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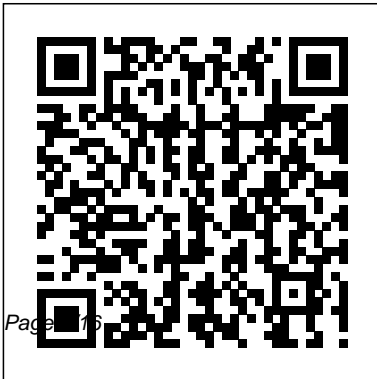
## The Resurrectionist James Bradley

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Clade Wakefield Press

This year's Best Australian Essays ranges far and wide. There are portraits of Michael Jackson, Samuel Beckett, the kookaburra, Julia Gillard and Charles Darwin. There are dazzling pieces on commerce and cricket, extinction and translation, perfume and politics. There are journeys through landscapes scorched and recovering, and reflections on turning points both public and deeply personal. For Robyn Davidson, the best essays 'put oneself and the world to the test.' Here is a collection of pieces that do just that - and also entertain, inspire and provoke. Contributors include: David Sedaris, Tim Flannery, Tim Winton, Annabel Crabb, Chloe Hooper, David Marr, Drusilla Modjeska, JM Coetzee, Noel Pearson, Robert Dessaix and more.

The Beauties Hodder & Stoughton

The story of a pioneering spirit who risked her reputation, her prospects, and her fragile flesh and bone to satisfy her scientific curiosity; of how she sought

true love and happiness despite her eccentricities; and of her thrilling expedition to the perilous mountains of Vystrana.

*The Doctor Dissected* ReadHowYouWant.com

This latest guide in the highly successful Must-Read series depicts 100 of the finest historical fiction tales published, with a further 500 recommendations. The text covers a wide range of classic works and key authors.

**Preservation** W. W. Norton & Company

After many thousands of years, the nomads are disappearing, swept away by modernity. Robyn Davidson has spent a good part of her life with nomadic cultures - in Australia, north-west India, Tibet and the Indian Himalayas - and she

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herself calls three countries home. In this Quarterly Essay, she draws on her unique experience to delineate a vanishing way of life. In a time of environmental peril, Davidson argues that the nomadic way with nature offers valuable lessons. Cosmologies such as the Aboriginal Dreaming encode irreplaceable knowledge of the natural world, and nomadic cultures emphasise qualities of tolerance, adaptability and human interconnectedness. She also explores a notable paradox: that even as classical nomadism is disappearing, hypermobility has become the hallmark of modern life. For the privileged, there is an almost unrestricted freedom of movement and an ever-growing culture of transience and virtuality. No Fixed Address essay, part lament, part evocation and part exhilarating speculative journey. 'I watched him out of the corner of my eye. A man unused to sitting still, restless hands, darting eyes. Looking for water, feed, camping places, villages for food and medicine, thinking '... when will the cotton here be harvested, should we risk that jungle area ...' - calculating, observing, comparing, deducing,

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holding massive amounts of information in the head, juggling it around - the paradigm of human intelligence. This was what nomadism required - resilience, resourcefulness, versatility, flexibility.' -Robyn Davidson, No Fixed Address 'No Fixed Address is a fascinating and learned account of lives unknown to most of us ... remarkable.' -Eric Rolls, author of A Million Wild Acres 'It's her clear-eyed no bullshit honesty that I most admire. Robyn Davidson is, without doubt, free. And being free is hard work.' -Anna Krien, Dumbo Feather Robyn Davidson is an

award-winning writer who has travelled and published widely. Her books include Tracks, Desert Places, Quarterly Essay 24: No Fixed Address - Nomads and the Fate of the Planet and, as editor, The Picador Book of Journeys. Her essays have appeared in Granta, the Monthly, the Bulletin, Griffith Review and in several previous editions of the Best Australian Essays, among others.

**Acting My Age** Simon and Schuster 'Winner of the Commonwealth Writers Prize and Australian Book Industry Awards, Book of the Year. After a childhood of poverty and petty crime in the slums of London, William Thornhill is

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transported to New South Wales for the term of his natural life. With his wife Sal and children in tow, he arrives in a harsh land that feels at first like a de...

*The Imperial Cruise* University of Hawaii Press

In the lead essay UNEARTHED: Last Days of The Anthropocene, James Bradley writes compellingly on the urgent crisis of climate change. 'There is a conversation I do not know how to have, a conversation about what happens if we are headed for disaster. It is not a theoretical question for me. I have two daughters.' Miles Franklin shortlisted author Michael Mohammed Ahmad writes on how his thinking about literature, politics and race was shaped

in Reading the Autobiography of Malcolm X as An Arab Australian. In an accidental companion piece, This Vast Conspiracy of Memory, Khalid Warsame reflects on life and writing while making a complete reading of the works of James Baldwin. Among this edition's other essay authors are Glyn Davis, Karen Wyld, Fatima Measham, Matthew Ricketson and David Carlin. There's memoir from Maxine Beneba Clarke, Maria Takolander, Corrie Chen, Meg Mundell, and Shannon Burns, and short fiction from the winners of the 2019 Peter Carey Short Story Award Alex Cothren and Paige Clark, plus new stories from Jemma Louise Payne and Lal Perera. The edition's poets include

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Jill Jones, John Kinsella, Gavin Yuan Gao, Ella Jeffrey, Lucas Smith and Phillip Neilsen.

