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Helen Garner’s tender and wry novellas, *Honour & Other People’s Children*, introduced by Michael Sala

Alan Marshall’s fairytale set in the Australian bush, *Whispering in the Wind*, introduced by Shane Maloney

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‘Why didn’t you and Daddy want people to give you any presents?’ I used to ask. But my mother could never be drawn into talking about the wedding. I assumed it was because she did not wish to be reminded of the ghastly mistake she had made in marrying my father.

AS a child, Nadia Wheatley had a sense of the great divide between her parents, who had met and married while working in Germany on the front line of the Cold War. Growing up in 1950s Australia, the child became a player in their deadly contest. Was she her mother’s daughter, or her father’s creature?

At the age of ten, the author began writing down her mother’s stories: her Cinderella-like childhood, and her escape into a career as army nurse and refugee aid worker. Fifty years later, the finished memoir is not only a loving tribute but also a social history of twentieth-century Australia, told through the lives of a mother and her daughter.

PRAISE for The Life and Myth of Charmian Clift:
‘One of the greatest Australian biographies…A work which never confuses itself with fiction but which has the same readability and flair and command of tempo. It’s a hell of a story.’ Sydney Morning Herald
IN the half-century preceding the Great War there was a dramatic shift in the mindset of Australia’s political leaders, from a profound sense of safety in the Empire’s embrace to a deep anxiety about abandonment by Britain.

Collective memory now recalls a rallying to the cause in 1914, a total identification with British interests and the need to defeat Germany. But there is an underside to this story: the belief that the newly federated nation’s security, and its race purity, must be bought with blood.

Before the war, Commonwealth governments were concerned not with enemies in Europe but with perils in the Pacific. Fearful of ‘wakening Asia’ and worried by opposition to the White Australia policy, they prepared for defence against Japan—only to find themselves fighting for the Empire on the other side of the world. Prime Minister Billy Hughes spoke of this paradox in 1916, urging his countrymen: ‘I bid you go and fight for white Australia in France.’

In this vital and illuminating book, Peter Cochrane examines how the racial preoccupations that shaped Australia’s preparation for and commitment to the war have been lost to popular memory.
Should he pull the trigger now? If he pulled it, he could be back in the city before midnight. He’d take a hot bath, down a few beers until he was good and drunk, or put an old Beatles record on the turntable and think about the fun he’d soon have with the money on its way into his bank account.

BEHIND the assassinations that change history, are the plotters, the masterminds working in the shadows.

Raised by Old Raccoon in The Library of Dogs, Reseng has always been surrounded by plots to kill—and by books that no one ever reads. In Seoul’s corrupt underworld, he was destined to be an assassin. Until he breaks the rules.

Is he now on the kill list? Who will look after his cats, Desk and Lampshade? Who planted the bomb in his toilet?

That’s when he meets a trio of young women—a convenience-store worker, her wheelchair-bound sister, and a cross-eyed obsessive knitter—with an extraordinary plot of their own.

The Plotters is a revelation, a cracking noir thriller full of soul and wit, and bursting with compassion for its fallen world.
‘More than a crime novel, more than violence and mystery, *The Plotters* promises both temptation and beauty.’

Eka Kurniawan,
author of *Beauty Is a Wound*

‘Awe is my reaction to *The Plotters*. The novel thrills me like a wolf feels when it has smelled blood.’

Kwon Yeo-seon,
author of *Niche of Green*

‘Like a veteran killer...quickly, coolly, and without hesitation, Un-su Kim commands sentences and stories that stab the reader between the ribs.’

Park Min-gyu,
author of *Pavane for a Dead Princess*

‘A book of revelations for murder both violent yet graceful, dark yet poetic. With sharp humour and sparkling prose, Un-su Kim stylishly spins the tale of the extraordinary life of an ordinary assassin.’

J. M. Lee,
author of *The Investigation*

‘An incredible cast of characters...a first-rate thriller.’

*Le Monde*

‘Now this is a story with power and style. The one-two punches of humour are a nice bonus...You’ll be laughing out loud every five minutes...You’ll find yourself contemplating the meaning of life, death and desire for a long, long time. Make sure you leave your evening free, because you won’t be able to put this book down once you start.’

You-jeong Jeong,
author of *The Good Son*

‘A rich, funny, cynical Korean roman noir... A delicious surprise.’

*La Croix*
ON THE JAVA RIDGE
JOCK SERONG

Shortlisted for the 2018 Indie Awards

ON the Java Ridge, skipper Isi Natoli and a group of Australian surf tourists are anchored off the Indonesian island of Dana.

In the Canberra office of Cassius Calvert, Minister for Border Integrity, a hardline new policy on asylum seekers is being rolled out.

Not far from Dana, the Takalar is having engine trouble. Among the passengers fleeing from persecution are Roya and her mother, and Roya’s unborn sister.

The storm now closing in on the Takalar and the Java Ridge will mean catastrophe for them all.

‘Visceral power…Confronting but exhilarating.’ Australian
‘Taut and impressive.’ Sydney Morning Herald
‘Terrifying, compelling.’ Australian Book Review
‘Ratchets up the tension with a keen sense of pacing.’ Books+Publishing
‘Brilliantly executed, acutely topical and extremely relevant.’ BookMooch
‘You won’t be able to put it down.’ SA Weekend
‘Cements Serong’s place as one of Australia’s most innovative and ambitious crime writers.’ NZ Listener
The search for Shakespeare’s library is much more than a treasure hunt, or a case of Shakespeare fetishism. The library’s fate has profound implications for literature, for national and cultural identity, and for the global, twenty-first-century, multi-billion-dollar Shakespeare industry. It bears upon principles of art, history, meaning and truth.

MILLIONS of words of scholarship have been expended on the world’s most famous author and his work. And yet a critical part of the puzzle, Shakespeare’s library, is a mystery. For four centuries people have searched for it, but no trace of the Bard’s manuscripts, books or letters has ever been found.

Pursuing the search like the mystery story that it is, acclaimed author Stuart Kells follows the trail of the hunters, taking us through different conceptions of the library and of the man himself. Entertaining and enlightening, Shakespeare’s Library is a captivating exploration of literature’s most enduring enigma.

PRAISE for The Library:

‘Kells has written a deft and involving book that manages to balance the erudite with the accessible.’ Monthly

Shakespeare’s Library
UNLOCKING THE GREATEST MYSTERY IN LITERATURE
STUART KELLS
Sisonke Msimang was born in exile to South African parents—a freedom fighter and an accountant—and raised in Zambia, Kenya and Canada before studying in the US as an undergraduate. Her family returned to South Africa after apartheid was abolished in the early 1990s.

Always Another Country is the story of a young girl’s path to womanhood—a journey that took her from Africa to America and back again, then on to a new home in Australia.

