

cold-case detective, other authors have moved beyond the traditional confines of the genre. Høeg's latest, *The Elephant Keepers' Children*, involves a disappearance, but the tone is more surrealist comedy than gritty drama. *The Shadow Girls*, by Henning Mankell, creator of the Kurt Wallander mysteries, has no real crime at all. Instead, it's in part about a Swedish author whose editor tells him to write crime novels so he can sell more books. For Mankell, who has written plays and children's books and who ended the Wallander series in 2009, the meta subtext is intentional. As he put it recently, "I hope that in five years, I will be known as what I am: a writer who writes about many different things."

One of the fall's most anticipated books, *The 100-Year-Old Man Who Climbed Out the Window and Disappeared*, an audaciously epic debut by Swede Jonas Jonasson, features plenty

One new book is about a Swedish author whose editor tells him to write crime novels so he can sell more books.

of crime but relies on humor to keep readers turning the pages.

The timing may be right for this sort of grand creative pivot. The gold-rush mentality that followed Larsson's success has brought many middling books to light, and the interest in the region's crime novels will not last forever. "There are many good writers around now, but the attention of the public changes," says Høeg. "Thirty years ago, it changed to South America, then to other parts of the world. And it will keep changing." ■

ON VIEW

THE POSTCARD AGE

PLAY IT COOL

A woman relishing her electric fan-generated breeze (an ad of sorts, printed around 1930 by Belgium's electric operations union) not only illustrates the fanciful ways in which companies tried to sell the European populace on new products and technologies but also "exemplifies early-20th-century fascination with electricity," Lauder says. "And how electricity could change your life."

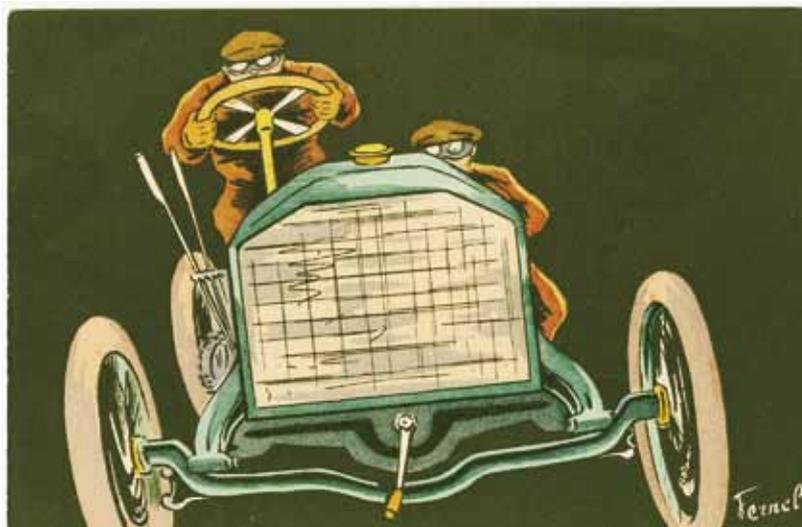


In September 2010, Leonard Lauder (art collector, philanthropist and chairman emeritus of the Estée Lauder Companies) promised 100,000 vintage postcards to Boston's Museum of Fine Arts. Dating largely back to the height of postcard popularity, from the mid-1890s to 1914, it's a trove that reveals as much about early-20th-century Western civilization as any good historical tome, if not more. Collecting since his youth, Lauder procured the cards—some 400 of which are now on view at the MFA through April 14—from auctions and dealers around the world, looking specifically for ones that expressed major artistic movements and sociopolitical goings-on. "For me, it was love of history and love of art," he says. He certainly wasn't alone—the vast majority were unused, unsent. "They were bought to be collected." Herein, Lauder details the backstories of six notable examples. *At 465 Huntington Ave.; mfa.org.* —R.W.



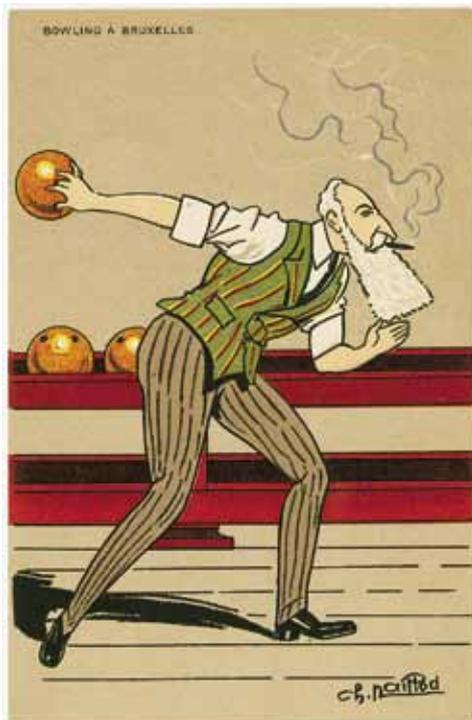
SEX SELLS

This glammed-up strawberry-blonde “was part of a series of post-card advertisements for Naples’s Mele fashion store. At the turn of the 20th century,” Lauder says, “Naples was one of the richest cities in Europe, if not the world. And its women dressed beautifully.”



THE NEED FOR SPEED

Cars have been raced from their inception—and, as Lauder notes, obsession with speed only grew as technology improved. This circa 1903 lithograph is based on photographs from the 1903 Paris-Madrid road race, which was covered extensively in the European press (especially when it was called off after the first leg due to fatalities).



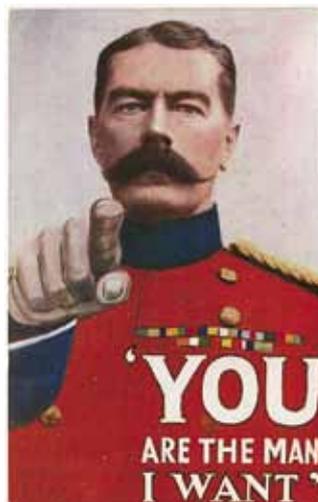
PREEMPTIVE STRIKE

Political satire and propaganda comprise a chunk of Lauder’s collection, including this circa 1911 image of Belgium’s King Leopold bowling—one in a series of royals angling for strikes. “None of them knew how to bowl,” Lauder says, “but this was a way to be whimsical with serious people sitting on thrones: Oh, look! Crowned heads do things like everyone else.”



NOUVEAU RICHE

Part of an 1898 series depicting the elements by Belgian artist Gisbert Combaz, this card was made “at the height of the Art Nouveau movement in Belgium, which probably had the richest Art Nouveau heritage,” Lauder says.



UNCLE SAM'S UNCLE SAM

This iconic circa 1915 recruitment ad featuring the thickly mustached Lord Herbert Kitchener—a British war hero and secretary of state for war at the start of World War I—was the inspiration for James Montgomery Flagg’s famed “I Want You!” poster from 1917. It also marks a change in the postcard’s style and intent. “There was a very rich period of political action after World War I,” Lauder says. “I have propaganda postcards—pro-Nazi cards and pro-fascist cards, anti-U.S. and anti-English cards. It’s fascinating how each person looked at the enemy in a different way.”