*The Silent Invasion: The Change Trilogy 1* Black Inc.

Summary: What role should Australian literature play in the school curriculum? What principles should guide our selection of Australian texts? To what extent should concepts of the nation and a national identity frame the study of Australian writing? What do we imagine Australian literature to be? How do English teachers go about engaging their students in reading Australian texts? This volume brings together teachers, teacher educators, creative writers and literary scholars in a joint

inquiry that takes a fresh look at what it means to teach Australian literature. The immediate occasion for the publication of these essays is the implementation of The Australian Curriculum: English, which several contributors subject to critical scrutiny. In doing so, they question the way that literature teaching is currently being constructed by standards-based reforms, not only in Australia but elsewhere.

**Theft: A Love Story** Penguin

The Earth is dying. Plants, animals and humans are being infected by spores from space and becoming part of a vast alien intelligence. When 16-year-old Callie discovers her little sister Gracie is Changing, she flees with Gracie to the

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Zone to escape termination by the ruthless officers of quarantine. What Callie finds in the Zone will alter her forever and send her on a journey to the stars, and beyond. The first book in an heart-stopping trilogy from award-winning author James Bradley.

*The Buried Ark: The Change Trilogy 2*  
Henry Holt and Company

One of Australia's "most ambitious and talented younger writers" (Sydney Morning Herald), delivers a gripping novel about a young woman's emotional awakening against the backdrop of global conflict and political chaos. James Bradley exploded onto the literary landscape in 1999 with the publication of his award-winning debut novel, *Wrack*. With his new novel, *The Deep*

*Field*, Bradley demonstrates that he deserves the praise of reviewers who have compared him to Michael Ondaatje and Salman Rushdie. *The Deep Field* introduces us to a brilliant young photographer named Anna Frazier, whose latest project is a photographic study of shell fossils called ammonites. At a museum in Sydney she meets Seth La Marque, a blind paleontologist who senses that Anna is hiding something from her past that has wounded her and made her shut down her emotions. Slowly, as they become friends and then lovers, Anna reveals her tumultuous and obsessive love affair with a Hong Kong-based financier and the painful thing that left her drained and empty. At the same

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time, her twin brother, Daniel, disappeared in China during a period of incredible upheaval and chaos, and Anna feels her life is on hold until she can find him. Set just over a decade from now, *The Deep Field* portrays a world very much like the present, yet subtly and unsettlingly different. At once steely and compassionate, it weaves elements of photography, science, and philosophy into a meditation on love, time, and loss.

[A Natural History of Dragons](#)

ReadHowYouWant.com

Narrated by the twin voices of the artist Butcher Bones, and his 'damaged two-hundred-and-twenty-pound brother' Hugh, *Theft: A Love Story* once again displays Peter Carey's extraordinary flair for language.

Ranging from the rural wilds of Australia to Manhattan via Tokyo, it is a brilliant and moving exploration of art, fraud, friendship and redemption.

*Meanjin Vol 78, No 3* Faber & Faber  
A brilliant resource for established and beginning writers and for passionate readers everywhere from a range of acclaimed and much-loved writers, lovingly compiled by the brilliant and insightful Charlotte Wood. Charlotte Wood's online journal *The Writer's Room* has become essential reading for writers at all stages of their careers, and also pure reading pleasure for booklovers everywhere. Charlotte's interviews with a wide range of well-known writers range in topic from the



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subject matter of the writers' work to quite intricate - and intimate - revelations about the ways in which they work. Charlotte's subjects are frank about the failures and successes, the struggles and triumphs of the writing life, and extremely generous in their revelations. A must-read for writers and readers. 'For writers, an indispensable resource; for readers, a pure pleasure.' - Geordie Williamson, chief literary critic, The Australian 'It's The Paris Review for Australians - how lucky we are to have it.' - Tegan Bennett Daylight, literary critic; author *Six Bedrooms*, *Safety*, *What Falls Away* 'These interviews have consistently provided me with the the best descriptions of a writer's craft I

could hope to find. Invaluable.' - Sophie Cunningham, author *Bird and Geography* 'Lets its readers eavesdrop on the best of conversations - erudite, interesting, always inspirational.' - Ashley Hay, author *The Railwayman's Wife* 'Interviews of grit and stamina - real talk between two adult writers about the hard yards of writing. There's never an issue that doesn't provide an insight worth bottling.' - Ailsa Piper, author *Sinning Across Spain*  
[Mathematics Through the Eyes of Faith](#)  
Routledge  
In an intimate portrayal of high-concept big ideas, can we engineer ourselves out of a problem of our own making? Set against the backdrop of rapidly escalating climate

