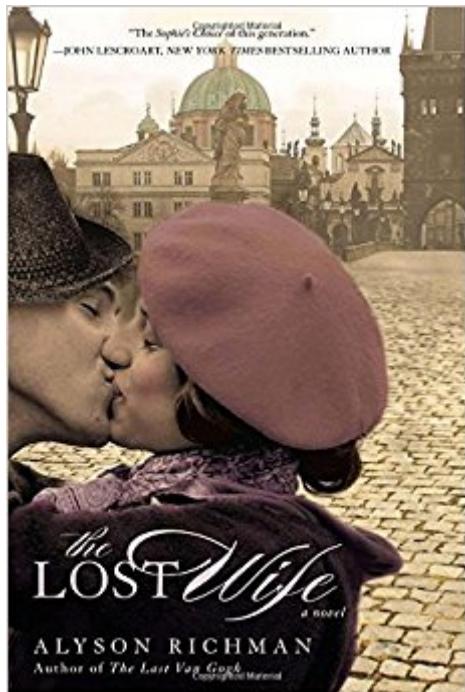


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# The Lost Wife



## Synopsis

A rapturous novel of star-crossed love in a time of warâ "from the international bestselling author of *The Velvet Hours*. In pre-World War II Prague, the dreams of two young lovers are shattered when they are separated by the Nazi invasion. Then, decades later, thousands of miles away in New York,Â an unexpected encounter leads to an inescapable glance of recognition, and the realization that providence has given Lenka and Josef one more chance...From the glamorous ease of life in Prague before the Occupation, to the horrors of Nazi Europe, *The Lost Wife* explores the power of first love, the resilience of the human spiritâ "and the strength of memory.â œStaggeringly evocative, romantic, heart-rending, sensual and beautifully written...[it] may very well be theÂ Sophie's ChoiceÂ of this generation.â •â "New York Times bestselling author John Lescroart

## Book Information

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## Customer Reviews

A Q&A with best-selling author John Lescroart and Alyson Richman about *The Lost Wife*

Lescroart: Say a few words about your extraordinary Prologue to this book and how it initiated the creative process of the novel. Richman: I had been hoping to write a novel where I could explore an artistâ ™s experience during WWII and the Holocaust. So I started to do research about how certain real life artists were still able to create, even under these horrific and dangerous circumstances. But I didnâ ™t know how I was going to frame the novel. Then one day I was getting my hair cut at a local salon, and I overheard the stylist next to me telling a story he had recently heard from another client. It was about a woman who had recently attended a wedding where the brideâ ™s grandmother and the groomâ ™s grandfather had not met previously. At the rehearsal dinner the

night before, the groomâ™s grandfather insisted he knew the brideâ™s grandmother âœ from somewhere. • At the end of the evening, still convinced that he recognized her (despite her denials), he asked her to roll up her sleeve. There the six-number tattoo from Auschwitz was inked into her skin. He looked at her again, this time more closely. Studying her face one more time, he said: âœ You were my wife. • When I heard that story, I knew I had the beginning of my novel! I would begin and end it at the wedding scene, but invent this coupleâ™s journey in between: how they fell in love in romantic pre-war Prague, but then became separated as the Germans invaded, and later how they each begin new lives in America. I made Lenka--the âœ lost wifeâ™ of the bookâ™s title--a young art student at the beginning of the war, so I could weave in my historical research about various artists who had survived Terezin and Auschwitz by using their artistic skills. It was my hope that my readers would learn and appreciate the history of these artists, while also becoming swept away into Josef and Lenkaâ™s love story that I created. Lescroart: I have rarely come across a novel where the visual arts have played such an important role, in both the personal and political realm. What is your own background, if any, in visual art? To what extent did your creation of Lenka the artist help you deal with the themes in the book? Richman: I am the daughter of an abstract oil painter and a painter myself. I actually went to college thinking I was going to major in studio art, but then fell in love with art history. What I love about it was uncovering the story within the painting. My mother taught me, early on in my childhood, the âœ gift of seeing. • If youâ™re going to paint, you need to look at the clues of your subject, the traces of life--whether itâ™s the bruise on a pear or a wrinkle on a face. I try to bring that to my writing and to also incorporate texture and color into my words, so that the reader has a full, sensory experience. To that end, the reader will experience a marked change in Lenka as the novel progresses. She starts off as a naïve, young art student, who is often more of an observer than a participant. Then becomes an artist willing to steal supplies for the young children in Terezin and anxious to become part of a secret resistance of artists trying to get their art work to the outside world. By the end of the war, she has wholly changed â“ both as a stronger woman and as a more risk-taking artist. Lescroart: Josef and Lenka both go on to have lengthy married lives to other people after the war ends. Josef, particularly, builds a life with Amalia that is just heart-rending. How did you envision these people coming together? What kept them together? How was Lenkaâ™s marriage similar, if at all, to Josefâ™s, and what does your answer say about the nature of marriage itself? Richman: Many people who have read this novel have said that theyâ™ve never read a book where there are so many different types of love depicted. There a âœ first loveâ™ between the young Lenka and Josef; the love between a parent and child, as well as between sisters; then the love among all the

