

The Gathering Anne Enright Halh

The twenty-one stories collected here—the very best stories of one of The New Yorker's most celebrated writers—trace the patterns of love within three Dublin families. Love between husband and wife, which begins in courtship and laughter, loses all power of expression and then vanishes forever. The natural love of sister for brother and of mother for son is twisted into the rage to possess. And love that gives rise to the rituals of family life—those "ordinary customs that are the only true realities most of us ever know"—grows solid as rock that will never give way. In his introduction, William Maxwell, who was for twenty years Maeve Brennan's editor, writes of the special quality of her work, and especially of the title story, which he places among the great short fiction of the twentieth century.

"In this dazzling debut, Emilie Pine speaks to the events that have marked her life--those emotional disruptions for which our society has no adequate language, at once bittersweet, clandestine, and ordinary. She writes with radical honesty on the unspeakable grief of infertility, on caring for an alcoholic parent, on taboos around female bodies and female pain, on sexual violence and violence against the self. This is the story of one woman, and of all women. Devastating, poignant, and wise--and joyful against the odds--Notes to Self is an unforgettable exploration of what it feels like to be alive, and a daring act of rebellion against a society that is more comfortable with women's silence"--

The Routledge Companion to Death and Literature seeks to understand the ways in which literature has engaged deeply with the ever-evolving relationship humanity has with its ultimate demise. It is the most comprehensive collection in this growing field of study and includes essays by Brian McHale, Catherine Belling, Ronald Schleifer, Helen Swift, and Ira Nadel, as well as the work of a generation of younger scholars from around the globe, who bring valuable transnational insights. Encompassing a diverse range of mediums and genres – including biography and autobiography, documentary, drama, elegy, film, the novel and graphic novel, opera, picturebooks, poetry, television, and more – the contributors offer a dynamic mix of approaches that range from expansive perspectives on particular periods and genres to extended analyses of select case studies. Essays are included from every major Western period, including Classical, Middle Ages, Renaissance, and so on, right up to the contemporary. This collection provides a telling demonstration of the myriad ways that humanity has learned to live with the inevitability of death, where “live with” itself might mean any number of things: from consoling, to memorializing, to rationalizing, to fending off, to evading, and, perhaps most compellingly of all, to escaping. Engagingly written and drawing on examples from around the world, this volume is indispensable to both students and scholars working in the fields of medical humanities, thanatology (death studies), life writing, Victorian studies, modernist studies, narrative, contemporary fiction, popular culture, and more.

In Dublin, 1918, a maternity ward at the height of the Great Flu is a small world of work, risk, death, and unlooked-for love, in "Donoghue's best novel since Room" (Kirkus Reviews). In an Ireland doubly ravaged by war and disease, Nurse Julia Power works at an understaffed hospital in the city center, where expectant mothers who have come down with the terrible new Flu are quarantined together. Into Julia's regimented world

step two outsiders—Doctor Kathleen Lynn, a rumoured Rebel on the run from the police, and a young volunteer helper, Bridie Sweeney. In the darkness and intensity of this tiny ward, over three days, these women change each other's lives in unexpected ways. They lose patients to this baffling pandemic, but they also shepherd new life into a fearful world. With tireless tenderness and humanity, carers and mothers alike somehow do their impossible work. In *The Pull of the Stars*, Emma Donoghue once again finds the light in the darkness in this new classic of hope and survival against all odds.

The stories in *Taking Pictures* are snapshots of the body in trouble: in denial, in extremis, in love. Mapping the messy connections between people - and their failures to connect - the characters are captured in the grainy texture of real life: freshly palpable, sensuous and deeply flawed. From Dublin to Venice, from an American college dorm to a holiday caravan in France, these are stories about women stirred, bothered, or fascinated by men they cannot understand, or understand too well. Enright's women are haunted by children, and by the ghosts of the lives they might have led - lit by new flames, old flames, and flames that are guttering out. A woman's one night stand is illuminated by dreams of a young boy on a cliff road, another's is thwarted by an swarm of somnolent bees. A pregnant woman is stuck in a slow lift with a tactile American stranger, a naked mother changes a nappy in a hotel bedroom, and waits for her husband to come back from the bar. These are sharp, vivid stories of loss and yearning, of surrender to responsibilities or to unexpected delight; all share the unsettling, dislocated reality, the subversive wit and awkward tenderness that have marked Anne Enright as one of our most thrillingly gifted writers.

