

His Illegal Self Peter Carey

His Illegal Self Vintage Canada

Melbourne, the late 1940s. A young conservative Australian poet named Christopher Chubb decides to teach his country a lesson about pretension and authenticity. Choosing as his target the most avant-garde of the literary magazines, he submits for publication the entire oeuvre of one Bob McCorkle, a working-class poet of raw power and sexual frankness, conveniently dead at twenty-four and entirely the product of Chubb's imagination. Not only does the magazine fall for the hoax, but the local authorities also sue its editor for publishing obscenity. At the trial someone uncannily resembling the faked photograph of the invented McCorkle, leaps to his feet. At this moment a horrified Chubb is confronted by the malevolent being he has himself manufactured...

Sam Kellow is nine. His father is a compulsive gambler, pursuing the 'big bazoohey' - the jackpot to end all jackpots. But it is Sam who sets out to win it - against all the odds, he enters the Perfecto Kiddo Competition . . . 'Carey has written a novel in the mould of Roald Dahl, rich in pathos, humour, wacky plot twists and curious characters . . .' Independent 'An absolutely enchanting first children's book.' Good Book Guide

Seven-year-old Che Selkirk was raised in isolated privilege by his New York grandmother. The son of radical student activists at Harvard in the late sixties, Che has grown up with the hope that one day his parents will come back for him. So when a woman arrives at his front door and whisks him away to the jungles of Queensland, he is confronted with the most important questions of his life: Who is his real mother? Did he know his real father? And if all he suspects is true, what should he do? In this artful tale of a young boy's journey, His Illegal Self lifts your spirit in the most unexpected way.

Peter Carey's novel of the undeclared love between clergyman Oscar Hopkins and the heiress Lucinda Leplastrier is both a moving and beautiful love story and a historical tour de force set in Victorian times. Made for each other, the two are gamblers - one obsessive, the other compulsive - incapable of winning at the game of love. Oscar and Lucinda is now available as a Faber Modern Classics edition.

Will Self's DORIAN is a "shameless imitation" of Oscar Wilde's The Picture of Dorian Gray that reimagines the novel in the milieu of London's early-80s art scene, which for liberated homosexuals were a golden era of sex, drugs and decadence before the AIDS epidemic struck later in the decade. It is "an age in which appearances matter more and more and more. Only the shallowest of people won't judge by them." Young Dorian Gray, just out of school, is a trust funded, impressionable Adonis-like blonde with none of the cynicism of the characters who end up corrupting his innocence even as they love him for it. He arrives in London to help socialite and philanthropist Phyllis Hawtree with her project of running a shelter for young drug addicts. He knows he is strikingly

beautiful, that he could be a male model, but he tries not to get too caught up in the "looks thing." Basil Hallward, an artist friend of Phyllis's son Henry Wotton, meets Dorian and immediately falls for him, asking him to pose for a video installation called Cathode Narcissus, wherein Dorian is surrounded by nine television monitors which project images of himself looking into a mirror. In the book's final pages, we discover that Dorian is so taken by the images that he makes a wish that they will age while he remains eternally young. And indeed, Dorian soon swears he sees some faint traces of aging in the images. Meanwhile Dorian is so impressed with the witty, sophisticated banter between Baz and Wotton that he immediately wants to be part of their world (he is described as a social chameleon, easily slipping into the characteristics and fashions and mannerisms of those around him). Dorian, then, breaks up with his college girlfriend and takes up with Baz's friend Wotton, a rich, intelligent but affectless homosexual boozier and cokehead (and careless Jaguar driver) who has a loveless marriage of convenience with the socialite Lady Victoria, a somewhat batty woman who is fine to live in denial of her husband's sexuality so long as their marriage keeps bringing in a flood of party invitations. Jealous of Baz's affections for Dorian and eager to see Dorian "thoroughly pleasure this jaded century" via his unparalleled looks and money, he takes Dorian under his wing and Dorian soon grows to prefer the wild, devil-may-care Wotton over the earnest, somewhat pretentious Baz. ("Baz Hallward the wayward acolyte, seething with energy and bumptiousness; while the younger man [Wotton] played the part of his mentor, consumed with cool, eaten up with indifference.") "Dorian knew his own limitation: he had money but no real style. His upbringing had been here and there, on the fringes of film sets, in foreign hotels. It had given him polish but no shine. He lacked the deep lustre of someone like Wotton." But in truth, Wotton is no better himself: "Henry Wotton was subject to saying to anyone who would listen that the chameleon is the most significant of modern types." And while outer appearance would seem to belie this, the truth was that beneath the Planet of Wotton was a realm of complete flux." The characters to which Wotton introduces Dorian are no better: drug addicts who revere Dorian only for his looks and money. As Dorian gets caught up in this world he becomes every bit as superficial as these people: "Dorian had begun to display talents in the only two areas of life that are worth considering, he was becoming a seducer par excellence, and he was transforming himself into an artificer of distinction, a person who is capable of employing all of the objective world to gain his own end." He eventually falls for a junkie named Herman largely for his beautiful black skin. To celebrate the debut of Cathode Narcissus, Dorian invites Herman over for an orgy with Wotton, Baz, and the others although not as jaded as Dorian has become (and apparently not a homosexual), Herman's craving for drugs is such that he agrees, and at the party he shares a needle with the other attendees and unwittingly infects them with AIDS. After the party, perhaps because he is ashamed of what he has sunk to, he kills himself in the street. PART TWO:

