

# Fall Fête

2021 Benefit to Support  
**BELLEVUE LITERARY PRESS**



Frederic Tuten

**Honoring our Founding Publisher**  
**Jerome Lowenstein, MD**  
and featuring literary and musical entertainment

*Jerry! We are honored  
and delighted to work with you.*

*Thank you for your  
visionary role in co-founding  
Bellevue Literary Press.*

—YOUR FRIENDS AND COLLEAGUES  
ON THE BLP BOARD

Hello, everyone, and thank you for joining us.

I want to thank David Oshinsky for his wonderful tribute to Jerry Lowenstein and for reminding us of how important he is to so many people and places, not just Bellevue Literary Press. And thank you, Jerry, for being you, which means a stalwart supporter of BLP, a passionate believer in the arts and the sciences and that exciting Venn diagram where they overlap.

In recognition, Jerry, of your exemplary life and exceptional efforts to help BLP become the brilliant, drowning-in-awards publisher that it is, I'm so proud to present you with a plaque by the renowned ceramic artist Christopher Russell, to honor you and your work. You'll see, integrated into the design, a B, an L and a P. I'm only sorry that I have had to present it virtually, but I look forward to getting together soon, in person, to hand this plaque to you.

I hope all of you out there have enjoyed this evening and this opportunity to see what a treasure BLP is. I don't know about you, but lately I've realized that the more time I spend looking at my phone or computer, the more time I desperately need to give over to reading a book, to relaxing, to thinking and seeing with a different part of my brain. And if I'm going to read a book, I want it to transport me to different worlds, to different ways of thinking, via different, unique, creative ways of using language. And can I tell you that those are rarely the criteria that the commercial publishing world uses before it chooses a book to publish. Those are the criteria Bellevue always uses when it chooses a book to publish.

I know that we're all asked to donate these days to many organizations, but can I ask that in all your multiple pathways of generosity, you think about how important it is to support BLP because supporting us means supporting the opportunity for you, a student somewhere, a reader in a library, to read a book that challenges you to open your mind?

And if you have given us a little extra tonight, it can become a lot extra. Our board is providing a matching grant, so everything you give will be enlarged and expanded, just like your mind when you read a BLP book. To donate, just go to [blpress.org/fete](http://blpress.org/fete). Thank you for your generosity!

A handwritten signature in black ink, appearing to read "Gloria Jacobs". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.

Gloria Jacobs,  
President of the Board of Directors,  
Bellevue Literary Press

DEAREST JERRY,

*We add our congratulations to you,  
a true renaissance man,  
a mensch of the first order,  
a beloved and treasured friend.*

DANIEL RAY AND ELLEN GOULD

BELLEVUE LITERARY PRESS VIRTUAL

# Fall Fête

December 2, 2021 at 6PM EST

*Honoring our Founding Publisher*

**Jerome Lowenstein, MD**

and featuring authors

**NATALIE  
HODGES**



**ANDREW  
KRIVAK**



**JOHN  
McWHORTER**



with music by Marc Ribot and  
Eloise and Natalie Hodges

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Jan T. Vilcek, MD, PhD

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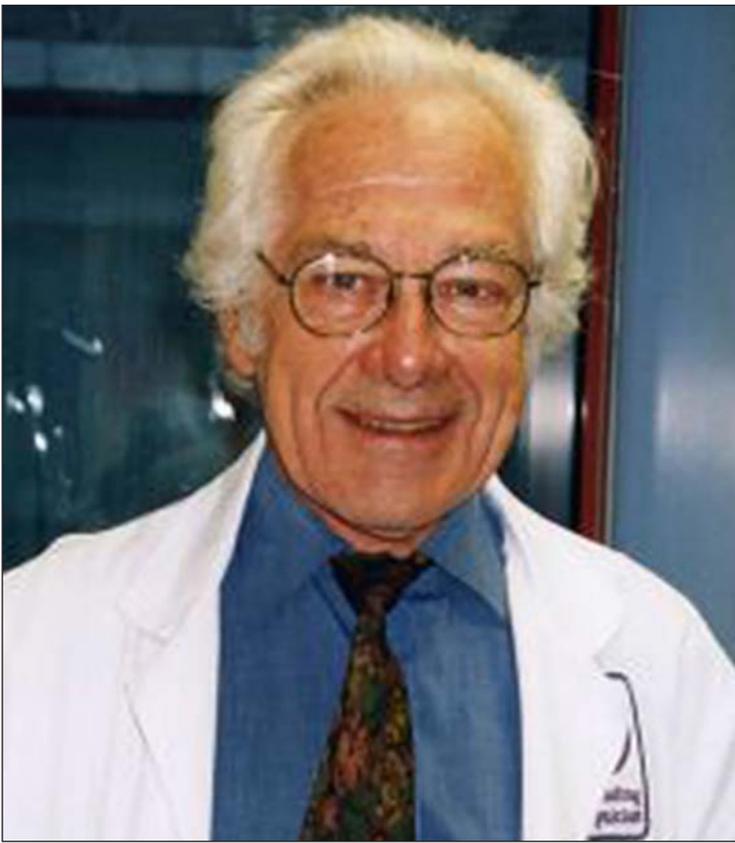
# BLR

BELLEVUE LITERARY REVIEW

The editors and staff of  
*Bellevue Literary Review*  
honor Jerry Lowenstein  
for his two decades  
as Nonfiction Editor.