In the ruthless arena of King Henry VIII's court, only one man dares to gamble his life to win the king's favor and ascend to the heights of political power England in the 1520s is a heartbeat from disaster. If the king dies without a male heir, the country could be destroyed by civil war. Henry VIII wants to annul his marriage of twenty years, and marry Anne Boleyn. The pope and most of Europe opposes him. The quest for the king's freedom destroys his adviser, the brilliant Cardinal Wolsey, and leaves a power vacuum. Into this impasse steps Thomas Cromwell. Cromwell is a wholly original man, a charmer and a bully, both idealist and opportunist, astute in reading people and a demon of energy: he is also a consummate politician, hardened by his personal losses, implacable in his ambition. But Henry is volatile: one day tender, one day murderous. Cromwell helps him break the opposition, but what will be the price of his triumph? In inimitable style, Hilary Mantel presents a picture of a half-made society on the cusp of change, where individuals fight or embrace their fate with passion and courage. With a vast array of characters, overflowing with incident, the novel re-creates an era when the personal and political are separated by a hairbreadth, where success brings unlimited power but a single failure means death.

A novel based on the life of the nineteenth-century Irishwoman who became Paraguay's Eva Peron, from the Man Booker Prize-winning author of *The Gathering* and *Actress*. In the spring of 1854 in Paris, Francisco Solano López came to the house of Eliza Lynch to improve his French, or so he said. Eliza was nineteen, already with an ex-husband, and he was the young son of Paraguay's dictator in Europe recruiting engineers for South America's first railroad. By the time he returned to Asunción in 1855, Eliza was pregnant with his child. In less than a decade, López plunged

Paraguay into a conflict that would kill over half its population. By then Eliza was notorious—as both the angel of the battlefield inspiring the troops, and the demon whose rapacious appetites drove López’s fatal ambition. This is her story, in which “Enright artfully explores the power of beauty and the beauty of power, and finds them remarkably similar as neither leads to a good end” (Booklist). “The magical realism of Gabriel García Márquez . . . springs to mind.” —The Guardian “Water, an element as silvery and unpredictable as Enright’s extraordinary prose . . . transports Eliza from Ireland to Europe . . . to Paraguay and back to Britain.” —The New York Times Book Review

Edna O'Brien's wonderful, wild and moving novel shocked the nation on its publication in 1960. Adapted for the stage by the author, *The Country Girls*, the play, is a highly theatrical and free-flowing telling of this classic coming of age story.

This volume addresses the construction and artistic representation of traumatic memories in the contemporary Western world from a variety of inter- and trans-disciplinary critical approaches and perspectives, ranging from the cultural, political, historical, and ideological to the ethical and aesthetic, and distinguishing between individual, collective, and cultural traumas. The chapters introduce complementary concepts from diverse thinkers including Cathy Caruth, Jacques Derrida, Judith Butler, Homi Bhabha, Abraham and Torok, and Joyce Carol Oates; they also draw from fields of study such as Memory Studies, Theory of Affects, Narrative and Genre Theory, and Cultural Studies. *Traumatic Memory and the Political, Economic, and Transhistorical Functions of Literature* addresses trauma as a culturally embedded phenomenon and deconstructs the idea of trauma as universal, transhistorical, and abstract.

The second novel to be published in America by widely acclaimed Irish author Anne Enright, *The Wig My Father Wore* is a spry, hilarious novel about parents, love, religion, and the absurdities of them all. Grace is a young Dubliner who works on a television show called *Love Quiz*. Her father is going benignly senile, but her life otherwise seems fairly solid. When Stephen arrives on her doorstep, however, Grace has no idea what she's in for. Stephen explains that he is an angel, a former bridge builder who committed suicide in 1934. He has been sent back to earth (as all suicides are) to guide lost souls. Grace does not take this personally at first, but eventually she has to face the idea that things are not so easy, and that her greatest intimacy is with this supernatural creature. As Grace begins to take stock of her life and the prospect of caring enough about something to fight for it, *The Wig My Father Wore* takes us on a moving, surreal romp through Catholicism, parents, and the reclamation of love from the twin modern evils of cynicism and the detritus of pop culture.

When Maria turns twenty, she falls in love. She is in the wrong town, and he is the wrong sort of man. Going through his things, she finds a photo of herself when she was twelve years old. She has the same smile, but she is wearing the wrong clothes: she is the same, only different. Anne Enright's astonishing novel moves between Dublin, New York and London, following the lives of the real Maria and the girl in the picture. Stepping through the mirror to tell the story of the two women, both haunted by their missing selves, *What Are You Like?* Is an

exquisitely written disquisition on families and identity. It is a modern story, full of genetic jokes, of splitting and dislocation, and it is one of the oldest stories there is: a novel about twins. Threading together the lives of two young women, it confirms Anne Enright as not only the most original Irish writer of her generation, but also as one of the finest, funniest, and most affecting.