TRANSMISSION Ten years have passed, and Henry Wotton now lies in a hospital bed on the AIDS ward. He knows he is dying, as is his friend Baz who visits him now for the first time in years, but unlike Baz, Wotton has continued to live the life that brought him down, bribing the hospital employees to let his dealer visit him. His wife is in absolute denial, calling Wotton's infection a "bug." Baz becomes angry that Wotton is not taking care of himself (having been clean for five years, Baz has recovered his soul). He tells Wotton about his move to New York City in the early eighties, when Manhattan was "at the very peak of a great mountain of depravity." His drug habit drove him to poverty and homelessness and he eventually ended up an errand boy for three transvestite cabaret acts who housed him in their squalid apartment. Dorian found him here and "saved" him by cleaning him up and taking him shopping so that Baz might introduce him to some of his downtown connections (Warhol, Mapplethorpe, Burroughs, etc.) This doesn't really happen, but Dorian does manage to "put himself at the center of every season," ever-popular for his looks, fake refinement, and money. "His social promiscuity and his sexual promiscuity have had the same bewildering effect" that of making him incomprehensible, unknowable. Is he gay or straight? Is he nob or yob? And incidentally, how old is he exactly? Dorian discovers gay nightlife, sleeping with hundreds (maybe thousands) of men and in one brutal instance he later recalls with glee, beating a man to death as he sodomizes him in the basement of the Mineshaft nightclub. Eventually, however, when the AIDS scare begins, Dorian's popularity lessens when many suspect that he is knowingly transmitting the disease. When Wotton returns from the AIDS ward, a dinner party is thrown and Dorian shows up unexpectedly. Wotton and Baz are shocked to see that he looks exactly as he did ten years ago "he hasn't aged a bit and apparently doesn't have AIDS. During the party Baz tells Dorian that he would like to photograph Cathode Narcissus for an upcoming retrospective and Dorian invites Baz back to his mews home to see it. There, Dorian offers Baz oral sex and his first hit in five years. He tells Baz of the wish he made when he first saw Cathode Narcissus and reveals that ever since then, the images have indeed been aging while he stays young. When Baz refuses to believe it Dorian reveals the monitors and sure enough they play horrifying images of an AIDS-stricken Dorian "concentration camp victims forced to dance by some insane Nazi doctor. When Baz refuses to copy the tapes for Dorian so that he can continue to preserve his youth, Dorian brutally stabs Baz several times, killing him without compunction. "Baz joined the wraithlike Dorians, who had stepped down from their monitors to meet him and in the null space in the middle of the null room, the ten of them linked hands, formed a ring, and commenced a stately dance." EPILOGUE As it turns out, everything up until this point is the text of a novel written by Henry Wotton, who is now dead of AIDS and has left the book for Dorian and Victoria. Dorian is hurt and indignant about the way he is portrayed: he insists that he never killed anyone, he is not a shallow narcissus but rather

someone who genuinely cares about the good of others, he is not a free-loading model but has worked hard as the publisher of a fashion/design magazine. He brushes the book off but as he tries to go on with his work of preserving the now-famous work of Baz, the cynical narrative voice of Henry Wotton's book keeps intruding into his thoughts until finally, as Dorian visits the scene of his friend Princess Diana's fatal crash, Wotton reappears and cuts his throat.

