of pleasures for cat lovers of any age.

Wonderful, magical, luminous—the kind of book that both children and adults will turn to again and again.
—Elizabeth Marshall Thomas



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Lucy's Summer

by Donald Hall

illustrations by Michael McCurdy

Former Poet Laureate Donald Hall grew up spending his summers on his grandfather Keniston's farm in what was then rural New Hampshire. It was there that his mother, Lucy, and her sister Caroline, had grown up, milking cows and raising sheep. *Lucy's Summer* is a piece of Americana that will bring readers back to a simpler and gentler America in which pleasure was derived from making as much as buying, and worth was determined by character, not price.

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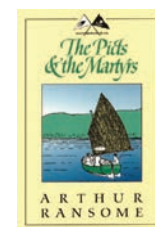
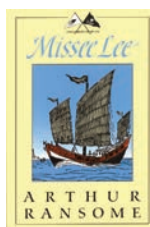
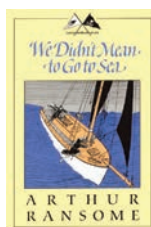
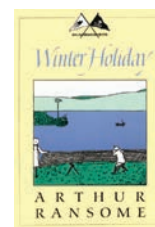
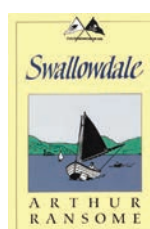
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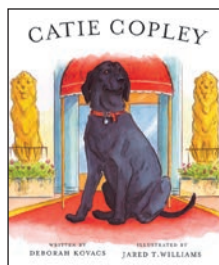
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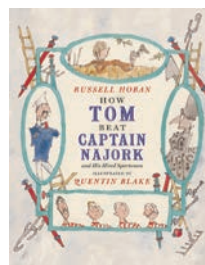
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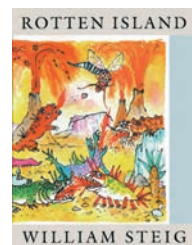
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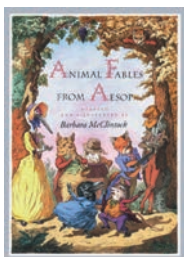
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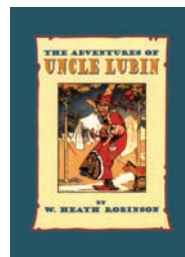
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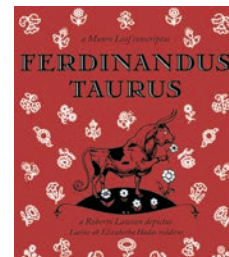
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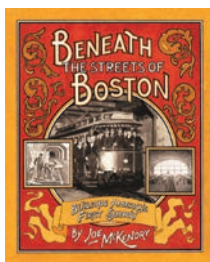
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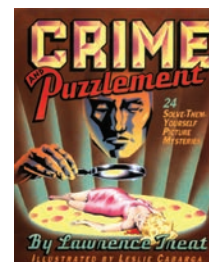
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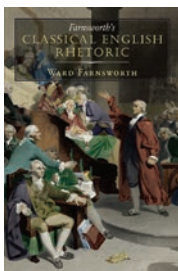


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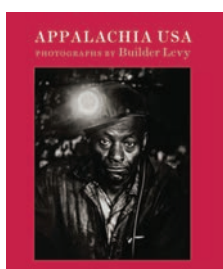
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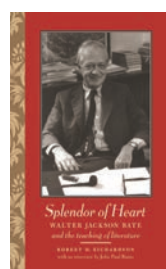
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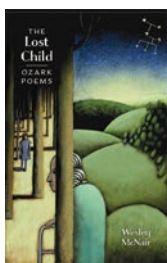
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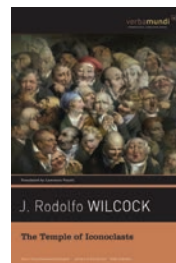
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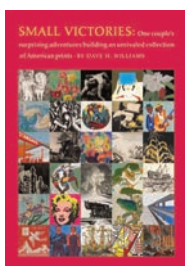
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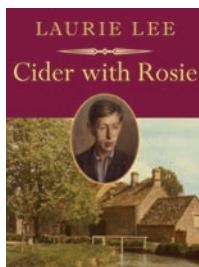
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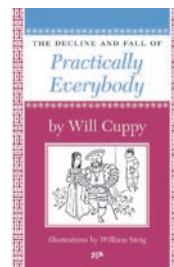
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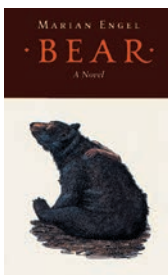
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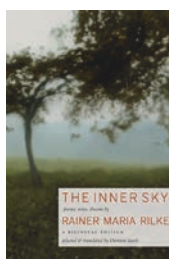
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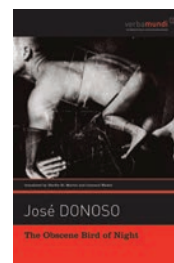
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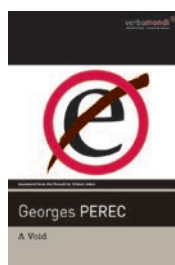
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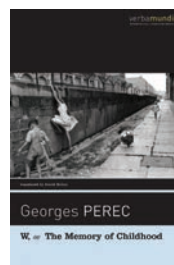
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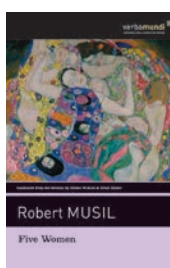
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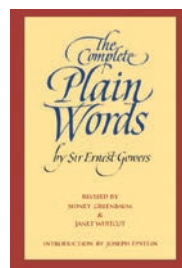
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