

# LOVE AND JOY IN THE MABILLON

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DON'T KNOCK THE  
GORNERS OFF



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Acclaimed by critics on both sides of the Atlantic, Caroline Glyn's first novel won for its fifteen-year-old author a large and discriminating audience. Now, all of seventeen, she has turned from the English school setting of *Don't Knock the Corners Off* and trained her sights on life, love and joy in the Mabillon, meeting place of young Parisian art students. The result: a second novel of charm, grace and perception that fulfills the promise of her first book.

Specifically, Miss Glyn is now writing about a group of attractive young people who pursue the desultory routines of art school with no ambition beyond an eventual good job at a commercial agency, spicing their ennui with endless hours of chatter and gossip in a café on the Boulevard St. Germain. They listen to Charles Aznavour, the Beatles and Trini Lopez, and when they get very, very bored they chew razor blades and stick needles through their ear lobes.

Into this sophisticated clique comes a passionate outsider named Winston Hosanna, a West Indian Negro who is everything they are not—ambitious, questing, a born worrier trying to take roots in the love and joy that should be the natural heritage of his youth. For good reason he is terribly sincere and hard-working at the art school his chic classmates so take for granted: his relatives and friends on the West Indian island of his birth have chipped in to send him to Paris. He slaves away at his drawings

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only to get inferior marks and to see his clever, confident friend Theo dash off perfect sketches with almost contemptuous facility. More frustration is in store for this innocent lost among the jaded when he falls in love with Chantel, the beautiful ice princess of the Mabillon set.

Through this main plot Miss Glyn weaves with wonderful deftness the stories of other students. Exams are taken, failed or passed; love affairs develop, fade and are quickly forgotten; quarrels simmer and are patched up; students spend the night in jail after demonstrating against crowded classrooms or the H-bomb or de Gaulle. The author is delightfully and masterfully in charge of all this material, and in LOVE AND JOY IN THE MABILLON she has written a touching, bittersweet story that captures the essential gesture and distinctive tone of her generation. It makes clear, in no uncertain terms, that this brilliant young novelist has staked out as her own special province the cool milieu of youth in the 1960's.

### *About the Author*

CAROLINE GLYN is both a writer and a painter. She wrote her first book, a volume of short stories, when she was six, published her first poem when she was seven, and five years later had her first art exhibition and her first collected poems published. Miss Glyn, who is the great-granddaughter of the legendary Elinor Glyn, the author of *It* and *Three Weeks*, is presently studying art in Paris where she is also at work on her third book.

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