

Talking It Over Julian Barnes

In *Love, etc.* Julian Barnes has created a deep, dark feast of human frailties and needs. *Love, etc.* stars three characters introduced a decade ago in *Talking It Over* — to which this novel has an eerie, freestanding relation. Which is precisely what Stuart felt about his wife Gillian, until his witty, feckless, former best friend Oliver stole her away. Fabulously engaging and profoundly unsettling. She was Mrs. Lyle Forrest now, the coolly elegant wife of Louisville's most prominent publisher, the slum girl whose dreams -- and nightmares -- came true the night she married the multimillionaire old enough to be her father. For twelve years Maggy played the role of beautiful, devoted wife, the burnished jewel in Lyle's crown, mother of the child he adored. She did it for David, the son who could never know the price she paid to protect him, would never see her scars... Suddenly Maggy's hard-won control shattered when Nick King came back to claim her. It was twelve years since they'd parted, twelve years of fear and loathing at the hands of Lyle Forrest. She couldn't afford to remember the soul-searing passion she'd known so long ago in the arms of the only man she'd ever loved. She must think of David, her son, Lyle's most potent weapon, and not of the man she could never forget, Nick, who's returned to set her free... A riveting novel of love, lust, and savagery in Kentucky's bluegrass country--a spellbinding story of a mother's sacrifice, a dynasty's power, and one man's passion to reclaim the woman who was born to be his.

A child psychologist struggles to come to grips with her own dark childhood memories, in this "mesmerizing, unsettling novel" (*The New York Times*). When eight-year-old Julia was asked to be a bridesmaid at her cousin's wedding, she was thrilled. Nothing, not even her mother's resentment of the expensive, inconvenient traveling, could dull her excitement. But when the day finally arrived and she took her cousin's baby on a secret stroll around the block in his pram, her entire world shifted. She couldn't possibly know the impact the fateful trip would have on her future. A lifetime later, Julia is a child psychologist working with young girls at risk. In her sessions, Julia has a knack for determining which of her young patients are truly troubled, and which are simply at the mercy of the oppressive adults around them. In this quietly powerful story of the relationship between past and current reality, Julia's own troubled childhood begins to invade her present, and she is forced to confront the events of that day—and discover whether the truth about her past, and her guilt, is as devastating as she has always feared. "The book it most reminded me of was Julian Barnes's *The Sense of an Ending*. There is the same sense of psychological detective story, of piecing together the fragments of an unresolved past." —*The Guardian* "A gripping read." —*The Observer*

Writer, Samson Young, is staring death in the face, and not only his own. Void of ideas and on the verge of terminal decline, Samson's dash to a decaying, degenerate London has brought him through the doors of the Black Cross pub and into a murder story just waiting to be narrated. At its centre is the mesmeric, doomed Nicola Six, destined to be murdered on her 35th birthday. Around her: the disreputable men who might yet turn out to be her killer. All Samson has to do is to write Nicola's story as it happens, and savour in this one last gift that life has granted him. 'A true story, a murder story, a love story and a thriller bursting with humour, sex and often dazzling language' *Independent*