Anne Enright is one of the brightest lights in contemporary Irish literature. Her novels have received numerous major awards, including the Booker Prize, the Orange Prize, and the Carnegie Medal for Excellence in Fiction, and she frequently appears in the pages of publications such as the *New Yorker* and the *Guardian*. In 2015, Enright was named the inaugural Laureate for Irish Fiction by the president of Ireland. *No Authority*--the first book in University College Dublin Press's series of the uncollected writings of the Laureates for Irish Fiction--turns the spotlight toward Enright's short stories and nonfiction. The pieces in this book explore a range of topics--many touching on the idea of authority, and who truly possesses it--ranging from Enright's relationship with Irish literature, how she coped with the loss of her father and the ascent of Trump in the same year, and the groundswell to lift the Irish constitutional ban on abortion in 2018. *No Authority* reveals the breadth of interest and expertise, as well as the urgent concern for the role of women in contemporary Irish society, that characterizes the work of this literary luminary in any genre.

A *New York Times* Book Review EDITORS' CHOICE. From the National Book Critics Circle Award-winning author of *Motherless Brooklyn*, comes the vividly told story of Dylan Ebdus growing up white and motherless in downtown Brooklyn in the 1970s. In a neighborhood where the entertainments include muggings along with games of stoopball, Dylan has one friend, a black teenager, also motherless, named Mingus Rude. Through the knitting and unraveling of the boys' friendship, Lethem creates an overwhelmingly rich and emotionally gripping canvas of race and class, superheros, gentrification, funk, hip-hop, graffiti tagging, loyalty, and memory. "A tour de force.... Belongs to a venerable New York literary tradition that stretches back through *Go Tell It on the Mountain*, *A Walker in the City*, and *Call it Sleep*." --*The New York Times Magazine* "One of the richest, messiest, most ambitious, most interesting novels of the year.... Lethem grabs and captures 1970s New York City, and he brings it to a story worth telling." --*Time*

Winner of the 2011 Man Booker Prize By an acclaimed writer at the height of his powers, *The Sense of an Ending* extends a streak of extraordinary books that began with the best-selling *Arthur & George* and continued with *Nothing to Be Frightened Of* and, most recently, *Pulse*. This intense new novel follows a middle-aged man as he contends with a past he has never much thought about—until his closest childhood friends return with a vengeance, one of them from the grave, another maddeningly present. Tony Webster thought he'd left all this behind as he built a life for himself, and by now his marriage and family and career have fallen into an amicable divorce and retirement. But he is then presented with a

mysterious legacy that obliges him to reconsider a variety of things he thought he'd understood all along, and to revise his estimation of his own nature and place in the world. A novel so compelling that it begs to be read in a single sitting, with stunning psychological and emotional depth and sophistication, *The Sense of an Ending* is a brilliant new chapter in Julian Barnes's oeuvre.

At once a mystery, a love story, and an ambitious exploration of the zone where Maori and European New Zealand meet, Booker Prize-winning novel "The Bone People" is a powerful and unsettling tale saturated with violence and Maori spirituality.

Anne Enright is a dazzling writer of international stature and one of Ireland's most singular voices. Now she delivers "The Gathering", a moving, evocative portrait of a large Irish family and a shot of fresh blood into the Irish literary tradition, combining the lyricism of the old with the shock of the new. The nine surviving children of the Hegarty clan are gathering in Dublin for the wake of their wayward brother, Liam, drowned in the sea. His sister, Veronica, collects the body and keeps the dead man company, guarding the secret she shares with him--something that happened in their grandmother's house in the winter of 1968. As Enright traces the line of betrayal and redemption through three generations her distinctive intelligence twists the world a fraction and gives it back to us in a new and unforgettable light. "The Gathering" is a daring, witty, and insightful family epic, clarified through Anne Enright's unblinking eye. It is a novel about love and disappointment, about how memories warp and secrets fester, and how fate is written in the body, not in the stars.