From the award-winning author of *The Slap* comes a powerfully moving story of forgiveness and a young man's struggle towards maturity. His whole life, Danny Kelly has wanted just one thing: to win Olympic gold. Everything he's ever done--every thought, every dream, every action--has taken him closer to that moment of glory, of vindication, when the world would see him for what he is: the fastest, the strongest and the best. His life has been a preparation for that moment. His parents struggle so that he can attend the most prestigious private school, with the finest swimming program. Danny loathes it there and is bullied and shunned as an outsider, but his coach is the best, and he knows Danny is too--better than all those rich boys, those pretenders. Danny's win-at-all-costs ferocity gradually wins favour with the coolest boys--he's Barracuda, he's the psycho, he's everything they want to be but don't have the guts to become. He's going to show them all. Should we teach our children to win, or should we teach them to live? How do we make and remake our lives? Can we atone for the past? Can we overcome shame? And what does it mean to be a good person? A searing and provocative novel by the acclaimed author of international bestseller *The Slap*, *Barracuda* is an unflinching look at modern society, at our hopes and dreams, our friendships and our families. It is about class and sport and politics and migration and education. It is about family and friendship and love and work, the identities we inhabit and discard, the means by which we fill the holes at our centre. *Barracuda* is brutal, tender and blazingly brilliant--everything we have come to expect from this fearless vivisector of our lives and our world.

It's been four years since Monica disrupted the Cinque household, but starting trouble is like riding a bike for Monica, and she's pedaling full steam ahead. The foundation of Jasmine and James Cinque's marriage has been shaky ever since they dared to bring a third person into their union. Now they're trying to repair the damage they've done, to regain trust and repair broken hearts. But with so much drama in their past, it won't be hard for Monica to come in and shake things up a little. If Monica is smart, though, she'll watch her back. With so many enemies gunning to take her down, Monica has to decide if Philly is where she wants to be or if she should run back to the ATL where it's safe. Or is it? Breaking up is hard to do, but making up proves to be just as challenging, especially if Monica has anything to do with it.

Ferocious and funny, penetrating and exuberant, *Theft* is two-time Booker Prize-winner Peter Carey's master class on the things people will do for art, for love . . . and for money. "I don't know if my story is grand enough to be a tragedy, although a lot of shitty stuff did happen. It is certainly a love story but that did not begin until midway through the shitty stuff, by which time I

had not only lost my eight-year-old son, but also my house and studio in Sydney where I had once been famous as a painter could expect in his own backyard. . .” So begins Peter Carey’s highly charged and lewdly funny new novel. Told by the twin voices of the artist, Butcher Bones, and his “damaged two-hundred-and-twenty-pound brother” Hugh, it recounts their adventures and troubles after Butcher’s plummeting prices and spiralling drink problem force them to retreat to New South Wales. Here the formerly famous artist is reduced to being a caretaker for his biggest collector, as well as nurse to his erratic brother. Then the mysterious Marlene turns up in Manolo Blahniks one stormy night. Claiming that the brothers’ friend and neighbour owns an original Jacques Liebovitz, she soon sets in motion a chain of events that could be the making or ruin of them all. Displaying Carey’s extraordinary flare for language, *Theft* is a love poem of a very different kind. Ranging from the rural wilds of Australia to Manhattan via Tokyo – and exploring themes of art, fraud, responsibility and redemption – this great novel will make you laugh out loud.

When a popular high-school student goes missing from her small Midwestern community, her loving parents, introverted sister, friends, and boyfriend devote themselves to finding her, an effort that gives way to pleading television appearances, private investigations, and intimate struggles to cling to hope. 60,000 first printing.

Longlisted for the 2019 International DUBLIN Literary Award Longlisted for the 2019 Walter Scott Historical Fiction Prize Irene Bobs loves fast driving. Her husband is the best car salesman in rural south eastern Australia. Together with Willie, their lanky navigator, they embark upon the Redex Trial, a brutal race around the continent, over roads no car will ever quite survive. *A Long Way from Home* is Peter Carey's late style masterpiece; a thrilling high speed story that starts in one way, then takes you to another place altogether. Set in the 1950s in the embers of the British Empire, painting a picture of Queen and subject, black, white and those in-between, this brilliantly vivid novel illustrates how the possession of an ancient culture spirals through history - and the love made and hurt caused along the way.