friends Lenka makes in the Terezin ghetto; and finally the loves that both Josef and Lenka experience within their second marriages later in their lives. The first love between Josef and Lenka is the most beautiful, the most romantic, but I think it's the subtler shades of love within their respective second marriages that are more complex and perhaps more interesting. On the surface, Josefâ™s and Amaliaâ™s appears to be loveless. Lifeless. But it is a marriage that exists from a shared pact of silence and respect for their mutual pasts and survivorâ™s guilt over their lost families. I wanted to create Amalia as an almost âœliving ghostâ• because I wanted to explore how Josef would react: his heart is still attached to Lenka, who is truly a ghost of his past, but who still lives deeply within his memory. Lenkaâ™s post-war marriage to Carl is perhaps the biggest surprise to the reader. At the end of their lengthy marriage, they share a deep love that has transformed over time, built on family and her gratitude for his saving her after the war. But it is a very different kind of love compared to the one Lenka experienced as a young girl with Josef.

Lescroart: The central conceit of this book, and indeed the genesis of the title, strongly relies on the readerâ™s suspension of disbelief that these two lovers could not only have lost track of one another, but have entirely given up on each otherâ™s survival. In this high wire act, you were completely successful, and I was left in awe by the technical virtuosity of your plotting. Can you describe your plotting/outlining process and some of the problems--both this and others--you found most difficult to solve? Richman: Well, thatâ™s a very good question. I knew I wanted to involve the Naziâ™s sinking of the S.S. Athenia in 1939 into the novel. So I interviewed a survivor of that ship, whose family had mistakenly believed that their father had drowned but then later learned he had in fact survived. So I knew there was, in actuality, a great deal of confusion with casualty reports at that time. Then there is the issue of how inundated the Red Cross was right after the war, with so many refugees and other people trying to locate their loved ones but the information was coming so slowly over from Europe. One has to remember there was no computers or internet at that time. But truly, the success of the novelâ™s ringing true to me has to do with the exploration of memory and just how powerful it is. Josef, who was safe here during the war, clings to the memory of Lenka in order to survive, while Lenka must suppress hers of him in order to survive her far more physically traumatic experiences in Terezin and Auschwitz. Lescroart: You portray life in the Czechoslovakian prison camp of Terezin as horrible of course, yet quite different--more filled with intrigue, politics, and passion--than most other books that deal with the Holocaust. How did this pivotal landscape evolve in your consciousness as you were creating this book? Richman: I was lucky enough to be able to visit the Czech Republic and meet with survivors of Terezin, some of whom had been artists in the Technical Department there and knew many of the real-life characters

depicted in the book. Their testimony really enhanced my writing of the novel and breathed life into it that would have been impossible without hearing about their actual experiences. When you think of the Holocaust, you immediately and rightfully imagine those haunting images of tragedy and death. But through my research, I learned another aspect--the ability of the human spirit to defy great odds just to live--as well as to still be able to love and to create, even under great duress. I remember listening to one survivor of Terezin who said: "We thought we were going to die | so what choice did we have. We still wanted to love and laugh. We still wanted to live." •

"A truly beautiful heartfelt story...I couldn't put it down once I started it. Ms. Richman is a very special talent." • "New York Times bestselling author Kristin Hannah" œDaringly constructed, this moving novel begins at the end and then, in a fully-realized circle through the most traumatic event of the 20th century, returns you there in a way that makes your heart leap." • "Loring Mandel, Emmy-winning playwright and author of Conspiracy" œA love story wrapped in tragedy and survival, I read *The Lost Wife* in one sitting. Tense, emotional and fulfilling: a great achievement by Alyson Richman." • "Martin Fletcher, Winner of the Jewish National Book Award and NBC Special News" œRichman paints a beautiful, though heart-wrenching, picture of Jewish life in Prague and Terezin during WWII...this endearing novel deserves a place on the shelf next to other unforgettable sagas." • "RT Book Reviews