Wishing all the best to BLP!



**Jerome Lowenstein, MD**, President and Founding Publisher, is the Nonfiction Editor for *Bellevue Literary Review*. He has been Professor of Medicine at New York University School of Medicine since 1977 and a practicing physician for over four decades. In 1979 he initiated the Program for Humanistic Aspects of Medical Education at New York University School of Medicine, which has become the model for many other similar programs at medical schools across the country. He is the author of *Zichronot/Memories; Henderson's Equation; The Midnight Meal and Other Essays about Doctors, Patients, and Medicine; They Call It a Halo*; and *Acid and Basics: A Guide to Understanding Acid-Base Physiology*.

*A Message from*  
**ANDREW KRIVAK**

I was first introduced to Bellevue Literary Press eleven years ago when a colleague in an English department, where I was languishing while trying to get my first novel published, showed me a book she admired, published by an independent press she admired. It was a debut novel called *Tinkers*. I took the book home, read its breathtaking sentences right to the end without stopping, and wondered if there might be a place for my debut novel at Bellevue Literary Press. I went to their website looking for submission guidelines and found a phone number. It was 4:00 in the afternoon, and I had to pick up my kids from daycare in an hour. But I called, and Erika Goldman answered the phone. I should tell you that at this point, 33 for-profit presses had passed on my manuscript for *The Sojourn*, and my agent told me if I still believed my story should be published, I had to turn to the independents, the not-for-profit presses looking for diamonds in the rough. I explained to Erika why I was calling and asked her, quite simply, if she was accepting manuscripts for consideration. She said she was, prodded me about what I had written, and I told her the whole story. “I know exactly what you went through with those publishers, Andrew,” she said to me. “I saw it all the time when I used to work for them. Why don’t you send me your novel?” So, before I even jumped in the car to get the kids, I attached the manuscript to an email and hit send.

Two weeks later, Erika wrote back to say that she loved the book and would like to acquire it, if publishing with Bellevue was something I wanted to do. I said yes. Then, less than one week later, *Tinkers* won the Pulitzer Prize. I emailed Erika immediately to congratulate her and to ask if she was sure, in light of this kind of attention, she still wanted to publish *The Sojourn*. “Of course!” she said, emphatically.

And so, in the spring of 2011, *The Sojourn* came out and was announced as a National Book Award Finalist in the fall. The next year it won the Dayton Literary Peace Prize for fiction, and the inaugural Chautauqua Prize, as well as getting on more than a few short lists. In the world of publishing, *The Sojourn* was a success.

But let’s talk about that word “success” for a moment, shall we? What is a success in this world of writing and publishing, especially when the word “literary” is part of the reason why a book goes out into the world? Success can be seen in the sales numbers. Reviews that draw attention. Bestseller status. Awards. All things that are incredibly important for the life of a book. But they are not the only thing. The real success of a book happens not only in the journey from blank page to award-winning novel, but in the care, attention, and support the publishing house gives to the book and its writer every step of the way. Because, you see, the publishing house is on a journey, too.

At the for-profits, it's a journey of profit, plain and simple. Some books make it. Some books don't. If your book doesn't, you've not added to the bottom line, so you're not asked back for the next one.

But isn't it true, in all the things we do, that real success happens in those difficult and very human endeavors we keep giving our heart and soul to, sometimes with little more than hope in front of us, because we're doing work we love to do? If you know what it is to love your work, you know what it is to be a success.

At Bellevue Literary Press, success is about a writer gaining confidence in his voice, style, and story, because he's doing work he loves to do.

Success is about an editor who understands, yes, that publishing happens at the intersection of commerce and art, but who will insist, too, that the books she publishes are going to tend in the direction of art, because she's doing work she loves to do.

Success is about an editorial, design, and production team that is unsparing in its exactness to make sure the books they deliver to the world are fine and professional and beautiful, because they're doing work they love to do.

Success is about having a marketing, publicity, and sales director who gets each book on as many shelves and in as many hands as she can. Each book, because she's doing work she loves to do.

They call the place where publishers work a house. And I'll tell you, I've been associated with a few of them, and there's only one publishing house I've ever wanted to call a home, because I was allowed to do the work I love to do: Bellevue Literary Press.