Frank, fierce and insightful, Sisonke reflects candidly on growing up stateless, the naive, heady euphoria of returning at last to her parents’ homeland, and her disillusionment with present-day South Africa and its new elites. Hers is a bold new voice on feminism, race and politics: in her beloved South Africa, in Australia, and around the world.

‘Few of us have felt the grinding force of history as consciously or as constantly as Sisonke Msimang. Her story is a timely insight into a life in which the gap between the great world and the private realm is vanishingly narrow, and it bears hard lessons about how fragile our hopes and dreams can be.’

Tim Winton
If I were given five minutes with my younger self—that little girl who cried every time we had to leave for another country—I would hold her tight and not say a word. I would just be still and have her feel my beating heart, a thud to echo her own—a silent message that, no matter the outcome, she would survive and be stronger and happier than she might think as she stood at the threshold of each new home.
I have to tell this story. I have to try to understand it by laying things out in some sort of order. By rounding up the bits and pieces. Because it’s not going well. It’s not okay, right now, all that. Not okay at all.

Selected for the Prix du Roman Fnac
Selected for the Prix Littéraire Le Monde

IN the near future, a woman is writing in the depths of a forest. She’s cold. She’s lost the use of one eye; she’s down to one kidney, one lung. Before, in the city, she treated patients who had suffered trauma. And she would travel out to the Rest Centre, to visit Marie, her ‘half’, her spitting image, who lay in an induced coma, her body parts available whenever the woman needed them.

The woman fled, along with other fugitives and their halves. But in the forest the reanimated halves start to behave like uninhibited adolescents. And then she sees a shocking image of herself on video…

Recalling Pig Tales, Darrieussecq’s brilliant debut, Our Life in the Forest is a chilling tale laced with humour: it challenges our ideas about identity, organ-trafficking and the life of the individual in a surveillance state.

‘This brief, feminist and political novel is perhaps her most inventive.’ Les Inrockuptibles

Marie Darrieussecq was born in Bayonne in 1969. She has written more than twenty books. In 2013 she was awarded both the Prix Médicis and the Prix des Prix Littéraires. She lives in Paris.

In addition to novels by Patrick Modiano and Raphaël Jerusalmy, Penny Hueston has translated three earlier books by Marie Darrieussecq.
A funny and heartfelt novel about female friendship—and how, in the digital world, the line between empowerment and consumerism is increasingly blurred.

LILIAN Quick has looked up to her cousin Florence her whole life. Florence is everything Lilian is not: brave, adventurous, American. They’ve been out of touch for twenty years—but Lilian, a gifted yet socially anxious artist struggling to make ends meet, has been watching Florence, who is now Eleven Novak, the charismatic leader of a successful feminine-lifestyle empowerment brand.

When Eleven comes to town on a sales tour, she welcomes her long-lost cousin with open arms. Lilian enrolls in Eleven’s expensive program in spiritual awakening and digital marketing, and heads to The Temple in Manhattan. The Ascendency is going to help Lilian be her best self: confident, affluent, self-actualised.

Working with this spiritually high-powered community of women monetising their dreams, Lilian begins to manifest abundance—with unusual results. In just three months, she becomes everything she’s ever dreamed of; but is it everything she wants? And can she trust her cousin?

‘Warm, sharp and deceptively light, with smart things to say about the commodification of spirituality.’ Lisa Gabriele
PRIME Minister Malcolm Turnbull’s grand claim that Australia is ‘the most successful multicultural nation in the world’ is important to the nation’s sense of identity and belonging, but at times it seems that multiculturalism is more an article of faith than a work in progress. What it really means in the twenty-first century is the focus of Griffith Review 61: Who We Are, which examines both the opportunities offered and the complexities involved.

The nation’s population has almost doubled since 1975, and in recent years the rules around migration have been altered significantly. Those who have chosen to make their home here have changed Australia, and waves of new arrivals continue to transform the country. Yet the apparent certainties of Australia as a permanent settler society are giving way to the churn of temporary migration.

Who We Are gives voice to Australia’s changing reality, explores the big issues of belonging, citizenship and participation, and teases out how Australia might evolve.

‘Griffith Review is the leading Australian literary forum for current affairs, culture and ideas.’ New York Review of Books

‘This is commentary of the highest order. The prose is unfailingly polished; the knowledge and expertise of the writers impressive.’ Sydney Morning Herald
Hello…Spirits!…If you’re not busy, then come and listen…I’m kneeling on the highest point of our Funiu Mountains, so you should definitely be able to hear me. Surely you won’t be annoyed by the shouts of a child?

Winner of the Dream of the Red Chamber Award

ONE evening in early June, deep in the Balou mountains, fourteen-year-old Li Niannian notices something strange about his town. Instead of settling down for the night, the residents start appearing in the streets and fields. There are people everywhere, dreamwalking, carrying on with their daily business as if the sun hadn’t gone down. And, before too long, all hell breaks loose.

Set over the course of one night, The Day the Sun Died pits chaos and darkness against the sunny optimism of the ‘Chinese dream’ promoted by President Xi Jinping. We are thrown into an increasingly strange and troubling waking nightmare as Li Niannian and his father struggle to save the town—and persuade the sun to rise again.

‘I can think of few better novelists than Yan, with his superlative gifts for storytelling and penetrating eye for truth.’ New York Times Book Review

Yan Lianke was born in 1958 in Henan Province, China. Yan has been shortlisted twice for the Man Booker International Prize, and shortlisted for the Independent Foreign Fiction Prize and the Prix Femina. He won the Hua Zhong World Chinese Literature Prize, as well as two of China’s most prestigious literary awards: the Lu Xan Prize and the Lao She Award. In 2014, he won the Franz Kafka Prize. He lives in Beijing.

Carlos Rojas is Associate Professor of Chinese Cultural Studies and Women’s Studies at Duke University. He has translated Yan Lianke’s four most recent novels.

THE DAY THE SUN DIED
YAN LIANKE
TRANSLATED FROM THE CHINESE BY CARLOS ROJAS

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‘One of China’s greatest living authors and fiercest satirists.’
Guardian

THE DAY THE SUN DIED
YAN LIANKE
Winner of the Franz Kafka Prize
Finalist for the Man Booker International Prize
MORE than a million lower-income households in Australia pay above the affordability benchmark for their housing costs. More than 100,000 people are homeless. Seventy per cent of us are concerned we’ll never own property. Yet owning a home is still seen by most Australians as an essential part of our way of life.

It is generally accepted that Australia is in the grip of a housing crisis. But we are divided—along class, generational and political lines—about what to do about it.

Award-winning journalist Peter Mares draws on academic research, statistical data and personal interviews to create a clear picture of Australia’s housing problems and to offer practical solutions. Expertly informed and eminently readable, No Place Like Home cuts through the noise and asks the common-sense questions about why we do housing the way we do, and what the alternatives might be.