A Place in the Country is W. G. Sebald’s meditation on the six artists and writers who shaped his creative mind—and the last of this great writer’s major works to be translated into English. This edition includes more than 40 pieces of art, all originally selected by W. G. Sebald. This extraordinary collection of interlinked essays about place, memory, and creativity captures the inner worlds of five authors and one painter. In his masterly and mysterious style—part critical essay, part memoir—Sebald weaves their lives and art with his own migrations and rise in the literary world. Here are people gifted with talent and courage yet in some cases cursed by fragile and unstable natures, working in countries inhospitable or even hostile to them. Jean-Jacques Rousseau is conjured on the verge of physical and mental exhaustion, hiding from his detractors on the island of St. Pierre, where two centuries later Sebald took rooms adjacent to his. Eighteenth-century author Johann Peter Hebel is remembered for his exquisite and delicate nature writing, expressing the eternal balance of both the outside world and human emotions. Writer Gottfried Keller, best known for his 1850 novel *Green Henry*, is praised for his prescient insights into a Germany where “the gap between self-interest and the common good was growing ever wider.” Sebald compassionately re-creates the ordeals of Eduard Mörike, the nineteenth-century German poet beset by mood swings, depression, and fainting spells in an increasingly shallow society, and Robert Walser, the institutionalized author whose nearly indecipherable scrawls seemed an attempt to “duck down below the level of language and obliterate himself” (and whose physical appearance and year of death mirrored those of Sebald’s grandfather). Finally, Sebald spies a cognizance of death’s inevitability in painter Jan Peter Tripp’s lovingly exact reproductions of life. Featuring the same kinds of suggestive and unexplained illustrations that appear in his masterworks *Austerlitz* and *The Rings of Saturn*, and translated by Sebald’s colleague Jo Catling, *A Place in the Country* is Sebald’s unforgettable self-portrait as seen through the experiences of others, a glimpse of his own

ghosts alongside those of the men who influenced him. It is an essential addition to his stunning body of work. Praise for *A Place in the Country* “Measured, solemn, sardonic . . . hypnotic . . . [W. G. Sebald’s] books, which he made out of classics, remain classics for now.”—Joshua Cohen, *The New York Times Book Review* “In Sebald’s writing, everything is connected, everything webbed together by the unseen threads of history, or chance, or fate, or death. The scholarly craft of gathering scattered sources and weaving them into a coherent whole is transformed here into something beautiful and unsettling, elevated into an art of the uncanny—an art that was, in the end, Sebald’s strange and inscrutable gift.”—Slate “Magnificent . . . The multiple layers surrounding each essay are seamless to the point of imperceptibility.”—*New York Daily News* “Sebald’s most tender and jovial book.”—*The Nation* “Reading [*A Place in the Country* is] like going for a walk with a beautifully talented, deeply passionate novelist from Mars.”—*New York*

Two-time Booker Prize-winner Peter Carey’s *His Illegal Self* crackles with passionate, electrifying prose and characters that leap off the page and into your psyche. Utterly captivating. It is 1972 and Ché, a precocious seven-almost-eight-year-old boy, leads a rather bourgeois life on Park Avenue with his eccentric grandmother. His parents are young radicals in hiding from the FBI – he has never even met his father and he last saw his mother at the age of two. Ché is ecstatic when a woman called Dial – who he believes is his mother – appears at his front door to take him out for lunch. They skip the meal and Dial whisks Ché off on a serpentine adventure, luring him with the promise of a big “surprise” and the idea that he has finally found someone to love. Eventually they find themselves stranded on a turbulent hippie commune in Australia, a lonely boy and a reluctant kidnapper with no one to rely on but each other. *His Illegal Self* is a love story like no other. Simultaneously sinister and endearing, the incomparable perspectives and vividness of the characters’ voices are mesmerizing. It is impossible not to be moved by the openness and innocence of this young boy, and by his willingness and inherent need to love and to trust anyone and everyone as he seeks out his parents.

"The classic of modern science fiction"--Front cover.