Belinda McKeon's *Solace* is an extraordinarily accomplished first novel—a story of a father and son thrown together by tragedy; one clinging to the old country and one plunging into the new. Set in an Ireland that catapulted into wealth at the end of the twentieth century and then suffered a swift economic decline, this is a novel about the conflicting values of the old and young generations and the stubborn, heartbreaking habits that mute the language of love. Tom and Mark Casey are a father and son on a collision course, two men who have always struggled to be at ease with each other. Tom is a farmer in the Irish midlands, the descendant of men who have farmed the same land for generations. Mark, his only son, is a doctoral student in Dublin, writing his dissertation on the nineteenth-century novelist Maria Edgeworth, who spent her life on her family's estate, not far from the Casey farm. To his father, who needs help baling the hay and ploughing the fields, Mark's academic pursuit is not man's work at all, the occupation of a schoolboy. Mark's mother negotiates a fragile peace. Then, at a party in Dublin, Mark meets Joanne Lynch, a lawyer in training whom he finds irresistible. She also happens to be the daughter of a man who once spectacularly wronged Mark's father, and whose betrayal Tom has remembered every single day for twenty years. After the lightning strike of devastating loss, Tom and Mark are left with grief neither can share or fully acknowledge. Not even the magnitude of their mutual loss can alter the habit of silence. *Solace* is a

beautiful and moving novel by one of the most exciting new writers to emerge from Ireland.

A crowd of siblings gathers in Dublin for the wake of their wayward brother in this “stunning” novel by the award-winning author of *Actress* (The Washington Post). The surviving children of the Hegarty clan are gathering for the wake of their wayward, alcoholic brother, Liam, drowned in the sea after filling his pockets with stones. He is the third of the twelve Hegarty siblings to die. His sister, Veronica, collects the body and keeps the dead man company, guarding the secret she shares with him—something that happened in their grandmother’s house in the winter of 1968. As prize-winning author Anne Enright traces the line of betrayal and redemption through three generations, her distinctive intelligence twists the world a fraction and gives it back to us in a new and unforgettable light. *The Gathering* is an “wonderfully elegant and unsparing” epic of an Irish family (Los Angeles Times)—a novel about love and disappointment, how memories warp and secrets fester, and how fate is written in the body, not in the stars. “Entrancing...a haunting look at a broken family stifled by generations of hurt and disappointment, struggling to make peace with the irreparable.”—Entertainment Weekly “A melancholic love and rage bubbles just beneath the surface of this Dublin clan, and Enright explores it unflinchingly.”—Publishers Weekly “Her sympathy for her characters is as tender and subtle as Alice McDermott’s; her vision of Ireland is as brave and original as Edna O’Brien’s. *The Gathering* is her best book.”—Colm Toibin “Hypnotic.”—Booklist (starred review)

2012 Winner of the Andrew Carnegie Award for Excellence in Literature “This stunning novel by a Booker Prize winner . . . Offers up its brilliance by way of astonishingly effective storytelling.”—Booklist, starred review “A new, unapologetic kind of adultery novel. Narrated by the proverbial other woman—Gina Moynihan, a sharp, sexy, darkly funny thirtysomething IT worker—*The Forgotten Waltz* charts an extramarital affair from first encounter to arranged, settled, everyday domesticity. . . . This novel’s beauty lies in Enright’s spare, poetic, off-kilter prose—at once heartbreaking and subversively funny. It’s built of startling little surprises and one fresh sentence after another. Enright captures the heady eroticism of an extramarital affair and the incendiary egomania that accompanies secret passion: For all their utter ordinariness, Sean and Gina feel like the greatest lovers who’ve ever lived.”—Elle

A finalist for the Scotiabank Giller Prize, *Minds of Winter* is a mesmerizing novel about the chance meeting of two present-day travellers who expose one of the most perplexing mysteries in the history of Arctic exploration. Fay Morgan and Nelson Nilsson have each arrived in Inuvik, Canada, about 120 miles north of the Arctic Circle. Both are in search of answers about a family member: Nelson for his estranged older brother, and Fay for her vanished grandfather. Driving Fay into town from the airport on a freezing January night, Nelson reveals a folder left behind by his brother. An image catches Fay’s eye: a clock she has seen before. Soon Fay and Nelson realize that their relatives have an extraordinary and

historic connection — a secret share in one of the greatest unsolved mysteries of polar expedition. This is the riddle of the “Arnold 294” chronometer, which reappeared in Britain more than a hundred years after it was lost in the Arctic with the ships and men of Sir John Franklin’s Northwest Passage expedition. The secret history of this elusive timepiece, Fay and Nelson will discover, ties them and their families to a journey that echoes across two centuries.

The GatheringGrove/Atlantic, Inc.

Suicide, songwriting, and samurai philosophy within paper covers. It is 2005, your best friend just jumped from the 20th floor ... is it ever right to intervene in other's lives? With echoes of *Catcher in the Rye* and Anne Enright's *The Gathering*, a warm rites of passage debut novel.