PRAISE for Not Quite Australian:
‘Comprehensive, intellectually deft, ethically and philosophically grounded—but digestible, and personally attested…This is on-the-ground, people-focused journalism of the highest kind.’ Sydney Morning Herald

‘Big-picture storytelling with a pulse.’ Australian
Then she saw that the old windmill straddled a hole. It was square and lined with wood, and fixed to one side was a wooden ladder whose first steps had almost rotted away. And from its depths came a chill breath of endless darkness.

IN a small country town during one long, hot summer, the Bloom family begins to unravel. Secrets, old and new, are revealed—with devastating effect.

Martha is straining against the confines of her life, lost in regret for what might have been. Her husband, Mike, is frustrated with his increasingly distant wife. And while teenagers Tilly and Ben are about to step out into the world, nine-year-old Ada is holding on to a childhood that will soon be lost to her.

When Ada discovers an abandoned mineshaft beneath a rusting windmill, she is drawn to its darkness and danger. And when she witnesses a shocking and confusing event, the mine looms large in her mind—as events lead inexorably towards tragedy.

The Last Summer of Ada Bloom is a beguiling story about the fragility of family relationships, about the secrets we keep and the power they hold to shape our lives.
A sharp, witty, big-hearted comedy about people power and brain power—and the difficulty of getting them to work together.

GERMAINE Johnson may not be all that good with people but she’s great with numbers. Unfortunately, as she discovers after the incident at Wallace Insurance, there are very few openings these days for senior mathematicians.

Then her cousin gets her a job at the local council. On the Senior Citizens Helpline.

It’s not the résumé entry Germaine wanted—but it turns out Mayor Verity Bainbridge has something more interesting in mind for her. A secret project involving the troublemakers at the senior citizens centre and their feud with the golf club next door. Which is run by the strangely attractive Don Thomas.

Don and the mayor want the seniors closed down. Germaine wants what Don and the mayor want. But when she’s forced to get to know the ‘troublemakers’, things get more complicated.
At the interview, Francine explained the position was on the Senior Citizens Helpline, which was a number old people could call if they needed help showering or cooking or whatever it was they couldn’t do for themselves. This initial description made me shudder. I didn’t want to clean toilets or towel anyone’s crevices dry.

But Francine said that wasn’t how it worked. I wouldn’t have to do the things that needed doing, I just had to organise for them to be done.

‘And a lot of people don’t even need anything,’ said Francine. ‘They’re lonely and they just want someone to talk to. In fact, that’s probably the most important skill you can have in a position like this: the ability to listen. And empathy.’

‘What would my key performance indicators be?’ I said. ‘Do you operate on a bonus system?’
WAR is raging in southern Italy in the early 1990s: anti-mafia judges are being killed in roadside explosions; dead criminals, the victims of internecine warfare, are littering the streets; and the police have no idea who is fighting whom.

Maresciallo Pietro Fenoglio, an officer of the Carabinieri, must contend with the gang war while his marriage falls apart. When the young son of a mafia boss is found dead, and the suspected killer agrees to collaborate with the authorities to bring down the Apulian mafia, it seems like justice will prevail. But the mystery of the boy’s murder must still be solved, leading Fenoglio into a world of deep moral ambiguity, where the prosecutors are hard to distinguish from the prosecuted.

Inspired by a true story, The Cold Summer is Carofiglio’s most hard-hitting novel yet.

‘Carofiglio raises the standard for crime fiction. His insights into human nature are breathtaking.’ Jeffery Deaver

‘As exacting and contemplative as any crime writer I can think of.’ Washington Post
‘Hello. Jessica Weir? I’m sorry, miss, but this was the last number—’

‘Matthew’s on his way home. He should be here soon.’

And only the ocean breathing into the silence as if her own chest were rising and falling without fail. As if his heart were still beating. As if nothing in the world had changed.

‘We’ve found a car, miss. No sign of a driver.’

WHEN Jessica’s partner disappears into the dark Tasmanian forest, there is of course the mystery of what happened—the deserted car, the enigmatic final image on his phone. There is the strange circle of local women, widows of disappeared men, with their edgy fellowship and unhinged theories. And the forest itself: looming over this tiny settlement on the remote tip of the island.

But for Jessica there is also the tight community in which she is still a stranger and Matthew was not. What secrets do they know about her own life that she doesn’t? And why do they believe things that should not—cannot—be true? For her own sanity, Jessica needs to know two things. Who was Matthew? And who—or what—has he become?
MADELEINE
A LIFE OF MADELEINE ST JOHN
HELEN TRINCA

Helen Trinca is a journalist and the author of two previous works of non-fiction. She has held senior reporting and editing roles in Australian journalism, and is currently managing editor of the Australian.

WINNER of the 2014 Prime Minister’s Literary Award for Non-Fiction

‘[A] brilliant biography.’
Australian Women’s Weekly

‘[Madeleine] isn’t merely a history of a singular writer, it is also a trenchant interrogation of a period and a country.’ Monthly

‘A rich and moving account of a difficult life redeemed by art.’ Independent

MADELEINE
MADELEINE ST JOHN

Madeleine St John was born in Sydney but later moved to the United States and then to England. Her first novel, The Women in Black (1993), was the only one of her four books she set in Australia. When her third novel, The Essence of the Thing (1997), was shortlisted for the Booker Prize, she became the first Australian woman to receive this honour.

PRAISE for Ladies in Black, soon to be a major film:

‘A pocket masterpiece. A jewel.’
Hilary Mantel

‘Seductive, hilarious, brilliantly observed, this novel shimmers with wit and tenderness.’
Helen Garner

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22 TEXT PUBLISHING SEPTEMBER 2018
PRAISE for A Pure Clear Light:

‘Both funny and affecting…Her gift for capturing conversation takes us deep into the hearts of both characters.’ West Australian

‘Witty, clear-eyed and provocatively perceptive, Madeleine St John deserves a lasting readership.’ Canberra Times

‘St John is one of those astonishing masters of dialogue such as Harold Pinter or Helen Garner, though faster than either, so that the effort of her speech is like great tennis or ballet…It’s a book about the search for truth and St John has an all but flawless ear for it.’ Australian

‘A Pure Clear Light is funny, cruel and finely written, exploring the place and time where marriages and affairs come undone…Pitch perfect.’ Sunday Times

PRAISE for A Stairway to Paradise:

‘Not much in the way of folly escapes Madeleine St John, and the oubliette she opens into the darker reaches of the spirit is unsettling.’ The Times

‘St John proves herself a comic, humane observer.’ Newsday

‘Madeleine St John is brilliant on the elliptical way lovers talk to each other.’ Daily Telegraph
We Googled is there a god, clicked I’m Feeling Lucky, and were directed to a suicide hotline site. In the twelve rings it took for us to hang up, we held our breaths for someone else, for some stranger’s voice confirming, from whatever distance, that we weren’t the only ones living. There was no answer.