The Booker Prize-winning author of *Oscar* and *Lucinda* returns to the nineteenth century in an utterly captivating mystery. The year is 1837 and a stranger is prowling London. He is Jack Maggs, an illegal returnee from the prison island of Australia. He has the demeanor of a savage and the skills of a hardened criminal, and he is risking his life on seeking vengeance and reconciliation. Installing himself within the household of the genteel grocer Percy Buckle, Maggs soon attracts the attention of a cross section of London society. Saucy Mercy Larkin wants him for a mate. The writer Tobias Oates wants to possess his soul through hypnosis. But Maggs is obsessed with a plan of his own. And as all the various schemes converge, Maggs rises into the center, a dark looming figure, at once frightening, mysterious, and compelling. Not since Caleb Carr’s *The Alienist* have the shadowy city streets of the nineteenth century lit up with such mystery and romance.

“The *Good Son* is the work of an artist in full command, and those of you entering it for the first time can only be envied.” —From the foreword by Jonathan Yardley Chip Mackinnon returns from World War II a changed man. After being shot down over the desert and imprisoned by the enemy, the world of privilege to which he belongs seems shallow. But in the shadow of his older brother’s death, the full weight of his father’s expectations falls on Chip. Pop Mackinnon—whose money is new but just as good as anyone else’s—has designs on the upper echelons of society. The polo ponies and expensive education he bought for his son weren’t gifts; they were an investment in the family’s future. Now it’s time for Chip to pay him back by marrying a girl who can finally bring the Mackinnons into society’s inner circle. A shrewd and cunning man, Pop is used to getting his way—until the arrival of Jean Cooper, that is. This Midwestern beauty awakens Chip’s passions, and the two embark on an affair that threatens

to destroy Pop's social-climbing plans. A battle of wills between father and son ensues, one that tests the boundaries of their relationship and strays into the place where love turns irrevocably to hate. Originally published in 1982 to wide acclaim, *The Good Son* remains Craig Nova's undisputed masterpiece. This classic of contemporary American literature artfully explores the complicated web of emotions that exists between fathers and sons—ambition, jealousy, loyalty, love—in a tale that compels with its simple, searing honesty. Also Available as an eBook.

If, in some post-Marxist utopia, obesity were declared counterrevolutionary, how would a houseful of fat men strike back? If it were possible to win a new body by lottery, what kind of people would choose ugliness? If two gun-toting thugs decided to take over a business -- and run it through sheer terror -- how far would their methods take them? These are the questions that Peter Carey, author of *The Tax Inspector* and *Oscar and Lucinda*, brilliantly explores in this collection of stories. Exquisitely written and thoroughly envisioned, the tales in *The Fat Man in History* reach beyond their arresting premises to utter deep and often frightening truths about our brightest and darkest selves.

The feelings and experiences of the author during the period of meeting his infant son's mother, her serious illness, her pregnancy and the birth of the baby. By the author of 'Oscar and Lucinda'.

Alex has spent the majority of his adult life between two very different women—and he can't make up his mind. Sonia, his wife and business partner, is everything a man would want. Intelligent, gorgeous, charming, and ambitious, she worked tirelessly alongside him to open their architecture firm and to build a life of luxury. But when the seven-year itch sets in, their exhaustion at working long hours coupled with their failed attempts at starting a family get the best of them. Alex soon finds himself kindling an affair with his college lover, Ivona. The young Polish woman who worked in a Catholic mission is the polar opposite of Sonia: dull, passive, taciturn, and plain. Despite having little in common with Ivona, Alex is inexplicably drawn to her while despising himself for it. Torn between his highbrow marriage and his lowbrow affair, Alex is stuck within a spiraling threesome. But when Ivona becomes pregnant, life takes an unexpected turn, and Alex is puzzled more than ever by the mysteries of his heart. Peter Stamm, one of Switzerland's most acclaimed writers, is at his best exploring the complexities of human relationships. *Seven Years* is a distinct, sobering, and bold novel about the impositions of happiness in the quest for love.

Peter Carey, writer of such celebrated works as *Oscar and Lucinda*, *True History of the Kelly Gang*, and *His Illegal Self*, is one of Australia's most critically acclaimed novelists. Deeply concerned with South Pacific culture, especially the lives of its most downtrodden citizens, Carey uses popular art as a tool for raising the consciousness of readers. This book provides an introduction to the author's life, as well as a guided overview of his body of work. Designed for the fan and scholar alike, this text features an alphabetized, fully-annotated listing of major terms in the Carey canon, including fictional characters, motifs, historical events, and themes. Additional features include a listing of headwords, a Carey history, 44 reading and writing topics, and bibliographies of primary and secondary sources. A comprehensive index is included.