A kind of detective story, relating a cranky amateur scholar's search for the truth about Gustave Flaubert, and the obsession of this detective whose life seems to oddly mirror those of Flaubert's characters. Brilliantly imagined and irresistibly readable, *Arthur & George* is a major new novel from Julian Barnes, a wonderful combination of playfulness, pathos and wisdom. Searching for clues, no one would ever guess that the lives of Arthur and George might intersect. Growing up in shabby-genteel nineteenth-century Edinburgh, Arthur is saddled with a dad who is a disgrace and a mum he wishes to protect, and is propelled into a life of action. To his astonishment, his career as a self-made man of letters brings him riches and fame and, in the world at large, he becomes the perfect picture of the honourable English gentlemen. George is irredeemably an outsider, and has no hope of becoming such a picture. Though he's dogged and logical, a vicar's son from rural Staffordshire, he is set apart, and he and his family are targeted in his boyhood by a poison-pen campaign. George finds safe harbour in the reliability of rules, and grows up to become a solicitor, putting his faith in the insulating value of British justice. Then crisis upsets the uneasy equilibrium of both men's lives. Arthur is knocked for a loop by guilt and other dishonourable emotions. George is put to the sorest test, accused of a horrible crime. And from that point on their lives weave together in the most profound and surprising way, as each man becomes the other's salvation. *Arthur & George* is a masterful novel about low crime and high spirituality, guilt and innocence, identity, nationality and race. Most of all, it's a profound and witty meditation on the fateful differences between what we believe, what we know and what we can prove. George and his father pray together, kneeling side by side on the scrubbed boards. Then George climbs into bed while his father locks the door and turns out the light. As he falls asleep, George sometimes thinks of the floor, and how his soul must be scrubbed just as the boards are scrubbed. Father is not an easy sleeper, and has a tendency to groan and wheeze. Sometimes, in the early morning, when dawn is beginning to show at the edges of the curtains, Father will catechize him. "George, where do you live?" "The Vicarage, Great Wyrley." "And where is that?" "Staffordshire, Father." "And where is that?" "The centre of England." "And what is England, George?" "England is the beating heart of the Empire, Father." "Good. And what is the blood that flows through the arteries and veins of the Empire to reach even its farthest shore?" "The Church of England." "Good, George." And after a while Father will begin to groan and wheeze again. George watches the outline of the curtain harden. He lies there thinking of arteries and veins making red lines on the map of the world, linking Britain to all the places coloured pink: Australia and India and Canada and islands dotted everywhere. He thinks of blood bubbling through these tubes and emerging in Sydney, Bombay, the St. Lawrence Waterway. Bloodlines, that is a word he has heard somewhere. With the pulse of blood in his ears, he begins to fall asleep again. —excerpt from *Arthur & George*

Kathleen, Eric and Seth all get caught up in a web of lies so fragile that one fateful encounter could tear it apart - and force Kathleen to make a choice between the family that needs her and the needs of her own heart.

Julian Barnes's work has been marked by great variety, ranging not only from conventional fiction to postmodernist experimentation in such well-known novels as *Flaubert's Parrot* (1984) and *A History of the World in 10 1/2 Chapters* (1989), but also from witty essays to deeply touching short stories. The responses of readers and critics have likewise varied, from enthusiasm to scepticism, as the substantial volume of critical analysis demonstrates. This *Readers' Guide* provides a comprehensive and accessible overview of the essential criticism on Barnes's work, drawing from a selection of reviews, interviews, essays and books. Through the presentation and assessment of key critical interpretations, Vanessa Guignery provides the most wide-ranging examination of his fiction and non-fiction so far, considering key issues such as his use of language, his treatment of history, obsession, love, and the relationship between fact and fiction. Covering all of the novels to date, from *Metroland* (1981) to *Arthur and George* (2005), this is an invaluable introduction to the work of one of Britain's most exciting and popular contemporary writers.

Combining the intellectual audacity of *A History of the World in 10 1/2 Chapters* with the francophilia of the acclaimed *Flaubert's Parrot*, Julian Barnes explores the English experience of France over the centuries with dazzling wit and sophistication. This is Barnes's first collection of stories.

One of the Best Books of the Year: *San Francisco Chronicle*, *Financial Times* Most of us have only one story to tell . . . only one that matters, only one finally worth telling. This is mine. One summer in the sixties, in a staid suburb south of London, nineteen-year-old Paul comes home from university and is urged by his mother to join the tennis club. There he's partnered with Susan Macleod, a fine player who's forty-eight, confident, witty, and married, with two nearly adult daughters. She is a warm companion, her bond with Paul immediate. And soon, inevitably, they are lovers. Basking in the glow of one

another, they set up house together in London. Decades later, Paul looks back at how they fell in love and how—gradually, relentlessly—everything fell apart. As he turns over his only story in his mind, examining it from different vantage points, he finds himself confronted with the contradictions and slips of his own memory—and the ways in which our narratives and our lives shape one another. Poignant, vivid and profound, *The Only Story* is a searing novel of memory, devotion, and how first love fixes a life forever.

In his latest novel, Julian Barnes, author of *Talking It Over* and *A History of the World in 10 1/2 Chapters*, trains his laser-bright prose on the collapse of Communism in Eastern Europe. Stoyo Petkanov, the deposed Party leader, is placed on trial for crimes that range from corruption to political murder. Petkanov's guilt -- and the righteousness of his opponents -- would seem to be self-evident. But, as brilliantly imagined by Barnes, the trial of this cunning and unrepentant dictator illuminates the shadowy frontier between the rusted myths of the Communist past and a capitalist future in which everything is up for grabs.