CANDACE Chen, a millennial drone in a Manhattan office tower, is devoted to routine: her work, watching movies with her boyfriend, avoiding thoughts of her recently deceased Chinese immigrant parents. So she barely notices when a plague of biblical proportions sweeps the world.

Candace joins a small group of survivors, led by the power-hungry Bob, on their way to the Facility, where, Bob promises, they will have everything they need to start society anew. But Candace is carrying a secret she knows Bob will exploit. Should she escape from her rescuers?

A send-up and takedown of the rituals, routines and missed opportunities of contemporary life, *Severance* is a moving family story, a deadpan satire and a heartfelt tribute to the connections that drive us to do more than survive.

‘Ling Ma’s apocalypse glistens with terror, humour, anger and humanity…You will not be able to stop reading this ingeniously constructed and electrifyingly harrowing book.’ Samantha Hunt, author of *The Dark Dark*
They were near the edge of the glacier. The sea beneath the helicopter was dense with pack ice. In front of them, the endless whiteness stretched as far as the light could reach. It hurt his eyes. Millions of white crystals. Except in one place. One spot. Right where the mummified Norseman had been found and Aqqalu had kept watch. There, the ice was glossy red.

JOURNALIST Matthew Cave is sent out to the edge of an ice sheet to write about the discovery of a mummified Viking corpse. But the next day the mummy has disappeared, and the body of the policeman who was keeping watch is found naked and flayed at the discovery site.

Matthew soon realises that the body is connected to an unsolved murder from the 1970s. As he delves deeper into his investigation, he finds shocking connections to the present. And when he meets a young Greenlandic woman, Tupaarnaq, he knows there is no way back. But nothing has prepared him for what he will discover.

Mads Peder Nordbo is Danish but has lived in Greenland for several years and works at the town hall in Nuuk. He is the author of five novels, and his two latest books will be published in eighteen languages. The Girl without Skin is the first to be published in English.

Charlotte Barslund has translated many bestselling Scandinavian novels, and a wide range of classic and contemporary plays. She lives in the UK.

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‘And when you finish your journey, you will find...what it is you have lost.’

EACH looking to make a new start, Zoe and Martin set out independently to walk two thousand kilometres from Cluny in France to Santiago in Spain, in the footsteps of pilgrims who have walked the Camino—The Way—for centuries.

The Camino changes you, it’s said. It’s a chance to find a new version of yourself. But will these two very different people find each other?

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‘A novel of mature love and self-discovery set against the scenic backdrop of the pilgrims’ walk.’ Age

‘Smart and funny and full of the awkwardness and adrenaline of adventure and new romance.’ Whimn

‘This is sure to be loved by fans of The Rosie Project and it’s enough to put the Camino at the top of your travel wishlist.’ Herald Sun

‘Compelling...[A] cast of entertaining and eccentric characters...The book’s momentum never flags.’ Sydney Morning Herald

‘Difficult to put down until the very end.’ Big Issue

‘Simsion and Buist are Camino veterans who add detail and authority to their novel.’ Adelaide Advertiser
I knew this country as a woman knows her own body, her own skin.
I needed to know it thus, because I was its protector.

SET in Iron-Age Wales during the turmoil of Roman invasion, Songwoman explores one woman’s quest to defend her culture.

AD 47. Rome has colonised southeast Britain. Tortured by her part in the Roman attack that destroyed her township, Ailia has been living alone in a remote Welsh forest. She returns to a world that has been turned upside down. The tribespeople cling to what little land remains to them and invest their hope in the charismatic war-king, Caradog, who has been leading a guerrilla campaign against the encroaching army.

As the fighting escalates, Ailia proves herself an indispensable advisor to the war-king. But she must overcome a fellow tribesman who has resolved to sabotage her, and subdue her passionate attraction to Caradog. The soul of her country will only survive if Ailia succeeds in becoming a Songwoman.

PRAISE for Skin:
‘Tampke has created a visceral tale of ritual, magic and violence.’
Sunday Times

Ilka Tampke lives in Woodend, Australia. Songwoman can be read as a standalone novel, or as the sequel to Ilka’s first novel, Skin. International rights to Skin have been sold in Germany, the Netherlands, Sweden, the US, the UK and Vietnam. Skin was shortlisted for the Aurealis Award for Best Fantasy Novel in 2015 and longlisted for the Voss Literary Prize in 2016.

ilkatampke.com
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FOR the ten years from 1902, when Australia’s suffrage campaigners won the vote for white women, the world looked to this trailblazing young democracy for inspiration.

Clare Wright’s epic new history tells the story of that victory—and of Australia’s role in the subsequent international struggle—through the eyes of five remarkable players: the redoubtable Vida Goldstein, the flamboyant Nellie Martel, indomitable Dora Montefiore, daring Muriel Matters, and artist Dora Meeson Coates, who painted the controversial Australian banner carried in the British suffragettes’ monster marches of 1908 and 1911.

Clare Wright’s Stella Prize-winning The Forgotten Rebels of Eureka retold one of Australia’s foundation stories from a fresh new perspective. With You Daughters of Freedom she brings to life a time when Australian democracy was the envy of the world—and the standard bearer for progress in a shining new century.

PRAISE for The Forgotten Rebels of Eureka:
‘Immediately entrancing,’ Guardian Australia
‘Fascinating,’ Irish Echo
HERE IN WASHINGTON, summoned to the White House as something of a curiosity, Vida waited until she was bidden to enter. When the door opened she saw Teddy Roosevelt sitting with his feet up on the desk. He rushed to greet her, grabbing her hand and pumping it up and down in a hearty grip. *I am de-lighted to meet you,* he shouted. *You’re from Australia; I’m de-lighted to hear that.*

The President told Vida Goldstein what fine people he thought the Australians were and talked warmly of the Australian soldiers he’d served with in the Spanish American War. But he was just as excited about the fighting spirit of Australian women. Roosevelt supported the principle of votes for women (though amending the Constitution to enfranchise them was going to be a hell of a struggle) and this was why he’d been keen to meet Vida. With Australia poised to legislate for the federal franchise, she had more political rights than any woman he’d ever met. It was a great object lesson, this antipodean experiment in equality. *I’ve got my eye on you down there in Australia,* the President of the free world told the watchful woman from Portland (Vic.).
I am already at an age and additionally in a state where I must always wash my feet thoroughly before bed, in the event of an ambulance having to take me away in the Night.

DRIVE Your Plow Over the Bones of the Dead takes place in a remote Polish village, where Janina, an eccentric woman in her sixties, recounts the events surrounding the disappearance of her two dogs. When members of a local hunting club are found murdered, she becomes involved in the investigation.

Janina is reclusive, preferring the company of animals to people; she’s unconventional, believing in the stars; and she is fond of the poetry of William Blake, from whose work the title of the book is taken.