And I am the least of the writers who can call this press home. Look at the "Authors" page on Bellevue's website. Look at who they are, what they've written, prizes they've won for their work, recognition they've received worldwide. Each one a huge success, because they write what they love, and are loved for what they write.

My friends, Bellevue Literary Press is an unqualified success. The publishing world has known that for a long time. You don't have to look too far to see, or listen too closely to hear, just how revered the house is for sticking to its mission in the arts.

It is because of this that we need your support to keep writing, to keep publishing, to keep doing what is so rare: existing as an independent, not-for-profit publisher that pushes the arc of the narrative toward art, in a world where profit at any cost is all too often, and all too sadly, the only voice that matters when it comes to success.

We—the writers, the editors, the readers, the board of directors, everyone at Bellevue Literary Press—we cannot and will not survive without your help. That's the difficult truth of this venture.

And that is why I am asking you to make a generous donation to Bellevue Literary Press. Because we want you to be a part of this literary family. Because we need you to be part of this great house.

Thank you.

*An Excerpt from*

## UNCOMMON MEASURE

Every night that year, before she put Aidan to bed, Mom would offer me her help, tell me to wake her up if she fell asleep and I needed her. I shouldn't have awakened her, those bitter almost-mornings when the house was still, those rare times when she didn't need to be anywhere but where she was, when no one was clamoring for her attention, battering her with yet another litany of needs. And yet, come midnight or 1:00 A.M., I inevitably found myself tiptoeing upstairs and into Aidan's room—why I took such pains to be quiet in the moments before I woke her, I don't know—and reaching down to touch her shoulder. She slept so lightly that it never took much to wake her. My justifications were whispered, rushed, and many: “This passage isn't going right, I can't get these double-stops in tune, I can't hear if the phrasing makes sense from an audience perspective, could you come listen and tell me if it sounds all right?” I would wake her up under the guise of needing her help because I felt too guilty to say what I really meant: that I hated being alone in the dark, that I needed her to be adrift with me. I think I justified it to myself in part because I knew it made her happy that I played and played well; I wanted to show her how hard I was working and that I didn't take my lessons for granted, and, more than anything, to validate her sacrifice, feeling beholden even though I knew she had never asked that repayment of me.

I guess I've never been able to help myself. I love her, and in loving her I define her as *my* mother, the woman who has devoted her life to my siblings and me. As I get older, it seems to me that trying to learn how to love somebody the right way—to give enough of yourself, but never too much—is to discover the frightening asymmetry at the heart of love. Like a kaleidoscope that, twisted relentlessly in the hands of a child, establishes a crystalline moment of symmetry only to be broken again, changed to something new, the work of love lays bare the infirmity of the divide between past and future, self and other, you and me. Why do those symmetries, which ought to be so set in stone, break and re-form and break again, and in doing so make selflessness and self-preoccupation impossible to tell apart from one another?

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Equality describes an external relationship between separate entities: between Asians and Caucasians, husbands and wives, parents and their children. In my mother's experience of assimilation, at least, there was never any point in discussing equality in relation to white people. It was more about scraping by, striking an impossible balance between making sure you didn't stand out enough to get picked on and doing well enough that you weren't automatically passed over, cast

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Excerpt from “Symmetry Breaking” in *Uncommon Measure* by Natalie Hodges (pp. 86–87, 100–105), published by Bellevue Literary Press, March 2022.

aside. The fact that the children of so many Asian immigrants play classical music at a disproportionately high level—that they excel in a genre at the dusty peak of Western high art, one in which contemporary American culture is increasingly less interested—has made it an “Asian thing,” an Asian stereotype, a manifestation of that stubborn will to work that marks a certain kind of perceived inferiority. The performance of identity, especially that of a “model minority,” rarely, if ever, lends itself to notions of equality: In trying to play the part society has prescribed for you, you are inherently left at the mercy of the people who are watching, auditioning you for their way of life, evaluating whether or not you belong.

Instead, it is symmetry—from the Greek *symmetria*, “agreement in dimensions, due proportion, arrangement”—that offers, to my mind, a more apt metaphor for assimilation, because symmetry describes the relationship of a single identity to itself. Every personal identity is an entity in flux, a constant negotiation of the multitude of more specific identities that it comprises and their myriad proportions to one another. Wife and mother, parent and child, Korean and American: Each of us has the capacity to become a slightly different person, depending on where we are and whom we are with, in any given moment of interaction. The balance of who we are is determined by the symmetries and asymmetries of those identities, the relationship, forged by their interplay, between how others see us and how we see ourselves. Should she support our music, or appease her husband? Should she be an Asian mother or an American one?