With the same brilliant style and idiosyncratic intelligence that have marked all his novels--and with a bold grasp of intricate political realities--Julian Barnes's ironic glance turns home. *Letters from London* takes in everything from Lloyd's of London's demise to Maggie's majesty to Salman Rushie's death sentence. Formidably articulate and outrageously funny, *Letters from London* is international voyeurism at its best--a peek into the British mindset from the vantage point of one of the most erudite and witty British minds.

Anyone who loves France (or just feels strongly about it), or has succumbed to the spell of Julian Barnes's previous books, will be enraptured by this collection of essays on the country and its culture. Barnes's appreciation extends from France's vanishing peasantry to its hyper-literate pop singers, from the gleeful iconoclasm of nouvelle vague cinema to the orgy of drugs and suffering that is the Tour de France. Above all, Barnes is an unparalleled connoisseur of French writing and writers. Here are the prolific and priapic Simenon, Baudelaire, Sand and Sartre, and several dazzling excursions on the prickly genius of Flaubert. Lively yet discriminating in its enthusiasm, seemingly infinite in its range of reference, and written in prose as stylish as haute couture, *Something to Declare* is an unadulterated joy.

If *I Stay* meets *Your Name* in Dustin Thao's *You've Reached Sam*, a heartfelt novel about love and loss and what it means to say goodbye. How do you move forward when everything you love is on the line? Seventeen-year-old Julie has her future all planned out—move out of her small town with her boyfriend Sam, attend college in the city, spend a summer in Japan. But then Sam dies. And everything changes. Desperate to hear his voice one more time, Julie calls Sam's cellphone just to listen to his voicemail. And Sam picks up the phone. What would you do if you had a second chance at goodbye? Filled with a diverse cast of characters, the heartache of first love and loss, and the kind of friends that can get you through anything, plus a touch of magic, *You've Reached Sam* will make an instant connection with anyone looking for a big emotional romance of a read.

In this powerfully affecting Flaubert's *Parrot* gives readers a brilliant take on the deceptions that make up the quivering substrata of erotic love. "An interplay of serious thought and dazzling wit. . . . It's moving, it's funny, it's frightening . . . fiction at its best." --New York Times Book Review.

From the winner of the 2011 Man Booker Prize for Fiction comes a novel of profound insight and comic flare. Shy, sensible banker Stuart has trouble with women; that is, until a fortuitous singles night, where he meets Gillian, a picture restorer recovering from a destructive affair. Stuart's best friend Oliver is his complete opposite - a language teacher who 'talks like a dictionary', brash and feckless. Soon Stuart and Gillian are married, but it is not long before a tentative friendship between the three evolves into something far different. *Talking it Over* is a brilliant and intimate account of love's vicissitudes. It begins as a comedy of errors, then slowly darkens and deepens, drawing us compellingly into the quagmires of the heart.

This monumental novel, divided into four separate books, celebrates the end of an era, the irrevocable destruction of the comfortable, predictable society that vanished during World War I.

In one of the most striking opening scenes ever written, a bizarre ballooning accident and a chance meeting give birth to an obsession so powerful that an ordinary man is driven to the brink of madness and murder by another's delusions. Ian McEwan brings us an unforgettable story—dark, gripping, and brilliantly crafted—of how life can change in an instant.

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The New York Times bestselling novel about scandalous secrets and star-crossed lovers. Watch the new original series *Belgravia* only on EPIX. On the evening of 15 June 1815, the great and the good of British society have gathered in Brussels at what is to become one of the most tragic parties in history - the Duchess of Richmond's ball. For this is the eve of the Battle of Waterloo, and many of the handsome young men attending the ball will find themselves, the very next day, on the battlefield. For Sophia Trenchard, the young and beautiful daughter of Wellington's chief supplier, this night will change everything. But it is only twenty-five years later, when the upwardly mobile Trenchards move into the fashionable new area of Belgravia, that the true repercussions of that moment will be felt. For in this new world, where the aristocracy rub shoulders with the emerging nouveau riche, there are those who would prefer the secrets of the past to remain buried . . . *EPIX is only available in the United States of America