Filled with wonderful characters like Maladroit, Big Foot, Black Coat, Dizzy and Boros, this subversive, entertaining noir novel, by ‘one of Europe’s major humanist writers’ (Guardian), offers thought-provoking ideas on our perceptions of madness, injustice against marginalised people, animal rights, the hypocrisy of traditional religion, belief in predestination—and getting away with murder.

PRAISE for Flights:
‘Flights is a guide to living…This is as brilliant and life-affirming as literature gets.’ Saturday Paper
AS a child, Daniel Sempere discovered a book that would change his life forever. Now a grown man, he is just one step away from solving the mystery of his mother’s death when a new plot is revealed, much deeper and darker than he could ever have imagined. That is when Alicia Gris appears, a soul born from the shadows of war, to lead Daniel to the heart of darkness and reveal the secret history of his family... at a terrible price.

This is the final chapter in the story that began with The Shadow of the Wind and brings it to a grand finale. It is a tribute to the world of books, the art of storytelling, and the magical link between literature and life.

PRAISE for The Shadow of the Wind:
‘This is explicitly, and joyously, a book about books, about what can be learned from them (say, how to follow someone in the street), and what is lost when they are lost.’ Guardian
‘Full of stylish writing, Gothic atmosphere and love letters to 19th-century novels.’ Washington Post
‘A romantic fantasy for book lovers.’ Sydney Morning Herald
ABOUT 100 million years ago, the interaction of three continents—Asia, North America and Africa—formed the tropical island archipelago that would become the Europe of today, a place of exceptional diversity, rapid change and high energy.

*Europe: A Natural History* is full of surprises. Over the millennia Europe has received countless immigrant species and transformed them. It is where the first coral reefs formed. It was once home to some of the world’s largest elephants. And it played a vital role in the evolution of our own species, the hominins.

When the first modern humans arrived 40,000 years ago, they began to exert an astonishing influence on the continent’s flora and fauna, and now Europeans lead the way in wildlife restoration—there are more wolves in Europe today than there are in the USA.

This enthralling ecological history is more than the story of Europe and the Europeans. It will change our understanding of life itself.

‘This man is a national treasure, and we should heed his every word.’ *Sunday Telegraph*
It is hard to overstate just how unusual Europe was towards the end of the age of the dinosaurs. It was a dynamic island arc whose individual landmasses were made up of diverse geological types, including ancient continental fragments, raised segments of oceanic crust, and land newly minted by volcanic activity. Yet even at this early stage Europe was exerting a disproportionate influence on the world.
FROM the voices of protestors to the encroachment of a new fascism, everywhere we look power is revealed. This thought-provoking issue of the acclaimed literary anthology *Freeman’s* explores who gets to say what matters in a time of social upheaval.

Margaret Atwood posits it’s time to update the gender of werewolf narratives. Aminatta Forna shatters the silences which supposedly ensured her safety as a woman of colour walking in public space. The narrator of Lan Samantha Chang’s short story assumes control of her family’s finances to buy a house. Meanwhile, the hero of Tahmima Anam’s story achieves freedom by selling bull semen. Josephine Rowe recalls a gallery attendee trying to take what was not on offer when she worked as a life-drawing model. Booker Prize winner Ben Okri watches power stripped from the residents of Grenfell Tower by ferocious neglect.

Featuring the work of new writers Nicole Im, Jaime Cortez and Nimmi Gowrinathan, as well as some of the world’s best storytellers, including Tracy K. Smith, Aleksandar Hemon and Elif Sharak, *Freeman’s: Power* escapes from the headlines of today by going to the heart of the issue.

‘With *Freeman’s*, John Freeman sets a new standard for literary journals.’ *Chicago Literati*
A handsome full-colour book pairing unique items from the Tasmanian Museum and Art Gallery with selections of original writing about the southern island.

INDIGENOUS dispossession, a cruel penal history, gay-rights battles; exceptional landscapes, unusual wildlife, environmental activism; colonial architecture, arts and crafts, a thriving creative scene—all are part of the story of Tasmania. And they find their expression in the unparalleled collection of Hobart’s TMAG.

In Island Story, Ralph Crane and Danielle Wood select almost sixty representative TMAG objects: from shell necklaces to a convict cowl, colonial scrimshaw to a thylacine pincushion, contemporary photography to a film star’s travelling case. Each is matched to texts old and new, by writers as diverse as Anthony Trollope, Marie Bjelke-Petersen, Helene Chung, Jim Everett, Heather Rose and Ben Walter.

This is the perfect gift for anyone interested in the island everyone is talking about.

PRAISE for Deep South:
‘While the twenty-four stories in this beautiful anthology range from colonial to contemporary times, they have a common theme—a pervading sense of the landscape.’ Age
ON a beach not far from the isolated settlement of Sydney, a fishing boat picks up three shipwreck survivors, distressed and terribly injured. They have walked hundreds of miles across a landscape whose features—and inhabitants—they have no way of comprehending. They have lost fourteen companions along the way. Their accounts of the ordeal are evasive.

It is Lieutenant Joshua Grayling’s task to investigate the story. Gradually he comes to realise that those fourteen deaths were contrived by one calculating mind. And as the full horror of the men’s journey emerges, he begins to wonder whether the ruthless killer now at large in the infant colony poses a danger to his own family.

Preservation, based on the true story of the wreck of the Sydney Cove, sees master storyteller Jock Serong turning his talents to historical narrative.

PRAISE for Jock Serong:
‘Beautifully written and acutely observed, The Rules of Backyard Cricket is a noir tour de force.’ Sydney Morning Herald

‘A deeply interesting novel about sibling rivalry, family, masculinity and the game of cricket…Serong is a talented storyteller.’ Booklist (US)

‘Terrifying, compelling.’ Australian Book Review
THE SIGHT OF William Clark’s face was a shock.

He was severely sunburnt, and in addition to the overripe swelling there were bruises. His skin was split over one eyebrow and scored in places as though with a blade. His hair had been brushed and oiled. Freshly shaved whiskers revealed a deep gouge under one side of his chin. His hands rested on the bedclothes by his sides, bandaged like those of a pugilist. There was a softness about his dark eyes, an almost childish vulnerability. Grayling concluded it was his lashes: the upper row was long and dark, but the lower ones were thin, almost absent. He wore victimhood with an indignant pride.

‘May we talk, Mr Clark?’ Grayling’s smile spoke of bland officialdom, though his heart was roiling.

William Clark watched the young lieutenant. Whether through injury or apathy, his head remained squarely in the middle of the pillow: he chose to engage his inquisitor by turning his eyes that way, the sidelong gaze conveying his mistrust. The wrapped hands remained by his sides.