Assimilation—perhaps more than any other crisis of identity—threatens to throw that balance out of whack. Its grief begins when you notice that the way others perceive you has begun to diverge from the way you see yourself. For my mother, that divergence was always palpable: in sidelong looks, in people moving away from her at the post office or the grocery store; in the man who slapped her across the face while she was walking down the street in Denver her freshman year of college, screaming, “You dirty yellow thing, taking jobs away from good American people.” Decades later, it wounded her identity as a mother when people asked her children if she was a Tiger Mother. How were we supposed to respond? She started all four of us in classical music at age five; she was our first teacher, and she required that we practice every day. She wanted us to play so that we would learn how to work hard and discipline ourselves when undertaking a task, to help us get into good colleges, to give us a chance. How, then, am I to tell whoever asks this question that this wasn’t the case—that all of this didn’t make her a Tiger Mother, that what cancels out the stereotype is that she has loved classical music all her life, that she has known its great beauty and wanted us to know it, too—when I cannot separate this answer from the fact that when you’re an Asian person growing up in America, your choice to play and to love the violin is reduced, almost automatically, to the stereotype it is?

In physics, a symmetry is defined as the preservation of a system under a given transformation: the replacement of particles with their oppositely charged antiparticles, say, or the inversion of their orientation in space so that right is swapped with left and vice versa. When all the workings of the system remain

unaltered in spite of that change, its symmetry is said to be preserved, its integrity maintained. If they do not, the system's continuity is ruptured in a process known as "symmetry breaking." Among the simplest examples of such transformations are space-translation symmetry, which shifts a system's position in space, and time-translation symmetry, which moves its operations to another place in time. (Galileo's experiments on falling bodies can be recreated today, more than four hundred years later, and the consistency of the results proves not only his original thesis—that acceleration due to gravity is the same for all objects, regardless of mass—but the constancy of physical laws across time, the immutability of gravity.) In instances of symmetry preservation, there is no discernible difference between before and after; something fundamental about the system's spatial and temporal position has changed, yet the physics of the system stays the same.

Is assimilation, then, the preservation of a symmetry or its breaking? On one hand, moving across the world in order to begin life anew necessitates undergoing a monumental translation in space and language and time, a transcontinental shift from there to here, then to now. You are required to change yourself, to break symmetry with the past and with the person you used to be; in many cases, perhaps, the desire for such a break motivates immigration itself. But what it's hard to appreciate until you've arrived in your new country, until it's too late, is that no matter what you do, no matter how hard you work or how successful you become, it doesn't really change how others see you—because the harder you try to transform yourself in order to fit in, the more you reveal yourself to be the outsider you always were. The very process of changing yourself, then, becomes an act of self-preservation: You're just trying to prove that you belong, to make yourself acceptable to your new country so that you can survive inside of it.

More than anything, I think, my mother feared the time translation of her experience as an immigrant onto the lifetimes of her children: the possibility that we would have to endure the same uncertainty and degradation that she did, that her history would repeat itself. She wanted to break that symmetry at all costs. In this she has succeeded: I prepared to audition for Juilliard while she, at my age, had waited tables at a Chinese restaurant after school. The calluses on my hands are of a finer point than hers, formed over years spent pressing fingertips to violin strings, a far cry from the bleach-soaked, hard-scrubbing, cold-cracked years that her hands have endured.

Still, being humiliated for doing it this way has made her hesitate, has made her question herself. She seems shy now, sometimes, and halting; so conscious, always, of how she must be perceived, including by her own children. "I don't want you to be timid like me," she told me once, with a rueful laugh, and even though I reassured her and threw my arms around her, it broke my heart to hear her say it. As afraid as I am of what my music cost her, to question that choice is to deny her the right to have *made* a choice, to have a conviction and volition of her own about how her life ought to be. And yet can I deny that in defending her, I am really being defensive about myself and all the ways I prevailed upon her, took advantage of her sacrifice and was grateful, even happy, that she'd made it? When I tried miserably, haltingly,

to tell her this, to get those feelings off my chest the year I woke her up almost every night to practice with me, she just smiled and shook her head and told me not to worry, that her job is to “launch the four of you—you know, to be the rocket booster, the thing that goes up with the rocket and propels it into space.” What she didn’t mention—yet implicit in her metaphor—is the fact that the rocket boosters, having given the last full measure of devotion at the upper limits of the atmosphere, must reverse their course and fall, spent, back to Earth.