Talking It Over Random House

THE WILEY BLACKWELL COMPANION TO CONTEMPORARY BRITISH AND IRISH LITERATURE An insightful guide to the exploration of modern British and Irish literature
The Wiley Blackwell Companion to Contemporary British and Irish Literature is a must-have guide for anyone hoping to navigate the world of new British and Irish writing. Including modern authors and poets from the 1960s through to the 21st century, the Companion provides a thorough overview of contemporary poetry, fiction, and drama by some of the most prominent and noteworthy writers. Seventy-three comprehensive chapters focus on individual authors as well as such topics as Englishness and identity,

contemporary Science Fiction, Black writing in Britain, crime fiction, and the influence of globalization on British and Irish Literature. Written in four parts, The Wiley Blackwell Companion to Contemporary British and Irish Literature includes comprehensive examinations of individual authors, as well as a variety of themes that have come to define the contemporary period: ethnicity, gender, nationality, and more. A thorough guide to the main figures and concepts in contemporary literature from Britain and Ireland, this two-volume set: Includes studies of notable figures such as Seamus Heaney and Angela Carter, as well as more recently influential writers such as Zadie Smith and Sarah Waters. Covers topics such as LGBT fiction, androgyny in contemporary British Literature, and post-Troubles Northern Irish Fiction Features a broad range of writers and topics covered by distinguished academics Includes an analysis of the interplay between individual authors and the major themes of the day, and whether an examination of the latter enables us to appreciate the former. The Wiley Blackwell Companion to Contemporary British and Irish Literature provides essential reading for students as well as academics seeking to learn more about the history and future direction of contemporary British and Irish Literature.

First there's Stuart, stolid, conventional, but not quite so dull as he pretends to be. Then there is Oliver, his glamorous, epigrammatic best friend. And veering wildly between them is Gillian, the cryptic beauty who marries Stuart and then astonishes everyone by falling in love with Oliver. These three are at once the protagonists and the hilariously unreliable "eye-witnesses" of this funny, elegant, and affecting novel by bestselling author Julian Barnes, which reimagines the romantic triangle as a weapon whose edges cut like razor blades.

From a writer who's on a roll, fourteen stories that range freely through the historical past and contemporary life, touching on longing and love, loss and friendship, and a great many passions in between. It's the strongest collection yet from Julian Barnes. From an imperial capital in the eighteenth century to Garibaldi's adventures in the nineteenth, from the vineyards of Italy to the English seaside in our time, Julian Barnes finds the "stages, transitions, arguments" that define us. A newly divorced real estate agent can't resist invading his reticent girlfriend's privacy, but the information he finds reveals only his callously shallow curiosity. A couple comes together through an illicit cigarette and a song shared over the din of a Chinese restaurant. A widower revisiting the Scottish island he'd treasured with his wife learns how difficult it is to purge oneself of grief. And throughout, friends gather regularly at dinner parties and perfect the art of cerebral, sometimes bawdy banter about the world passing before them. Whether domestic or extraordinary, each story pulses with the resonance, spark and poignant humor for which Barnes is justly heralded.

At the start of this fiendishly comic and suspenseful novel, a mild-mannered English academic chuckles as he watches his wife commit adultery. The action takes place before she met him. But lines between film and reality, past and present become terrifyingly blurred in this sad and funny tour de force from the author of Flaubert's Parrot.

"I don't believe in God, but I miss him." So begins Julian Barnes's brilliant new book that is, among many things, a family memoir, an exchange with his brother (a philosopher), a meditation on mortality and the fear of death, a celebration of art, an argument with and about God, and a homage to the writer Jules Renard. Barnes also draws poignant portraits of the last days of his parents, recalled with great detail, affection and exasperation. Other examples he takes up include writers, "most of them dead and quite a few of them French," as well as some composers, for good measure. The grace with which Barnes weaves together all of these threads makes the experience of reading the book nothing less than exhilarating. Although he cautions us that "this is not my autobiography," the book nonetheless reveals much about Barnes the man and the novelist: how he thinks and how he writes and how he lives. At once deadly serious and dazzlingly playful, Nothing to Be Frightened Of is a wise, funny and constantly surprising tour of the human condition.

Only the author of Flaubert's Parrot could give us a novel that is at once a note-perfect rendition of the angsts and attitudes of English adolescence, a giddy comedy of sexual awakening in the 1960s, and a portrait of the accommodations that some of us call "growing up" and others "selling out."