A San Francisco Chronicle Lit Pick "Much of the book is astonishingly funny; the rest would break your heart." —Colm Tóibín Anne Enright is one of the most acclaimed novelists of her generation. *The Gathering* won the 2007 Man Booker Prize, and her follow-up novel, *The Forgotten Waltz*, garnered universal praise for her luminous language and deep insight into relationships. Now, in *Making Babies*, Enright offers a new kind of memoir: an unapologetic look at the very personal experience of becoming a mother. With a refreshing no-nonsense attitude, Enright opens up about the birth and first two years of her children’s lives. Enright was married for eighteen years before she and her husband Martin, a playwright, decided to have children. Already a confident, successful writer, Enright continued to work in her native Ireland after each of her two babies was born. While each baby slept, those first two years of life, Enright wrote, in dispatches, about the mess, the glory, and the raw shock of motherhood. Here, unfiltered and irreverent, are Enright’s keen reactions to the pains of pregnancy, the joys of breast milk, and the all-too-common pressures to be the “perfect” parent. Supremely observant and endlessly quizzical, Enright is never saccharine, always witty, but also deeply loving. Already a bestseller in the UK, *Making Babies* brings Enright’s autobiographical writing to American readers for the first time. Tender and candid, it captures beautifully just what it’s like for a working woman to become a mother. The result is a moving chronicle of parenthood from one of the most distinctive and gifted authors writing today. Winner of the Man Booker Prize: “Okri shares with García Márquez a vision of the world as one of infinite possibility. . . . A masterpiece” (*The Boston Sunday Globe*). Azaro is a spirit child, an abiku, existing, according to the African tradition, between life and death. Born into the human world, he must experience its joys and tragedies. His spirit companions come to him often, hounding him to leave his mortal world and join them in their idyllic one. Azaro foresees a trying life ahead, but he is born smiling. This is his story. When President Bill Clinton first went to Africa he quoted from *The Famished Road*, which has inspired literature, art, politics, and pop songs—and even been referenced in an episode of *The Simpsons*. A transformative story for all ages and all times, it means many things to many people. Few contemporary novels have aroused as much passion

as this one. Indeed, twenty-five years after its breakout publication, the iconic story of Azaro's travels continues to mesmerize new generations. For readers of *Things Fall Apart* or *One Hundred Years of Solitude*, this Man Booker Prize-winning blend of fabulism and gritty realism by the Nigerian author of *Astonishing the Gods* and *Dangerous Love* is a "dazzling, hypnotic" journey through Africa that "weaves the humblest detail with the most extravagant flight of fancy to create an astonishing fictional tapestry" (*San Francisco Chronicle*). Already considered a classic of world literature, it is "a masterpiece if ever one existed" (*The Boston Sunday Globe*).

Addressed to both literary scholars and the general reader, *Understanding Anne Enright* is an introduction to the novels and stories of one of the most original and engaging contemporary Irish writers. It analyses developments in Enright's writing, comparing the evolution of themes and forms from one book to another, contextualising her fiction, and interrogating the impact of concepts such as postmodernism, post-feminism and post-nationalism on the writing and reading of her work. It particularly follows the evolution of Enright's treatment of the corporeality of women's experiences and its correlation with the embodied language of her fiction. Thus, this book shows how Enright's writing participates in the latest thematic and formal trends not only of Irish or British, but also of Western, literature.

Named a Best Book of the Year by the *New York Times Book Review*, the *San Francisco Chronicle*, *Kirkus Reviews*, and the *Washington Post Book World*. From the Booker Prize-winning author of *The Gathering* and *Actress*, this is a collection of sharp, unpredictable short fiction about people struggling to connect in an increasingly disconnected world. *Yesterday's Weather* shows us a rapidly changing Ireland, a land of family and tradition, but also, increasingly, of organic radicchio, cruise-ship vacations, and casual betrayals. An artisan farmer seethes at the patronage of a former Catholic-school classmate, now a successful restaurateur; a bride cheats on her rich husband with an old college friend—a madman who refuses his pills, disappears for weeks on end, and plays the piano like a dream. These and other stories make up a volume that is "astonishing: moving, emotionally accurate, sly, and laugh-out-loud funny" (*O, the Oprah Magazine*). "A dazzling collection."—*Time Out*

One of the *Guardian's* 100 Best Books of the 21st Century "With language so vibrant it practically has a pulse, Enright makes an exquisitely drawn case for the possibility of growth, love and transformation at any age." —*People* From internationally acclaimed author Anne Enright comes a shattering novel set in a small town on Ireland's Atlantic coast. *The Green Road* is a tale of family and fracture, compassion and selfishness—a book about the gaps in the human heart and how we strive to fill them. Spanning thirty years, *The Green Road* tells the story of Rosaleen, matriarch of the Madigans, a family on the cusp of either coming together or falling irreparably apart. As they grow up, Rosaleen's four children leave the west of Ireland for lives they could have never imagined in

Dublin, New York, and Mali, West Africa. In her early old age their difficult, wonderful mother announces that she's decided to sell the house and divide the proceeds. Her adult children come back for a last Christmas, with the feeling that their childhoods are being erased, their personal history bought and sold. A profoundly moving work about a family's desperate attempt to recover the relationships they've lost and forge the ones they never had, *The Green Road* is Enright's most mature, accomplished, and unforgettable novel to date.