When Cameron Doomadgee, a 36-year-old member of the Aboriginal community of Palm Island, was arrested for swearing at a white police officer, he was dead within forty-five minutes of being locked up. The police claimed he'd tripped on a step, but the pathologist likened his injuries to those received in a plane crash. The main suspect was the handsome, charismatic Senior Sergeant Christopher Hurley, an experienced cop with decorations for his work. In following Hurley's trail to some of the wildest and most remote parts of Australia, Chloe Hooper explores Aboriginal myths and history and uncovers buried secrets of white mischief. Atmospheric, gritty and original, *The Tall Man* takes readers to the heart of a struggle

for power, revenge and justice.

For thirty-nine years Harry Joy has been the quintessential good guy. But one morning Harry has a heart attack on his suburban front lawn, and, for the space of nine minutes, he becomes a dead guy. And although he is resuscitated, he will never be the same. For, as Peter Carey makes abundantly clear in this darkly funny novel, death is sometimes a necessary prelude to real life. Part *The Wizard of Oz*, part *Dante's Inferno*, and part *Australian Book of the Dead*, *Bliss* is a triumph of uninhibited storytelling from a writer of extravagant gifts.

An automaton, a man and a woman who can never meet, two stories of love—all are brought to incandescent life in this hauntingly moving novel from one of the finest writers of our time.

London 2010: Catherine Gehrig, conservator at the Swinburne museum, learns of the sudden death of her colleague and lover of thirteen years. As the mistress of a married man, she must struggle to keep the depth of her anguish to herself. The one other person who knows Catherine's secret—her boss—arranges for her to be given a special project away from prying eyes in the museum's Annex. Usually controlled and rational, but now mad with grief, Catherine reluctantly unpacks an extraordinary, eerie automaton that she has been charged with bringing back to life. As she begins to piece together the clockwork puzzle, she also uncovers a series of notebooks written by the mechanical creature's original owner: a nineteenth-century Englishman, Henry Brandling, who traveled to Germany to commission it as a magical amusement for his consumptive son. But it is Catherine, nearly two hundred years later, who will find comfort and wonder in Henry's story. And it is the automaton, in its beautiful, uncanny imitation of life, that will link two strangers confronted with the mysteries of creation, the miracle and catastrophe of human invention, and the body's astonishing chemistry of love and feeling.

After living abroad for years, novelist Peter Carey returns home to Sydney and attempts to capture its character with the help of his old friends, drawing the reader into a wild and wonderful journey of discovery and rediscovery as bracing as the southerly buster that sometimes batters Sydney's shores. Famous sights such as Bondi Beach, the Opera House, the Harbour Bridge and the Blue Mountains all take on a strange new intensity when exposed to the penetrating gaze of the author and his friends.

Seven-year-old Che was abandoned by his radical Harvard-student parents during the upheaval of the 1960s, and since then has been raised in isolated privilege by his New York grandmother. He yearns to see or hear news of his famous outlaw parents, but his grandmother refuses to tell him anything. When a woman named Dial comes to collect Che, it seems his wish has come true: his mother has come back for him. But soon, they too are on the run, and Che is thrown into a world where nothing is what it seems.

The Catchprices may be the most spectacularly contentious family since Dostoevsky's Karamazovs. Granny Catchprice runs her family business, and her family, with senility, cunning, and a handbag full of explosives. Sixteen-year-old Benny dreams of transforming a failing automobile franchise into an empire, and himself into an angel. But when a beautiful and very pregnant agent of the Australian Taxation Office enters their lives, the resulting collision becomes, in Carey's hands, a masterpiece of coal-black humour and compassionate horror.