A compact masterpiece dedicated to the Russian composer Dmitri Shostakovich: Julian Barnes's first novel since his best-selling, Man Booker Prize-winning The Sense of an Ending. In 1936, Shostakovich, just thirty, fears for his livelihood and his life. Stalin, hitherto a distant figure, has taken a sudden interest in his work and denounced his latest opera. Now, certain he will be exiled to Siberia (or, more likely, executed on the spot), Shostakovich reflects on his predicament, his personal history, his parents, various women and wives, his children—and all who are still alive themselves hang in the balance of his fate. And though a stroke of luck prevents him from becoming yet another casualty of the Great Terror, for decades to come he will be held fast under the thumb of despotism: made to represent Soviet values at a cultural conference in New York City, forced into joining the Party and compelled, constantly, to weigh appeasing those in power against the integrity of his music. Barnes elegantly guides us through the trajectory of Shostakovich's career, at the same time illuminating the tumultuous evolution of the Soviet Union. The result is both a stunning portrait of a relentlessly fascinating man and a brilliant exploration of the meaning of art and its place in society.

Julian Barnes, author of the Man Booker Prize-winning novel The Sense of an Ending, gives us his most powerfully moving book yet, beginning in the nineteenth century and leading seamlessly into an entirely personal account of loss—making Levels of Life an immediate classic on the subject of grief. Levels of Life is a book about ballooning, photography, love and loss; about putting two things, and two people, together, and about tearing them apart. One of the judges who awarded Barnes the 2011 Booker Prize described him as "an unparalleled magus of the heart." This book confirms that opinion. "Spare and beautiful...a book of rare intimacy and honesty about love and grief. To read it is a privilege. To have written it is astonishing." —Ruth Scurr, The Times of London "A remarkable narrative that is as raw in its emotion as it is characteristically elegant in its

execution.” —Eileen Battersby, *The Irish Times* This ebook edition includes a reading group guide.

Winner of the 2011 Man Booker Prize By an acclaimed writer at the height of his powers, *The Sense of an Ending* extends a streak of extraordinary books that began with the best-selling *Arthur & George* and continued with *Nothing to Be Frightened Of* and, most recently, *Pulse*. This intense new novel follows a middle-aged man as he contends with a past he has never much thought about—until his closest childhood friends return with a vengeance, one of them from the grave, another maddeningly present. Tony Webster thought he'd left all this behind as he built a life for himself, and by now his marriage and family and career have fallen into an amicable divorce and retirement. But he is then presented with a mysterious legacy that obliges him to reconsider a variety of things he thought he'd understood all along, and to revise his estimation of his own nature and place in the world. A novel so compelling that it begs to be read in a single sitting, with stunning psychological and emotional depth and sophistication, *The Sense of an Ending* is a brilliant new chapter in Julian Barnes's oeuvre.

Exploring the archives of the Man Booker prize-winning novelist Julian Barnes – including notebooks, drafts, typescripts and publishing correspondence – this book is an extraordinary in-depth study of the creative practice of a major contemporary novelist. In *Julian Barnes from the Margins*, Vanessa Guignery charts the genesis and publication history of all of Barnes's major novels, from his debut with *Metroland*, through *Flaubert's Parrot* and *A History of the World in 10 1/2 Chapters* to *The Sense of an Ending*. Jean Serjeant, the heroine of Julian Barnes's wonderfully provocative novel, seems ordinary, but has an extraordinary disdain for wisdom. And as Barnes—winner of the Man Booker Prize for *The Sense of an Ending*—follows her from her childhood in the 1920s to her flight into the sun in the year 2021, he confronts readers with the fruits of her relentless curiosity: pilgrimages to China and the Grand Canyon; a catalog of 1940s sexual euphemisms; and a glimpse of technology in the twenty-first century (when *The Absolute Truth* can be universally accessed). Elegant, funny and intellectually subversive, *Staring at the Sun* is Julian Barnes at his most dazzlingly original. “Brilliant. . . . A marvelous literary epiphany.” —Carlos Fuentes, *The New York Times Book Review* “Barnes's literary energy and daring are nearly unparalleled.” —*New Republic*

Grotesque visionary Sir Jack Pitman has an idea. Since most people are too lazy to travel from landmark to landmark, why not simplify things and create a new England on the Isle of Wight? Unfortunately, his idea is a huge success, and the resulting theme park threatens to supersede the original. Called *England, England*, it has all the elements of “Old England” in one convenient location. Wander into the new Sherwood Forest and you may spot Robin Hood and his now sexually ambiguous Merrie Men. Or take a stroll to see Stonehenge and Anne Hathaway's Cottage, enjoy a ploughman's lunch atop the White Cliffs of Dover, then pop over to see the Royals, now on contract to Sir Jack, in their scaled-down version of Buckingham Palace. Every detail has been considered: even the postcards come pre-stamped!