One part Nietzsche, one part Humbert Humbert, and a soupcon of Milton's Lucifer, Axel Vander, the dizzyingly unreliable narrator of John Banville's masterful new novel, is very old, recently widowed, and the bearer of a fearsome reputation as a literary dandy and bully. A product of the Old World, he is also an escapee from its conflagrations, with the wounds to prove it. And everything about him is a lie. Now those lies have been unraveled by a mysterious young woman whom Vander calls "Miss Nemesis." They are to meet in Turin, a city best known for its enigmatic shroud. Is her purpose to destroy Vander or to save him—or simply to show him what lies beneath the shroud in which he has wrapped his life? A splendidly moving exploration of identity, duplicity, and desire, *Shroud* is Banville's most rapturous performance to date.

Four men gather in a London pub. They have taken it upon themselves to carry out the last orders of Jack Dodds, master butcher, and deliver his ashes to the sea. As they drive towards the fulfillment of their mission, their errand becomes an extraordinary journey into their collective and individual pasts. Braiding these men's voices, and that of Jack's widow, into a choir of sorrow and resentment, passion and regret, Swift creates a testament to a changing England and to enduring mortality. "Swift has involved us in real, lived lives...Quietly, but with conviction, he seeks to affirm the values of decency, loyalty, love."--New York Review of Books "A beautiful book...a novel that speaks profoundly of human need and tenderness. Even the most cynical will be warmed by it."--San Francisco Chronicle

Hailed by the critics and lauded by readers for its riotously funny and scathing portrayal of America in an age of trial by media, materialism, and violence, *Vernon God Little* was an international sensation when it was first published in 2003 and awarded the prestigious Man Booker Prize. The memorable portrait of America is seen through the eyes of a wry, young, protagonist. Fifteen-year-old Vernon narrates the story with a cynical twang and a four-letter barb for each of his townsfolk, a medley of characters. With a plot involving a school shooting and death-row reality TV shows, Pierre's effortless prose and dialogue combine to form a novel of postmodern gamesmanship. A brilliant and moving novel about celebrity, sexual power, and a daughter's search to understand her mother's hidden truths. Katherine O'Dell is an Irish theater legend. As her daughter, Norah, retraces her mother's celebrated career and bohemian life, she delves into long-kept secrets, both her mother's and her own. Katherine began her career on Ireland's bus-and-truck circuit before making it to London's West End, Broadway, and finally Hollywood. Every moment of her life is a performance, with young Norah standing in the wings. But the mother-daughter romance cannot survive Katherine's past or the world's damage. With age, alcohol, and dimming stardom, Katherine's grip on reality grows fitful. Fueled by a proud and long-simmering rage, she commits a bizarre crime. As Norah's role gradually changes to Katherine's protector,

caregiver, and finally legacy-keeper, she revisits her mother's life of fiercely kept secrets; and Norah reveals in turn the secrets of her own sexual and emotional coming-of-age story. Her narrative is shaped by three braided searches—for her father's identity; for her mother's motive in donning a Chanel suit one morning and shooting a TV producer in the foot; and her own search for a husband, family, and work she loves. Bringing to life two generations of women with difficult sexual histories, both assaulted and silenced, both finding—or failing to find—their powers of recovery, *Actress* touches a raw and timely nerve. With virtuosic storytelling and in prose at turns lyrical and knife-sharp, Enright takes readers to the heart of the maddening yet tender love that binds a mother and daughter.

The winner of the Man Booker Prize, this "expertly written, perfectly constructed" bestseller (*The Guardian*) is now a Starz miniseries. It is 1866, and Walter Moody has come to stake his claim in New Zealand's booming gold rush. On the stormy night of his arrival, he stumbles across a tense gathering of 12 local men who have met in secret to discuss a series of unexplained events: a wealthy man has vanished, a prostitute has tried to end her life, and an enormous cache of gold has been discovered in the home of a luckless drunk. Moody is soon drawn into a network of fates and fortunes that is as complex and exquisitely ornate as the night sky. Richly evoking a mid-nineteenth-century world of shipping, banking, and gold rush boom and bust, *The Luminaries* is at once a fiendishly clever ghost story, a gripping page-turner, and a thrilling novelistic achievement. It richly confirms that Eleanor Catton is one of the brightest stars in the international literary firmament.