*“It is what you read when you don’t have to  
that determines what you will be  
when you can’t help it”*

—OSCAR WILDE

Congratulations, admiration, and love,  
Michele Shedlin and Larry Severy

*Congratulations,  
Jerry, on your  
well-deserved honor.*

—HERB AND LEAH  
KAPLAN

*Honoring  
Dr. Jerome Lowenstein  
Doctor, Teacher, Storyteller  
Thank you for your wisdom  
and your kindness.*

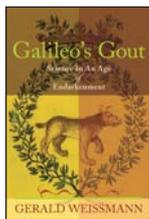
RUTH ORATZ, MD

A BRIEF AND SELECTED HISTORY OF  
*Bellevue Literary Press*

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**2007 – BLP launches its first list from offices in Bellevue Hospital**



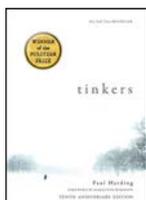
**April 1, 2007 – BLP publishes its first book, *Galileo's Gout* by Gerald Weissmann**

"[Weissmann] bridges the space between science and the humanities, and particularly between medicine and the muses, with wit, erudition, and, most important, wisdom."  
—Adam Gopnik

**April 1, 2008 – BLP publishes *Water, Ice & Stone* by Bill Green**

John Burroughs Medal for Distinguished Natural History Book Winner

"Nature writing of a very high order. . . . A joyride for those who enjoy deep explorations of logic, human frailty and the laws of nature." —*San Francisco Chronicle*



**January 1, 2009 – BLP publishes *Tinkers* by Paul Harding**

Pulitzer Prize for Fiction Winner

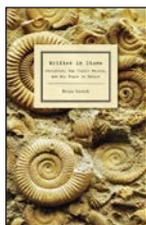
*New York Times* Bestseller

"There are few perfect debut American novels. . . . To this list ought to be added Paul Harding's devastating first book, *Tinkers*. . . . Harding has written a masterpiece." —NPR

**May 1, 2009 – BLP publishes *The Jump Artist* by Austin Ratner**

Sami Rohr Prize for Jewish Literature Winner

"A beautifully scrupulous, intricately detailed novel about joy and despair, anti-Semitism and assimilation, and like a great photograph, it seems to miss nothing, and to catch its subject in all his complexity." —Charles Baxter



**November 30, 2010 – BLP publishes *Written in Stone* by Riley Black (writing as Brian Switek)**

"Seamlessly intertwines two types of evolution: one of life on earth and the other of paleontology itself." —*Discover Magazine*

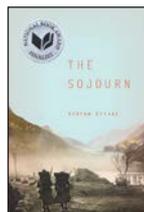
**April 19, 2011 – BLP publishes *The Sojourn* by Andrew Krivak**

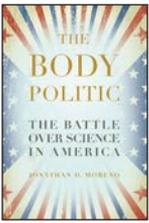
National Book Award Finalist

Chautauqua Prize Winner

Dayton Literary Peace Prize Winner

"[*The Sojourn*] helps us experience a distant past that feels as if it could be our own."  
—National Book Award jury citation





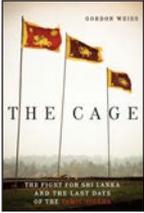
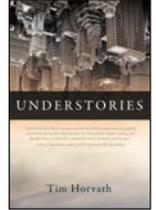
**October 11, 2011 – BLP publishes *The Body Politic* by Jonathan D. Moreno**

“A timely take on the debate raging over biotechnology breakthroughs . . . Moreno shows how developments in biotechnology have affected people across the ideological spectrum.” —*Nature*

**May 1, 2012 – BLP publishes *Understories* by Tim Horvath**

New Hampshire Literary Award Winner

“*Understories* is fueled by a wonderfully inventive mind, but ultimately, it is a mind in service to the heart. Horvath’s attention is always squarely on us: who we are, who we have been, and how a great story can transform us.” —Matt Bell



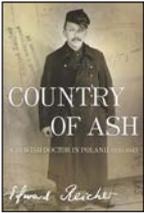
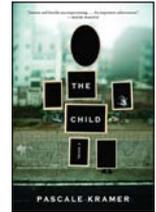
**September 4, 2012 – BLP publishes *The Cage* by Gordon Weiss**

“When I was commissioned to do this report, the first thing I was handed was a copy of *The Cage*. Weiss’s scrupulously balanced account should serve as a guidepost for decision-makers and scholars of international affairs. A book can change the world.” —Charles Petrie, author of the United Nations “Petrie Report” on the UN’s role and responsibilities during the Sri Lankan conflict

**January 1, 2013 – BLP publishes *The Child* by Pascale Kramer**

Swiss Grand Prize for Literature (awarded to Ms. Kramer in 2017 for her entire body of work, including *The Child*)

“*The Child* is a raw look at the cycles of decay that stalk our lives . . . and the unexpected sources of hope that keep us going.” —*World Literature Today*

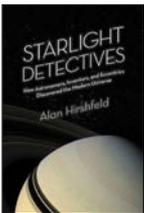


**April 16, 2013 – BLP publishes *Country of Ash* by Edward Reicher**

“William Carlos Williams once said that people who prize information are perishing daily for want of the information that can be found only in poetry. By the same token, there will never be a time when we will not need the information that an important, evocative book like *Country of Ash* provides.” —Vivian Gornick, *Moment Magazine*

**May 13, 2014 – BLP publishes *The Boy in His Winter*, the first stand-alone installment in Norman Lock’s “dazzling” (*Washington Post*) American Novels cycle**