Julian Barnes' first novel in six years is a ferociously funny examination of the search for authenticity and truth in a fabricated world.

An extraordinary collection—hawk-eyed and understanding—from the Man Booker Prize-winning, best-selling author of *The Sense of an Ending* and *Levels of Life*. As Julian Barnes notes: “Flaubert believed that it was impossible to explain one art form in terms of another, and that great paintings required no words of explanation. Braque thought the ideal state would be reached when we said nothing at all in front of a painting . . . But it is a rare picture that stuns, or argues, us into silence. And if one does, it is only a short time before we want to explain and understand the very silence into which we have been plunged.” This is the exact dynamic that informs his new book. In his 1989 novel *A History of the World in 10 1/2 Chapters*, Barnes had a chapter on Géricault's *The Raft of the Medusa*, and since then he has written about many great masters of nineteenth- and twentieth-century art, including Delacroix, Manet, Fantin-Latour, Cézanne, Degas, Redon, Bonnard, Vuillard, Vallotton, Braque, Magritte, Oldenburg, Lucian Freud and Howard Hodgkin. The seventeen essays gathered here help trace the arc from Romanticism to Realism and into Modernism; they are adroit, insightful and, above all, a true pleasure to read.

Barnes's prize-winning novel has charmed readers since its first publication in 1984 - 'A tour de force' Germaine Greer; 'A book to revel in' Joseph Heller; 'A delight' John Fowles; 'An intricate and delightful novel' Graham Greene - and has become a classic. Our narrator is Geoffrey Braithwaite, a retired doctor with a passion for Flaubert. As he leads us on an investigative trip through France and through the past, we are offered a glimpse of the writer who so fascinates him. At the same time the layers of Braithwaite's own past are peeled away to reveal someone infinitely more troubled than he first seemed. Master prose stylist Julian Barnes presents a collection of stories whose characters are growing old and facing the end of their lives -- some with bitterness, some with resignation and others with raging defiance. “Life is just a premature reaction to death,” was what Viv's husband used to say. Once her lover and friend, he is now Viv's semi-helpless charge, who is daily sinking ever deeper into dementia. In “Appetite,” Viv has found a way to reach her husband: by reading aloud snippets of recipe books until he calls out indelible -- and sometimes unfortunate -- scenes locked away in his brain. In “The Things You Know,” two elderly friends enjoy their monthly breakfast meetings that neither would ever think of missing. Of course, all they really have in common is a fondness for flat suede shoes and a propensity for thinking spiteful, unspoken thoughts about one another's dead husbands. “The Fruit Cage” is narrated by a middle-aged man whose seemingly orderly upbringing is harrowingly undone when he discovers that his parents' old age is not necessarily a time of serenity but actually an age of aroused, perhaps violent, passions. In these stories, Julian Barnes displays the erudition, wit and uncanny insight into the human mind that mark him as one of today's great writers, one whose intellect and humour never obscure a genuine affection for his characters.

From the Man Booker Prize-winning author of *The Sense of an Ending*—a rich, witty, revelatory tour of Belle Époque Paris, via the remarkable life story of the pioneering surgeon, Samuel Pozzi. In the summer of 1885, three Frenchmen arrived in London for a few days' intellectual shopping: a prince, a count, and a commoner with an Italian name. In time, each of these men would achieve a certain level of renown, but who were they then and what was the significance of their sojourn to England? Answering these questions, Julian Barnes unfurls the stories of their lives which play out against the backdrop of the Belle Époque in Paris. Our guide through this world is Samuel Pozzi, the society doctor, free-thinker and man of science with a famously complicated private life who was the subject of one of John Singer Sargent's greatest portraits. In this vivid tapestry of people (Henry James, Sarah Bernhardt, Oscar Wilde, Proust, James Whistler, among many others), place, and time, we see not merely an epoch of glamour and pleasure, but, surprisingly, one of violence, prejudice, and nativism—with more parallels to our own age than we might imagine. *The Man in the Red Coat* is, at once, a fresh portrait of the Belle Époque; an illuminating look at the longstanding exchange of ideas between Britain and France; and a life of a man who lived passionately in the moment but whose ideas and achievements were far ahead of his time.

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