SOON TO BE A MAJOR MOTION PICTURE The international bestseller, Booker Prize winner, and winner of the 2001 Commonwealth Writers' Prize for Best Book. Out of 19th century Australia rides a hero of his people and a man for all nations: Ned Kelly, the son of poor Irish immigrants, viewed by the authorities as

a thief (especially of horses) and, as a cold-blooded killer. To the people, though, he was a patriot hounded unfairly by rich English landlords and their stooges. In the end, Kelly and his so-called gang (his younger brother and two friends) led a massive police manhunt on a wild goose chase that lasted twenty months, in which Ned's talents as a bushman were augmented by bank robberies and the support of nearly everyone not in a uniform. His one demand – for which he would have surrendered himself was his jailed mother's freedom. Executed by hanging more than a century ago, speaking as if from the grave, Kelly still resonates as the most potent legend in the land down under.

From the New York Times bestselling author of *The Year We Left Home* and *A Cloud in the Shape of a Girl*, this dazzling novel is hailed as an “instantly addictive...tale of yearning, paradox, and hope.” (Booklist) After surviving a horrific shooting at her high school, fifteen-year-old Linnea is packed off to live with her estranged father, Art, in California. Art, not much more than a child himself, doesn't quite understand how or why he has suddenly become responsible for raising a sullen—and probably deeply damaged—adolescent girl. And although Linnea has little interest in her father, she becomes fascinated by the eccentric cast of characters surrounding him: Conner, a local handyman whose own home life is a war zone, and Christie, her neighbor, who has just been given the reins to a bizarrely named charity fund, the Humanity Project. As the Fund gains traction and Linnea begins to heal, the Humanity Project begs the question: Can you indeed pay someone to be good? At what price? Thompson proves herself at the height of her powers in *The Humanity Project*, crafting emotionally suspenseful and thoroughly entertaining characters, in which we inevitably see ourselves. Set against the backdrop of current events and cultural calamity, it is at once a multifaceted ensemble drama and a deftly observant story of our twenty-first-century society.

When Grace married the handsome and worldly Captain Leo Waterhouse in Australia during the middle of the Second World War, she never doubted that she had married a hero and he would come back to her unscathed. But Leo never returns from a commando raid on Japanese ships in the Singapore Harbour, leaving Grace a widow, like so many, to shoulder the pain and regret of losing her husband. Sixty years later, Grace is still bitter and perplexed by the tragic death of the love of her life when the true story of the abortive mission comes to light. As Leo's diary during captivity, scrawled on toilet paper, and new fragments of the events emerge, Grace must confront her doubts about her hero and his ultimate betrayal.

First paperback printing, June 2016. Previously published as a Dutton hardcover, 2015.

A NEW YORK TIMES BOOK REVIEW BEST BOOK OF THE YEAR • WINNER OF THE PEN/FAULKNER AWARD • "Netherland tells the fragmented story of a man in exile—from home, family and, most poignantly, from himself."

—Washington Post Book World In a New York City made phantasmagorical by the

events of 9/11, and left alone after his English wife and son return to London, Hans van den Broek stumbles upon the vibrant New York subculture of cricket, where he revisits his lost childhood and, thanks to a friendship with a charismatic and charming Trinidadian named Chuck Ramkisson, begins to reconnect with his life and his adopted country. As the two men share their vastly different experiences of contemporary immigrant life in America, an unforgettable portrait emerges of an "other" New York populated by immigrants and strivers of every race and nationality.

OSCAR AND LUCINDA is a sweeping, irrepressibly inventive novel set in nineteenth-century England and Australia where the two potential lovers lead parallel lives until chance brings them together on board ship. A narrative tangle of love, religion, gambling, commerce and colonialism culminates in a nightmare expedition - the result of a wager - to transport a glass church across the Australian wilderness. In TRUE HISTORY OF THE KELLY GANG the legendary Australian outlaw Ned Kelly speaks for himself in a voice that is direct, colloquial, theatrical, and utterly magical. To his pursuers he is nothing but a monstrous criminal, but to his own people he is a hero, defying British imperial authority in support of the poor Irish settlers who are its victims. In a dazzling act of ventriloquism, Carey brings the famous bushranger unforgettably to life.