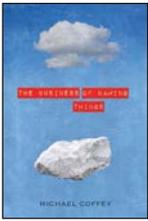
“Brilliant. . . . *The Boy in His Winter* is a glorious meditation on justice, truth, loyalty, story, and the alchemical effects of love, a reminder of our capacity to be changed by the continuously evolving world ‘when it strikes fire against the mind’s flint,’ and by profoundly moving novels like this.” —NPR



**July 8, 2014 – BLP publishes *Starlight Detectives* by Alan Hirshfeld**

NBC News “Top Science and Tech Books of the Year” selection

“A masterful balance of science, history and rich narrative.” —*Discover Magazine*



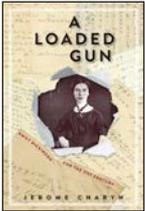
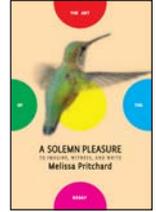
**January 13, 2015 – BLP publishes *The Business of Naming Things* by Michael Coffey**

“Like Chekhov, [Coffey] must be a notebook writer; how else to explain the strange quirks and the perfect but unaccountable details that animate these intimate portraits?” —Edmund White

**May 12, 2015 – BLP publishes *A Solemn Pleasure* by Melissa Pritchard**

“Altogether magnificent. . . . [The essay “Spirit and Vision”] bears that cynicism-disarming quality of a commencement address and enchants the psyche like an incantation. . . . If this were one, it would certainly be among the greatest commencement addresses of all time.”

—Maria Popova, *The Marginalian* (formerly *Brain Pickings*)



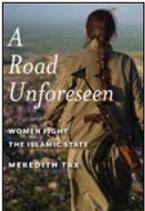
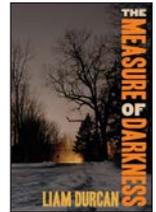
**March 15, 2016 – BLP publishes *A Loaded Gun* by Jerome Charyn**

“A magnetic nonfiction reevaluation of the mystifying, radical, perhaps bisexual, and maybe greatest-ever American poet.” —*O, The Oprah Magazine*

**March 15, 2016 – BLP publishes *The Measure of Darkness* by Liam Durcan**

Paragraphe Hugh MacLennan Prize for Fiction Winner

“Straddling the line between a page-turning mystery and a forensic examination of the relationship between brain and self, *The Measure of Darkness* marks Durcan as a writer to watch.” —CBC Radio

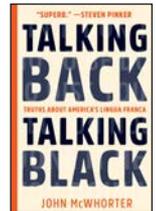


**August 23, 2016 – BLP publishes *A Road Unforeseen* by Meredith Tax**

“*A Road Unforeseen* is a major contribution to our understanding of feminism and Islam, of women and the world, and gives me fresh hope for change.” —Barbara Ehrenreich

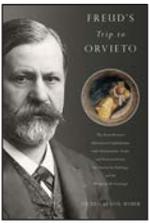
**January 10, 2017 – BLP publishes *Talking Back, Talking Black* by John McWhorter**

“McWhorter offers an explanation, a defense, and, most heartening, a celebration of the dialect that has become, he argues, an American lingua franca. . . . [He] demonstrates the ‘legitimacy’ of Black English by uncovering its complexity and sophistication, as well as the still unfolding journey that has led to its creation.” —*New Yorker*



**May 2, 2017 – BLP publishes *The Topography of Tears* by Rose-Lynn Fisher**

“Enthralling. . . . Fisher uses the technological tools of science to probe the poetic, immaterial dimensions of a universal human behavior radiating infinite emotional hues.” —Maria Popova, *The Marginalian* (formerly *Brain Pickings*)



**May 9, 2017 – BLP publishes *Freud's Trip to Orvieto* by Nicholas Fox Weber**

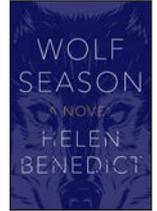
"[An] unusual meditation on sex, death, art, and Jewishness. . . . Weber weaves in musings on his own sexual and religious experiences, creating a free-wheeling psychoanalytic document whose approach would surely delight the doctor, even if its conclusions might surprise him."