Wild Decembers is a newly reissued edition of the novel by Edna O'Brien, "one of the most celebrated writers in the English language" (NPR's Weekend Edition)...

'Elegant, scrupulously poised, always intelligent and, not least, original' Angela Carter
The characters in Anne Enright's fierce and witty first collection of stories stand at an oblique angle to society. Full of desire, but out of kilter, their response to a dislocated reality is mutinous, wild, unforgettable.

'It was a tough, wiry wig with plenty of personality. It rode around on his head like an animal. It was a vigorous brown. I was very fond of it as a child. I thought that it liked me back.' Anne Enright's extraordinary first novel is narrated by Grace, a TV producer, whose life is transfigured when she answers the door to a fully-fledged angel. Stephen was a bridge-builder in Canada before he killed himself, but now that he has come to stay with Grace he spends the night hanging by the neck in her shower, to help himself think. Needless, to say, she falls in love, moving steadily from the spiritual to the anatomical. Meanwhile as her TV day job on the 'Love Quiz' begins to spiral out of control, on the other side of her life is her father, benign, bewigged and stricken by a stroke -apparently mad but probably the sanest person in her life. As the three worlds meet and merge in a forest of contradictions, we watch Grace take the pacific path from cynicism to innocence, as all around her the novel thunders to a conclusion.

Winner of the Man Booker Prize "Everything about this novel rings true. . . . Original, funny, disarmingly oblique and unique."—*The Guardian*
In an unnamed city, middle sister stands out for the wrong reasons. She reads while walking, for one. And she has been taking French night classes downtown. So when a local paramilitary known as the milkman begins pursuing her, she suddenly becomes "interesting," the last thing she ever wanted to be. Despite middle sister's attempts to avoid him—and to keep her

mother from finding out about her maybe-boyfriend—rumors spread and the threat of violence lingers. *Milkman* is a story of the way inaction can have enormous repercussions, in a time when the wrong flag, wrong religion, or even a sunset can be subversive. Told with ferocious energy and sly, wicked humor, *Milkman* establishes Anna Burns as one of the most consequential voices of our day.

Bristling with intelligence and shimmering with romance, this novel tests the boundary between history and myth. Patrick Lewis arrives in Toronto in the 1920s and earns his living searching for a vanished millionaire and tunneling beneath Lake Ontario. In the course of his adventures, Patrick's life intersects with those of characters who reappear in Ondaatje's Booker Prize-winning *The English Patient*. 256 pp.

For fans of Alice Munro, Anne Enright, and William Trevor comes a stunning debut collection from a deeply original writer and observer of love, betrayal, and turning points in ordinary peoples' lives. In a raw seacoast cabin, a young woman watches her boyfriend go out with his brother, late one night, on a mysterious job she realizes she isn't supposed to know about. A man gets a call at work from his sister-in-law, saying that his wife and his daughter never made it to nursery school that day. A mother learns that her teenage daughter has told a teacher about problems in her parents' marriage that were meant to be private—problems the mother herself tries to ignore. McLaughlin conveys these characters so vividly that readers will feel they are experiencing real life. Often the stories turn on a single, fantastic moment of clarity—after which nothing can be the same. Danielle McLaughlin is a writer of unparalleled precision and uncommon imagination. In her deft hands, ordinary people are transformed and surprising truths are suddenly understood. Praise for *Dinosaurs on Other Planets* “Dinosaurs [on Other Planets] marks the stateside debut (in book form, at least—a number of these already have appeared in *The New Yorker*) of Danielle McLaughlin, a writer of exceptionally deep empathy in the naturalistic tradition of John McGahern and Claire Keegan but with a knack for keen, and often disturbing, observation all her own.”—LitHub “McLaughlin's immersive first collection casts a stern eye on individuals, couples, and families caught in nets of their own making, where even the mildest passion can lead to death, and journeys home with new lovers can reveal grim secret lives. . . . The title story, which opens up into an ambiguous ending rather than tying its strands up neatly, show[s] the ample bag of tricks McLaughlin has at her disposal.”—Publishers Weekly “Danielle McLaughlin's short story collection *Dinosaurs on Other Planets* is a near perfect, enormously promising debut. . . . McLaughlin's subject matter and themes are serious, undercut brilliantly by a sly strain of pitch-black humor. . . . A brilliant, quietly disturbing debut story collection [that] portrays Irish characters in the uncertain wake of the recent financial crisis.”—Shelf Awareness “In her collection, [McLaughlin] focuses on fraught relationships and those sudden, illuminating moments that can light up ordinary lives.”—Library Journal “This is not a debut in the usual sense, a promise of greater things to come. There is no need to ask what Danielle McLaughlin will do next—she has done it already. This book has arrived. I think it will stay with us for a long time.”—Anne Enright, Man Booker Prize-winning author of *The Green Road* “Danielle McLaughlin's stories seethe, beneath elegant prose, with unfamiliar insights and entirely original observations. Only an author who loves what human beings are can so compassionately reveal them in all their flawed, gorgeous contradictions and communicate unmistakable joy while doing so. How glad I am to read this impressive

new writer! Her fiction is a gift we need.”—Robin Black, author of *Life Drawing*