Slowly and reluctantly, his cracked mouth opened and the words walked themselves into the light.
LATE last year, after a decade of what was at times a bitter and divisive debate, Australians made it clear that their understanding of equality included formal recognition of the most intimate relationships. The parliament responded to the voice of the people and passed legislation to allow same-sex marriage. A year on, Griffith Review 62: All Being Equal – The Novella Project VI investigates what this means: is it a sign of a new-found appetite for equality? The primacy of love and family? A measure of a flawed political process? Or the mark of a new approach to political decision-making?

Judged by Benjamin Law, Melissa Lucashenko, Dennis Altman and Aviva Tuffield, this edition features works of both fiction and creative non-fiction. All Being Equal explores the texture of equality in all its forms, bringing to life the big issues in the national narrative and the stories around them.

This edition of Griffith Review is supported by the Copyright Agency Cultural Fund.

‘The Review doesn’t shirk from the nuanced and doesn’t seek refuge in simplistic notions or slogans. It remains Australia’s primary literary review.’

Professor Ken Smith, Dean and CEO, ANZSOG
She could not imagine a future for herself and her family without him, just as it is impossible to imagine the world without the sun. As she panted with the effort of the climb, her father’s strong smell reached her: his skin, his sweat. For a moment, she was overcome with emotion. She no longer recognised her father, but glimpsed in him a kind of ancestral spirit. At that instant, he seemed to her a kind of mazariòl, a spirit of the woods, a shaman, a being more wild than civilised, a wolf.

JOLE is fifteen the first time she accompanies her father, Augusto, as he smuggles tobacco across the Italian border into Austria. She knows the dangers of the treacherous high mountain passes—border guards, brigands, wild animals, ferocious weather—but she is proud that her father asks her. Life is hard, and without the extra money Augusto’s smuggling brings in, the family would starve.

When Augusto disappears during one of his trips, Jole must retrace the route he took, seeking a buyer for her family’s tobacco—and the truth behind her father’s disappearance.

_Soul of the Border_ is an epic story of revenge and salvation, a ferocious tale of violence and corruption, and a journey into the wild.
JOHN McPhee’s *The Patch* is just that: patches of work across a writer’s lifetime that come together to form a quilt of essays, reflections and reminiscences. Ranging across a variety of genres and styles, subjects and moods, McPhee’s patches are collected from writings that have not previously appeared in any book.

In this collection—divided into Part I, ‘The Sporting Scene’, and Part II, ‘An Album Quilt’—you will find redolent vignettes of McPhee’s childhood hunting golf balls in the woods, the career and choices of a famous lacrosse coach, Joan Baez’s journey into a musical career, his daughter’s response to a high-school vocabulary test and his travels across the United States. McPhee’s singular style keeps each patch fitting comfortably with the next; each text falls seamlessly within the rhyme and rhythm of a larger work.

Fit to be consumed all at once, or savoured piecemeal, *The Patch* gives a full taste of McPhee’s impeccable power over language.

‘McPhee has created a style—blending detailed reporting with a novelistic sense of narrative—and a standard that have influenced a whole generation of journalists.’ *Baltimore Sun*
I rolled and rolled in the water, deafening my ears while I thought of, and discarded, all the reasons why I shouldn’t go. I popped up, hanging on to the rail, hair streaming on my neck.

‘OK. I’ll come.’

Javo was looking at me.

So, afterwards, it is possible to see the beginning of things, the point at which you had already plunged in, while at the time you thought you were only testing the water with your toe.

THESE beautiful hardback editions of Helen Garner’s gritty and lyrical first novel, Monkey Grip, and her intimate and engaging second novel, The Children’s Bach, celebrate the seminal work of one of our greatest writers.

‘Garner is a natural storyteller.’ James Wood

‘Her use of language is sublime.’ Scotsman

‘This is the power of Garner’s writing. She drills into experience and comes up with such clean, precise distillations of life, once you read them they enter into you. Successive generations of writers have felt the keen influence of her work and for this reason Garner has become part of us all.’ Australian

‘Its embattled characters are so real that by the last page you feel not just that you have read a magnificent novel but that you have experienced life itself.’ The Times on The Spare Room
INGA Karlson died in a fire in New York in the 1930s, leaving behind three things: a phenomenally successful first novel, the scorched fragments of a second book—and a mystery that has captivated generations of readers.

Nearly fifty years later, Brisbane bookseller Caddie Walker is waiting in line to see a Karlson exhibition featuring the famous fragments when she meets a charismatic older woman. The woman quotes a phrase from the Karlson fragments that Caddie knows does not exist—and yet to Caddie, who knows Inga Karlson’s work like she knows her name, it feels genuine.

Caddie is electrified. Jolted her from her sleepy, no-worries life in torpid 1980s Brisbane, she is driven to investigate: to find the clues that will unlock the greatest literary mystery of the twentieth century.

‘This novel is a triumph. Another signal career in Australian fiction is well under way.’ Australian on Nine Days

‘A wonderful, witty treat of a novel: cutting and clever, and yet so very romantic.’ Liane Moriarty on Our Tiny, Useless Hearts
There are some half-dozen letters from Inga to her publisher, including the famous posthumous one. Karlson’s Pulitzer is there, and selected reviews—some early ones amusingly condescending (‘undeniably pleasant’), the later ones obsequious. There are the threats and the complaints, the letters that call her ‘a traitor to her own race’, ‘an accomplice to the Jews or perhaps a Jew yourself’, ‘a spreader of poison, of lies, of propaganda’.

And then Caddie is before the fragments, laid out like shabby tombstones in a long case.

She can see the page numbers printed on six of them, these random sheets saved from the fire. In order, they are 46, 53, 108, 117, 187, 200 and 238. They are all damaged, although 108 has suffered only charring down the right-hand side and a small oblong hole in the top right corner.

Caddie can see the fragments, and seeing them makes her long for her father in a way she hasn’t for years, and that longing becomes an ache that spreads up her side and finishes behind her sternum, which is a bone she knows to be smooth in other people’s chests but imagines laced with steely holes like a box grater in her own.
WHAT'S the best way to answer some of the biggest questions in life—questions like: Does God exist? What is the meaning of life? Is there a basic principle for all moral decisions? What is the best way to organise society? How do we know what is true? Are there limits to what we can know? Why do things exist? Is there life after death? Is there a design to the Universe?

What is a ‘self’? What is beauty? What is humankind’s place in the cosmos?

New York Times bestselling authors Daniel Klein and Thomas Cathcart have the answer: *I Think, Therefore I Draw* is a hilarious new exploration of philosophy through cartoons—a thorough introduction to all the major debates in philosophy through history to the present day.

Packed with humour and loaded with profound philosophical insight, *I Think, Therefore I Draw* will delight and enlighten readers.

PRAISE for *Every Time I Find the Meaning of Life They Change It*:

‘A breathtaking, entertaining and thoroughly digestible guide to some of the best thoughts ever thunk.’ *Weekly Review*
Great literature is thrilling. It will feed your hungry mind and take your heart on a journey. It will help you on the path of one of life’s most elusive and hard-won freedoms, freedom from the ego.