—*New Yorker*

**October 10, 2017 – BLP publishes *Wolf Season* by Helen Benedict**

Women's National Book Association "Great Group Reads" selection

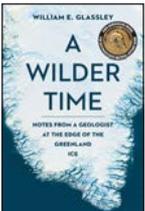
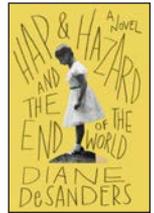
"No one writes with more authority or cool-eyed compassion about the experience of women in war both on and off the battlefield than Helen Benedict. . . . *Wolf Season* is more than a novel for our times; it should be required reading." —Elissa Schappell



**2018 – BLP becomes an independent 501(c)(3) nonprofit publisher**

**January 9, 2018 – BLP publishes *Hap and Hazard and the End of the World* by Diane DeSanders**

"DeSanders's genius lies in her ability to capture the intimate interiority of a very particular childhood while at the same time interrogating larger questions of class, race, and religion. *Hap and Hazard and the End of the World* is a gorgeous, profoundly original novel." —Dawn Raffel



**February 13, 2018 – BLP publishes *A Wilder Time* by William E. Glassley**

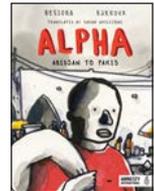
John Burroughs Medal for Distinguished Natural History Book Winner

"Glassley ponders the nature of perception and the human mind, describes the dramatic physical features of Greenland's makeup and recounts the thrilling adventures of his extended visits there." —*Scientific American*

**May 1, 2018 – BLP publishes *Alpha* by Bessora, illustrated by Barroux**

Doctors Without Borders Prize

"Illuminate[s] the heart-wrenching journey of a West African refugee. . . . The reader is drawn into the refugee's experience and shares his agonizing odyssey via the graphic novel's blunt yet poetic language." —*World Literature Today*



**May 8, 2018 – BLP publishes *Mourning* by Eduardo Halfon**

International Latino Book Award Winner

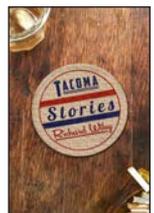
Edward Lewis Wallant Award Winner

Guatemalan National Prize in Literature (awarded to Mr. Halfon in 2018 for his entire body of work, including *Mourning*)

"A feat of literary acrobatics." —*New York Review of Books*

**February 12, 2019 – BLP publishes *Tacoma Stories* by Richard Wiley**

"Wiley's characters are far from absurdist; it might even be accurate to say that they are mid-to-late 20th-century approximations of Chaucer's pilgrims. . . . Tacoma itself, like Dublin in James Joyce's *Dubliners*, also asserts its own force of character." —Ann Neelon, Peace Corps Worldwide





**April 9, 2019 – BLP publishes *Murmur* by Will Eaves**

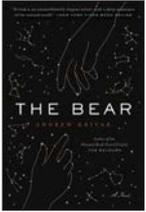
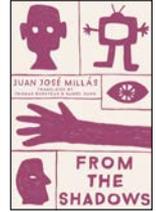
Wellcome Book Prize Winner  
Republic of Consciousness Prize Winner

“Beautiful and hallucinatory. . . . From extreme isolation and suffering springs a vision of universal connectedness.” —*Wall Street Journal*

**August 27, 2019 – BLP publishes *From the Shadows* by Juan José Millás**

*Publishers Weekly* “Top 10 Books of the Year” selection

“Part surreal comedy, part dark parable. . . . A page-turner of the strangest order, Millás’s debut stuns and entrances. It’s impossible to put down.” —*Publishers Weekly* (starred review)



**February 11, 2020 – BLP publishes *The Bear* by Andrew Krivak**

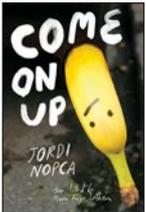
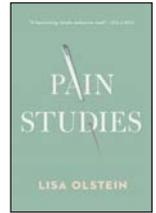
NEA Big Read selection  
Mountain Book Competition Winner  
Massachusetts Book Awards Winner

“Gorgeous. . . . Krivak’s serene and contemplative novel invites us to consider a vision of time as circular, of existence as grand and eternal.” —*Washington Post*

**March 4, 2020 – BLP publishes *Pain Studies* by Lisa Olstein**

Writers’ League of Texas Discovery Prize Winner

“Olstein succeeds marvelously when directly reflecting on her own pain and her attempts to treat it. An accomplished poet, she often uses language beautifully and inventively.” —*New York Times Book Review*



**February 9, 2021 – BLP publishes *Come On Up* by Jordi Nopca**

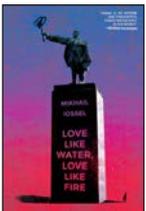
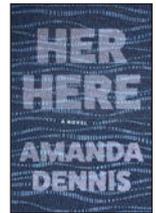
Documenta Prize Winner

“In Lethem’s witty translation from Catalan, the 11 stories [of *Come On Up*] are heartbreaking and hilarious, tender and violent.” —*New York Times Book Review*

**March 9, 2021 – BLP publishes *Her Here* by Amanda Dennis**

*Library Journal* “Best Debut Novels” selection

“Spellbinding. . . . Wholly engrossing. . . . This hypnotic and deeply cerebral exploration . . . confronts the various ways we try to understand ourselves and others.” —*Washington Post*