For a limited time, receive a free Fodor's Guide to Safe and Healthy Travel e-book with the purchase of this guidebook! Go to fodors.com for details. Whether you want to explore Ireland's iconic coastal scenery, visit the Cliffs of Moher or the Ring of Kerry, or experience the thriving arts and music scene in Dublin, the local Fodor's travel experts in Ireland are here to help! Fodor's Essential Ireland 2021 with Belfast and Northern Ireland guidebook is packed with maps, carefully curated recommendations, and everything else you need to simplify your trip-planning process and make the most of your time. This guide is part of Fodor's "Essential" guide series, which has been named as the "Best Travel Guide Series of 2019" by Booklist. This new edition is fully-redesigned with an easy-to-read layout, fresh information, and beautiful color photos. Fodor's Essential Ireland 2021 travel guide includes: AN ILLUSTRATED ULTIMATE EXPERIENCES GUIDE to the top things to see and do MULTIPLE ITINERARIES to effectively organize your days and maximize your time MORE THAN 30 DETAILED MAPS and a FREE PULL-OUT MAP to help you navigate confidently COLOR PHOTOS throughout to spark your wanderlust! HONEST RECOMMENDATIONS FROM LOCALS on the best sights, restaurants, hotels, nightlife, shopping, performing arts, activities, side-trips, and more PHOTO-FILLED "BEST OF" FEATURES on "Ireland's Top Natural Wonders," "Ireland's Top Castles and Manor Houses," "The Best Historical Sights to Visit in Ireland," "Top Tours," "Best Festivals," and more TRIP-PLANNING TOOLS AND PRACTICAL TIPS including when to go, itineraries to make the most of your time, getting around, beating the crowds, and saving time and money HISTORICAL AND CULTURAL INSIGHTS providing rich context on the local people, politics, art, architecture, cuisine, music, geography, and more SPECIAL FEATURES on "What to Watch and Read Before You Visit," "What to Eat and Drink," and "What to Buy." LOCAL WRITERS to help you find the under-the-radar gems EXPANDED COVERAGE OF Northern Ireland and Belfast to account for its rising popularity with visitors. UP-TO-DATE COVERAGE ON Dublin, Kerry, Clare, Galway, Cork, Belfast, Northern Ireland, the Aran Islands, the Ring of Kerry, The Giants Causeway, the Wild Atlantic Way, Killarney, Connemara, Trinity College, Dublin's museums, the Book of Kells, Dingle, Donegal, Irish Castles and Monasteries, Irish Design, Irish Festivals and events, and more. Planning on visiting England? Check out Fodor's Essential England, Fodor's London, and Fodor's Essential Great Britain.

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Offers a collection of stories. This is a dazzling collection of stories, which moves from the classic Irish short story of Frank O'Connor and Mary Lavin, to contemporary writers like Aidan Mathews and Claire Keegan, via stories by Samuel Beckett, Colm Toibin, Maeve Brennan, Bernard MacLaverty. It includes a pithy and passionate introduction by Anne Enright.

Annie Dunne and her cousin Sarah live and work on a small farm in a remote and beautiful part of Wicklow in late 1950s Ireland. All about them the old green roads are being tarred, cars are being purchased, a way of life is about to disappear. Like two old rooks, they hold to their hill in Kelsha, cherishing everything. When Annie's nephew and his wife are set to go to London to find work, their two small children, a little boy and his older sister, are brought down to spend the summer with their great-aunt. It is a strange chance for happiness for Annie. But against that happiness moves the figure of Billy Kerr, with his ambiguous attentions to Sarah, threatening to drive Annie from her last niche of safety in the world. The world of childish innocence also proves darkened and puzzling to her, and she struggles to find clear ground, clear light - to preserve her sense of love and place against these subtle forces of disquiet. A summer of adventure, pain, delight and ultimately epiphany unfolds for both the children and their elderly caretakers in this poignant and exquisitely told story of innocence, loss and reconciliation.

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