HERE are forty texts to read at some stage in your life: forty texts that can enrich you in all manner of ways. Some are recent, like *Harry Potter*; some ancient, like Homer and Lao Tzu. There are memoirs (Nelson Mandela), poetry (Les Murray) and many of the world’s great novels, from George Eliot’s *Middlemarch* to Toni Morrison’s *Beloved*.

Our guide, in entertaining short essays about personal encounters with each of these works, is Michael McGirr: schoolteacher and former priest, reviewer of hundreds of novels and lifelong lover of literature. His humour and insight shine through in stories that connect the texts he has selected with each other, and connect us to them.

Never prescriptive, and often very funny, this book is an invitation to reflect on—and share with others—the extraordinary gift of reading. ‘It is a gift that is taking me a lifetime to unwrap,’ McGirr writes. ‘The excitement has never worn off.’

‘His anecdotes will make you out laugh out loud. If you haven’t read any books by him before, seek them out.’ Good Reading
ALAN Auhl has come back from retirement to work cold cases. The ones other coppers have given up on.

Auhl doesn’t do giving up. These old cases—the young guy buried under a concrete slab; the farmer with the ‘accidental’ head injury; the doctor whose wives and lovers keep turning up dead—he’ll stick with them until justice is done.

One way or another.

‘Opens with one of those closely observed vignettes of outer suburban life that Disher does so well…It’s a riveting scene, setting in motion just one of the cases with which the amiable Auhl will deal in the most cathartic of ways.’ Age

‘Well-crafted and leanly written, this tense novel grips from beginning to end.’ Canberra Weekly

‘Disher is a master of concise writing.’ Otago Daily Times

‘A breathtaking ride…The characters, vivid prose and settings are wonderful.’ ReadPlus

‘Victorian crime fiction king Garry Disher is a literary machine…Bring on the next case.’ Herald Sun

‘A master of intrigue.’ Good Reading
Wyatt regarded Robb with cold interest. It was often like this, the layers of self-regard and caution peeling away from a holdup victim, the true man or woman peeking out. He slipped back into the slumbering streets, which began to stir as the guy’s alarm reached their ears. He’d barely thought about Robb while he’d been robbing him. Now his detachment was complete.

SOME people just work better alone. Wyatt’s one of them. He’s been getting by on nice quiet little burglaries—one-man jobs—when he gets wind of something bigger.

A corporate crook, notorious Ponzi schemer, set to face court and certain jail time. He’s about to skip bail the old-fashioned way, on a luxury yacht with a million dollars in cash.

To Wyatt it sounds like something he should get into. He’s not alone.

‘Disher’s writing is lean, cold and spare—right to the point and never a world too many...Verdict: hard and fast.’

Herald Sun
Malcolm Turnbull, thanks for your time.

Good to be with you, Bryan.

Now, the parliament’s back.

It is, Bryan, and we’ve got a great opportunity here. As a nation. We can achieve great things here.

You’ve got a majority of one.

Try not to interrupt, Bryan.

*A Pleasure to Be Here* is a hilarious collection of interviews discussing the highs and lows in the public and political life of Australia over the past three decades. Drawn from John Clarke’s and Bryan Dawe’s weekly broadcasts, these timelessly funny scripts will delight readers as they revisit the scandals and stuff-ups of our lifetimes.

‘A reminder of what a god of a comedian he was…Clarke never imitated the voices, faces or mannerisms of our overlords. He simply paid lavish and travestying homage to the way they thought and did their best to deceive us.’ *Australian*

‘John Clarke is Australia’s best humourist.’ Barry Humphries
JUNE
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57 A Winter’s Promise  Christelle Dabos
I knew helping family was what a good eldest daughter did, but this time after school with Miss Sadia wasn’t just fun; it was important. I wanted to be a teacher when I grew up, and who better to learn from than the best teacher I ever had?

TWELVE-YEAR-OLD Amal loves learning and dreams of becoming a teacher.

Then something unimaginable happens—after an accidental run-in with the son of her village’s dishonourable landlord, she is forced to work as his family’s servant to pay off her own family’s debt.

At the opulent and corrupt Khan estate, Amal realises she will have to find a way to work with others in order to bring about change, and to achieve her dreams.

Inspired by Malala Yousafzai, Amal Unbound is a heartwarming story for brave girls everywhere.

‘Raw, honest, funny, charming and hopeful…Girls and boys everywhere can learn so much from a young girl like Amal.’

Randa Abdel-Fattah

‘A wonderfully uplifting tale of courage and the fight for justice. Saeed has created a compelling story that shines a light on a part of our world that has been ignored for far too long.’

Zana Fraillon, author of The Bone Sparrow
The Text Prize for Young Adult & Children’s Writing

The $10,000 Text Prize is one of the most prestigious prizes for young adult and children's writing in Australia and New Zealand.

The prize turned eleven this year. That’s eleven years of reading, passionate arguments and making life-changing phone calls to authors.

Awarded annually to the best manuscript, the prize has continued to attract fresh new voices and established writers. The winner receives a publishing contract with Text, a $10,000 advance against royalties, and a team of smart and dedicated champions for their book.

Submissions for the 2019 Text Prize will open 7 January and close 8 February. For entry information see textpublishing.com.au/text-prize.

Please keep sending us your manuscripts or badgering that talented writer you know to do so. We cannot wait to read them.
I keep them because I love them.
I keep them because they are beautiful.
And then I surprised myself and said:
I keep them because they remind me of Mother.

**Shortlisted** for the 2017 Text Prize

LOTTIE is fascinated with death. She collects birds, lizards and other small dead animals she finds, trying to preserve them, to hold onto the life they once had. Her aunt tries to put a stop to this worrying obsession, but her father can see a scientist’s mind at work, and he introduces her to the art of taxidermy.

For Lottie, the beauty and tenderness she finds in her preserved creatures provide a way for her to feel close to the mother she lost.

*The Art of Taxidermy* is an exquisitely imagined verse novel about sadness and loss, and the way art and beauty can help us make sense of it all.

‘An intense exploration of grief.’ Steven Herrick
They say you shouldn’t judge a book by its cover. But maybe that’s because a book doesn’t get to choose its own cover. A person does get to choose what they look like. It says something about them, just like any other action they might do. And why would anybody act like a tool unless that’s exactly what they are?

WHEN Lindsay meets Elias, the signs aren’t promising. She’s a grungy introvert who doesn’t want to talk to anyone. He’s a teen fashionista who can’t shut the hell up. But since Lindsay tracked down a young runaway, word has got around that she knows how to find people. Elias is looking for his birth mother and he thinks Lindsay can help.