**May 4, 2021 – BLP publishes *Love Like Water, Love Like Fire* by Mikhail Iossel**

Paragraphe Hugh MacLennan Prize for Fiction Winner

“Iossel’s marvelous sense of rhythm dazzles the reader. We can’t stop turning the pages of this book.” —*New York Times Book Review*

*To Jerry Lowenstein,  
Thanks for taking great care  
of the Willoughby family.*

—GERRY WILLOUGHBY

"frank and  
unflinching...  
A daring effort"

**The New  
York Times**



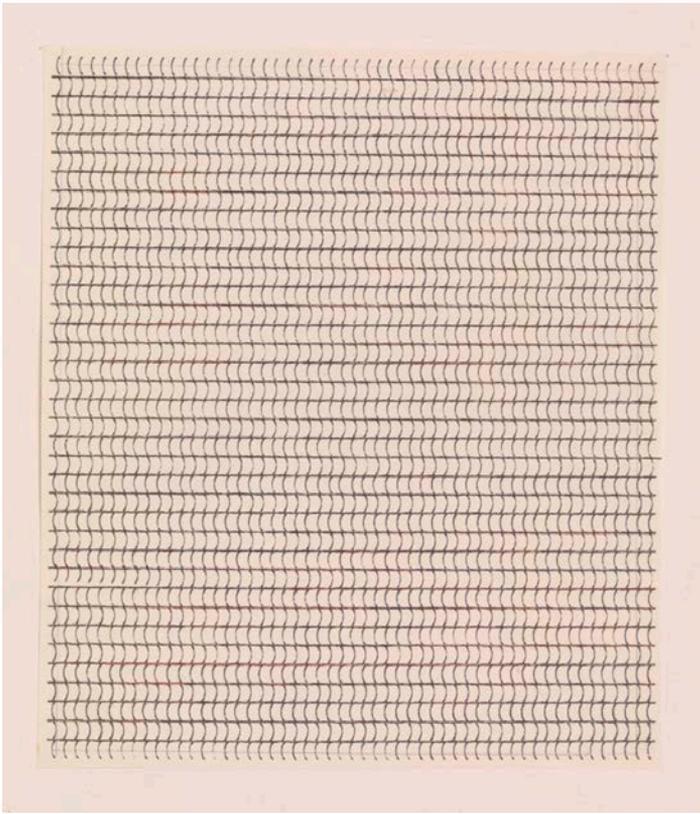
*Here's to many more  
years of joyful reading*

Fondly,  
Bunny Blumenthal

*An honor so well deserved.  
Congratulations,  
dear Jerry!*

—KAYLA GLUCK





JOSEF AND ANNI ALBERS BELIEVED IN THE POWER OF LITERATURE AND language to open eyes and create empathy. Renowned visual artists and writers, they devoted their lives to helping others develop vocabularies of expression, be they of words, wire, thread, or paint.

The Josef and Anni Albers Foundation and Le Korsa uphold that legacy by supporting artists and writers, and recognizing that dialogue between the arts and sciences is essential to improving lives. In Tambacounda, Senegal, we recently completed a reimagining of the regional hospital's pediatric and maternity units, bringing 300% more capacity—and a new sense of aesthetics—to all who pass through the hospital.

We are honored to acknowledge Bellevue Literary Press's founding publisher, Jerome Lowenstein, MD, and to support the press's commitment to publishing literature at the nexus of the arts and sciences. As Anni Albers told her students, "You can go anywhere from anywhere."

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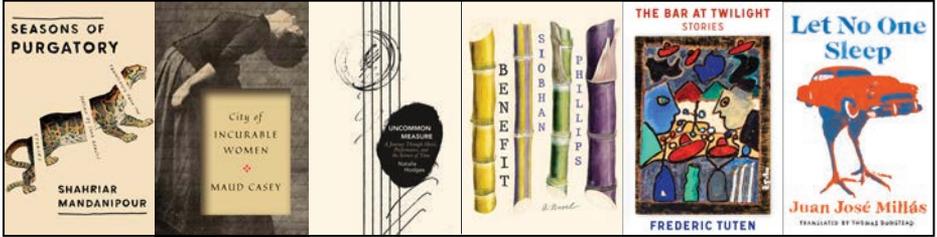
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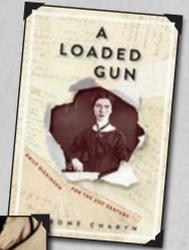
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From Jerome Charyn  
and his "children"

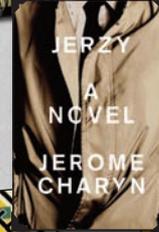
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Cesare and J.D.



Saul



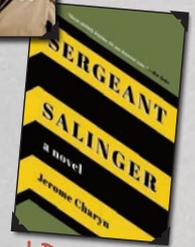
Emily



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*With admiration and love,*

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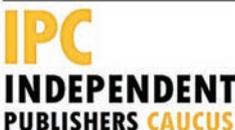
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