I was asked recently if I felt that there are too many books being written about WWII, and my answer then was "no", because there are so many stories still left to be told. *The Lost Wife* reinforces my answer as a resounding "NO", because here is a story that is unexpected, a look into the ghetto of Terezin, and the brave people who lived within its gates, specifically the artists who were imprisoned there. The story begins in the year 2000, when Josef and Lenka, young lovers who had been torn apart by the atrocities of the second World War, are unexpectedly reunited 60 years later, each having believed that the other had perished. The rest of the book fills in the years since they were separated, as each recounts those years of desolation, tragedy, and even, finally, love. Lenka's stories take us through the streets of Terezin, the desperation of the Jews living in the ghetto, and finally to the horrors of Auschwitz. Josef's story is quite different, but his reminiscences are haunted by ghosts. This book is exquisitely written...I cannot say enough about the beauty of the language on every page. Every image and emotion are masterfully crafted with words. The vibrancy of the colors before the war, in contrast with the colors during the war...the stench of the ghetto and the transports...the love that exists between Lenka and Josef...the devotion of both Josef

and Lenka to their families...all told with beautiful words that bring out the poignancy and heartache. Passages such as these: "As a young man, I fell in love with a girl who loved me. Her smile was a golden rope around my heart. Whenever she pulled me, I followed. But sometimes even the thickest rope frays and gets lost." And this one: "There are two sensations of skin you will always remember in your lifetime: the first time you fall in love—“and that person holds your hand”—and the first time your child grasps your finger. In each of these times, you are sealed to the other for eternity." These are words that take my breath away, sheer magic.

If you are expecting a conventional Holocaust novel with a love story as the background of the plot, this is the wrong book for you. Alyson Richman has created a heart-wrenching story of Terezin and Auschwitz through visual arts of the main female character and the profound pain of the central male character. Lenka Maisel, a beautiful young girl, lived in Prague with her gentle, intelligent father, artist mother and younger sister. She had wonderful friends, a comfortable life and was talented enough to be accepted at an elite Art academy. She met her true love, Josef Kohn, also from an accomplished family. Their only problem was they lived in Prague and they were Jewish. The beautiful city of Prague with its elegant landscape and historical architecture was one of Hitler's conquests. As in most European cities during World War II, the Jews were the scapegoats, and the Germans enacted the Nuremberg laws giving the Jews little freedom and removed all their worldly possessions to fill their illicit coffers. Despite this despicable course of action, Josef and Lenka marry quickly. Fleeing the Nazis was the only salvation for any European Jew. Josef's family had secured exit visas; Lenka's family had no money or possessions to buy their way out of the Czech homeland. What follows is not the predictable ghetto/concentration camps horrors, it is more of palpable images. From the perspective of an artist, Richman gives the reader the beautiful, radiant red and orange colors of Prague, the countryside, and happiness to the grays, blacks and fetid odors of the camps. Her writing evokes the smells of flowers and the stench of the train cars, barracks and the wretched illnesses prevalent in the prisoners. It is well known that art and music became the only enjoyment allowed prisoners juxtaposed to the Nazi's enjoyment of sapping the Jews' intellect to destroy them. I have read many Holocaust fiction and non-fiction books but Richman tackles the subject with a mixture of an undying passionate love with grotesque carnage and humiliation. I could feel Lenka and Josef's singular love and also the absolute horror of Nazi's atrocities. It is not easy to read. The author gives us the day-to-day operation of the camps provoking devastating sadness as the terror escalated. There are secondary characters, connecting the plot, who are unique and serve to flesh out a balance of personalities. The only weakness was

Richman's abbreviated attention to Lenka's second marriage in contrast to Josef's years with Amalia. Josef's profession as an obstetrician served as a sharp contrast from the death knell of the war. Survivor's guilt seems to prevent Lenka and Josef from fully enjoying their continued existence. The reader once again learns about the enduring love of family at all costs and remains horrified of what others are capable of doing to extinguish their lives.

You are gripped from the first chapter that sets the stage for what is to follow. Heartbreaking, informative & uplifting for the Jews who survived against all odds. Reminds us that we can never forget the horrors perpetrated by the Nazi criminals who treated fellow humans with such disrespect and cruelty. It reminds us how critical living a life where moral guideposts are so essential to a world where love shows the way...

Moving through the unimaginable horrors of the Jews during the holocaust one is lifted up by the strength of the human spirit. Amidst hunger, death, fear, these survivors wanted to enrich the lives of the children in the camps, wanted to inform the world through their artistic depictions of camp life and continued to bond together to make this happen. This read was inspiring and uplifting while also horrifying and painful.

This one is a keeper. I love stories of a family's history and how war affected the outcome. This one is both sad and hopeful as you see the character's grow and change with their dire circumstances. It starts at the end of the story and goes back to the beginning of her life to tell you what happened along the way. True love never ends. The ending tied things up, but left me wanting to know what happens next.

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