The thing is, Lindsay wasn’t actually trying to find anyone. It’s just how she looks at the world. Scanning every house, every face, every car. That’s because someone is missing in Lindsay’s life: her identical twin, Frankie, who disappeared when they were seven. Since then, her parents have kept themselves busy. And angry. And Lindsay has been...looking.

In Elias, despite their differences, she might have found someone to look with.

Kate Hendrick lives in Sydney with her husband and their two children. Her first novel, The Accident, was shortlisted for the 2014 Queensland Literary Awards.

PRAISE for The Accident:
‘For me, it brought back the raw sting of familiarity of reading John Marsden for the first time.’
Books+Publishing

‘Powerful and insightful.’
West Australian
KIPP Kindle, Tobias Treachery and Cymphany Chan live in Huggabie Falls, the weirdest town on Earth, so weirdness is pretty normal for them. But when unbelievably scary things start to happen, even Kipp, Tobias and Cymphany have trouble believing what’s going on. Why is everyone running away from their worst fears and where did those fears suddenly appear from? How can a dinosaur that doesn’t even exist be about to chomp Cymphany in two? And is the evil Felonious Dark reformed like he says he is, or is he the one behind the unbelievably scary happenings?

With all the madcap humour and breakneck adventure of The Extremely Weird Thing that Happened in Huggabie Falls, this hilarious sequel will have young readers laughing out loud and asking for more.

PRAISE for Book One:
‘Wonderfully weird and lots of fun.’ Andy Griffiths
‘Cherish the nonsense as the pages fly through your fingers… A rollercoaster of fun, friendship and madcap adventure.’ Kids Book Review
‘Young readers looking for a good belly laugh won’t be disappointed.’ Readings
Discover the weird & wonderful town of HUGGABIE FALLS

‘There are surprises around every corner.’
Emma (age 10)

’If there were more Huggabie Falls books I would definitely get them.’
Freya (age 9)

‘You will just want to keep reading.’
Zara (age 10)
Life is harder when you have someone to miss. I wake up in a suburb of Denver and feel like I am living in a suburb of my real life. The alarm goes off and I want to go back to sleep.

EVERY day a new body. Every day a new life. Every day a new choice.

For as long as A can remember, life has meant waking up in a different person’s body every day, forced to live as that person until the day ended. A always thought there wasn’t anyone else who had a life like this.

But A was wrong. There are others.

A has already been wrestling with powerful feelings of love and loneliness. Now comes an understanding of the extremes that love and loneliness can lead to—and what it’s like to discover that you are not alone in the world.

PRAISE for Every Day:
‘Every Day is a wonder.’ Patrick Ness
‘I didn’t just read this book—I inhaled it.’ Jodi Picoult
I think we could have all lived happily, in a way, God, me and the others, if it weren’t for that accursed book. It disgusted me. I knew what bound me to it in the most sickening of ways, but the horror of that particular knowledge came later, much later. I didn’t understand straight away, I was too ignorant.

**Winner** of the Grand Prix de l’Imaginaire

LONG ago, following a cataclysm ‘rupture’, the world shattered into floating celestial islands—Arks. Ophelia lives on Anima, an Ark where objects have souls. Beneath her worn scarf and thick glasses, she conceals two powers: the ability to read the past of objects and the ability to travel through mirrors. When she is promised in marriage, the young girl must leave her family and follow her fiancé to Citaceleste, on a distant Ark. Why has she been chosen? Why must she hide her true identity?

With a feisty, unforgettable heroine, a rich universe, romance and thrilling intrigue, *A Winter’s Promise* will appeal equally to readers of Cornelia Funke, Scott Westerfeld and Margaret Rogerson. Discover the first installment in a grand saga, and a talented new fantasy author.
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In 2018 we are proud to sponsor the eighth annual ABA Text Publishing Bookseller of the Year Award.

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To be notified when nominations open for the 2019 Bookseller of the Year Award, subscribe to the ABA newsletter or email sales@textpublishing.com.au.

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Australia
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f: +613 9629 8621
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Consortium Book Sales & Distribution
The Keg House
34 Thirteenth Avenue NE, Suite 101
Minneapolis, MN 55413, USA
Tel: +1 612 746 2600
cbsd.com

UK, EUROPE & MIDDLE EAST
Turnaround Publisher Services Ltd
Unit 2/3, Olympia Trading Estate,
Coburg Road, Wood Green, London
N22 6TZ, UK
Tel: +44 208 829 3000
turnaround-uk.com
BALTIC REGION
Tatjana Zoldnere
Andrew Nurnberg Associates
PO Box 77, Riga LV 1011, Latvia
p: +371 731 1638
f: +371 227 2231
zoldnere@anab.apollo.lv

GERMAN LANGUAGE
Christian Dittus (adult)
Antonia Fritz (children’s & YA)
Paul & Peter Fritz AG
Seefeldstrasse 303
CH-8008, Zürich, Switzerland
p: +41 1 388 4140
f: +41 1 388 4130
cdittus@fritzagency.com
afritz@fritzagency.com

ISRAEL
Beverley Levit
The Book Publishers Association of Israel
29 Carlebach Street, Tel Aviv 67132, Israel
p: +972 3 561 4121 (ext 123)
f: +972 3 561 1996
rights1@tpai.co.il

ITALY
Erica Berla
Berla & Griffini Rights Agency
Via Stampa 4
20123 Milano, Italy
p: +39 02 80 50 41 79
f: +39 02 89 01 06 46
berla@bgagency.it

JAPAN
Takeshi Oyama
Japan Uni Agency, Inc.
1-27 Kanda Jinbo-cho
Chiyoda-ku, Tokyo 101-0051, Japan
p: +81 3 3295 0301
f: +81 3 3294 5173
takeshi.oyama@japanuni.co.jp

KOREA
Rockyoung Lee
Korea Copyright Center Inc.
Sung-Hyung Building, 1st Floor
100 Asan-dong, Gangnam-gu, Seoul 137-090, Korea
p: +82 2 725 3350
f: +82 2 725 3612
rylee@kccseoul.com

RUSSIA
Natalia Sanina
Synopsis Literary Agency
3 Podolskoe shosse
Moscow 115093, Russia
p: +7 499 519 0360
f: +7 095 781 0183
nat@Synopsis-agency.ru

SCANDINAVIA
Thomas Mala
Northern Stories
Arbinsgate 1
0253 Oslo, Norway
p: +47 46 67 6155
thomas@northernstories.no

UK
Sarah Lutyens
Lutyens & Rubinstein
21 Kensington Park Road
London W11 2EU, United Kingdom
p: +44 207 792 4855
f: +44 207 792 4833
sarah@lutyensrubinstein.co.uk

USA & CANADA
Kim Witherspoon/David Forrer
InkWell Management
521 Fifth Avenue, Suite 2600
New York, NY 10175, USA
p: +1 212 922 3500
f: +1 212 922 0535
david@inkwellmanagement.com

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