This is a brilliant and revelatory first novel by a woman who is both an Arab and an American, who speaks with both voices and understands both worlds. Through the narratives of four cousins at the brink of maturity, Laila Halaby immerses her readers in the lives, friendships, and loves of girls struggling with national, ethnic, and sexual identities. Mawal is the stable one, living steeped in the security of Palestinian traditions in the West Bank. Hala is torn between two worlds-in love in Jordan, drawn back to the world she has come to love in Arizona. Khadija is terrified by the sexual freedom of her American friends, but scarred, both literally and figuratively, by her father's abusive behavior. Soraya is lost in trying to forge an acceptable life in a foreign yet familiar land, in love with her own uncle, and unable to navigate the fast culture of California youth. Interweaving their stories, allowing us to see each cousin from multiple points of view, Halaby creates a compelling and entirely original story, a window into the rich and complicated Arab world.

FROM THE NEW YORK TIMES BESTSELLING AUTHOR OF Sometimes I Lie

"Stunning. Addictive. This book should not be missed!" —Samantha Downing

"Deliciously dark...will have readers tearing through the pages." —Mary Kubica

"Gives Gone Girl a run for its money...I couldn't stop reading." —Christina Dalcher

There are two sides to every story: yours and mine, ours and theirs, His & Hers. Which means someone is always lying. When a woman is murdered in Blackdown, a quintessentially British village, newsreader Anna Andrews is reluctant to cover the case. Detective Jack Harper is suspicious of her involvement, until he becomes a suspect in his own murder investigation. Someone isn't telling the truth, and some secrets are worth killing to keep. His & Hers is a twisty, smart, psychological thriller. A gripping tale of suspense, told by expertly-drawn narrators that will keep readers guessing until the very end. "For the ultimate rollercoaster reading experience this year, look no further than His & Hers by Alice Feeney." —Woman & Home

In *Josie and Jack*, Kelly Braffet gives us a deliciously dark, suspenseful debut novel in the tradition of Patricia Highsmith. Beautiful, brilliant, and inseparable, Josie and Jack Raeburn live a secluded, anarchic existence in their decaying western Pennsylvania home. The only adult in their lives is their rage-prone father, a physicist, whose erratic behavior finally drives them away. Without a moral compass to guide them, Jack leads Josie into a menacing world of wealth, eroticism, and betrayal. His sociopathic tendencies emerge, and soon Josie must decide which is stronger: the love and devotion she feels for her brother or her will to survive. From its opening page to its shocking climax, this contemporary Hansel and Gretel story is compulsively readable and hugely entertaining.

From the two-time Booker Prize-winning author: an irrepressible, audacious, trenchantly funny new novel set in the 19th century and inspired in part by the life of Alexis de Tocqueville. With dazzling exuberance and all the richness of characterization, story, and language that we have come to expect from this superlative writer, Peter Carey explores the birth of democracy, the limits of friendship and whether people really can remake themselves in a New World. The two men at the heart of the novel couldn't be any more different: Olivier is the son of French aristocrats who (barely) survived the French Revolution. Parrot is the motherless son of an itinerate English printer. But when young Parrot is separated from his father (after a stupendous conflagration at a house of forgery) he runs into the powerful embrace of a one-armed marquis who will be his conduit - like it or not - into a life as closely (mis)allied with Olivier's as if they were connected by blood. And when Olivier sets sail for America - ostensibly to make a study of the American penal system, but more precisely to save his neck from the latest guillotiners - Parrot, unable to loosen the Marquis's grip, is there too: as spy, scribe, comptroller, protector, foe and foil. As the narrative unfurls, shifting between the perspectives of Olivier and Parrot, between their picaresque adventures apart and together, in love and politics, prisons and finance, homelands and brave new lands - a most unlikely friendship begins to take hold.

In Australian slang, an illywhacker is a country fair con man, an unprincipled seller of fake diamonds and dubious tonics. And Herbert Badgery, the 139-year-old narrator of Peter Carey's uproarious novel, may be the king of them all. Vagabond and charlatan, aviator and car salesman, seducer and patriarch, Badgery is a walking embodiment of the Australian national character—especially of its proclivity for tall stories and barefaced lies. As Carey follows this charming scoundrel across a continent and a century, he creates a crazy quilt of outlandish encounters, with characters that include a genteel dowager who fends off madness with an electric belt and a ravishing young girl with a dangerous fondness for rooftop trysts. Boldly inventive, irresistibly odd, *Illywhacker* is further proof that Peter Carey is one of the most enchanting writers at work in any hemisphere.

A modern-day Orlando -- edgy, funny and startlingly honest -- *Self* is the fictional autobiography of a young writer and traveller who finds his gender changed overnight.

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