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catastrophe, scientists Kate Larkin and Jay Gunesequera are recruited by tech billionaire and mogul Davis Hucken to the forests of Tasmania, Australia. His Foundation's mission is not only to halt the effects of climate change, but to re-engineer and reverse the damage through the ambitious process of reviving species lost to the earth over time, including a clandestine ambition to resurrect the Neanderthals. When Eve, the first child, is born and grows up in a world crumbling around her, questions arise that she and Kate must face. Is she human or not, real or unnatural, and is she the ghost species or are we? As more and more of us are waking up to the truth about our climate, and our need to reverse the damage we have caused, *Ghost Species* is timely, poignant and reflective on what it

means to be human on a personal and a global scale.

*Ghost Species* Random House Trade Paperbacks

J.J. is back living at home in Adelaide, unemployed and drifting after a messy divorce. Then he is offered a job teaching Sign to Eliza. His new pupil is smart, sensitive, attractive - and a gorilla recently liberated from a medical research laboratory by animal rights activists. First published in 1995, the third novel by the acclaimed writer Peter Goldsworthy is unique in Australian literature: a dazzling, moving story about scientific experimentation and ethics, language and love. This edition comes with a new introduction by

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James Bradley. Peter Goldsworthy has won the FAW Christina Stead Prize for fiction, the Commonwealth Poetry Prize and a Helpmann Award, shared with the composer Richard Mills, for the opera *Batavia*. His poetry and novels have been widely translated; four of his novels and the short story 'The Kiss' have been adapted for the stage. His most recent book is the short-story collection *Gravel*, shortlisted for the ALS Gold Medal for Literature. This year Penguin is publishing *His Stupid Boyhood*, a comic memoir, and *Maestro*, his debut novel, is being reissued as an Angus & Robertson Australian Classic. '[Goldsworthy's] greatest achievement...Brave, brilliant, as

intellectually challenging as it is playful, it is testament to a restless and unpredictable imagination.' James Bradley 'Stylish, imaginative, poignant, and hugely unsettling.' Australian 'A deeply satisfying book...represents a new achievement in his fiction...Read it. You won't find another novel like it.'

Adelaide Review

*The Richard & Judy Book Club Reader*

Hachette UK

An incomparable beauty. A promise to a king. A portrait that can never be completed. Longlisted for the 2024 ARA Historical Novel Prize When Emilia Lennox loses everything after her husband's lands and title are confiscated, her beauty is her best bargaining chip with the only man who can restore their fortunes: King Charles II

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himself. But the king's favour comes at a price. He will pardon Emilia's husband only if she agrees to be his mistress. Torn, Emilia comes up with a condition of her own: she will consent, but not until her portrait hangs among the famed Windsor Beauties, a series commissioned by the Duchess of York to showcase the fairest women in the royal retinue. For Henry Greenhill, ambitious assistant to the court painter, the opportunity to paint Emilia's portrait is a chance to step out of his master's shadow. But his sitter proves as evasive as she is beautiful, and with barely a sketch to show for his efforts, Henry's career is on the line. As the king's patience wears thin, it's clear that more than creative talent will be needed to capture this incomparable beauty on canvas ...

From the bestselling author of *The Lace Weaver* comes this seductive story of rivalry, artistic passion and a woman bold enough to wield her beauty as a weapon. [The Writer's Room](#) Harper Collins

In 1828, Robert Knox was Edinburgh's charismatic anatomist - but eager medical students needed corpses to practice on, and Knox was supplied by the murderers Burke and Hare. *The Doctor Dissected* shows how this local crime became a trauma that echoes down the years as fact and fiction and into modern media - particularly in Scotland. Because Knox refused to speak, and national author Walter Scott would not speak for him, Scottish newspapers filled the silence with

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speculation. Worse, for a society that worried about the medical uncertainty of death, and whether the dead might arise, Knox's subjects loomed larger the longer their story remained untold. Victorian attempts to end the story only gave it new energy: evangelical writers could not account for the doctor; Robert Louis Stevenson turned him into Jekyll and Hyde. Melodramas tried to demonize Knox, but by the 1930s his scandal had extended to implicate a complicit public in James Bridie's plays. The 1970s could then read villains as victims of society - until Alasdair Gray gave contentious voice to actual victims in *Poor Things*. Today, Burke and Hare seem harmless, populating detective

stories for children; they drive a national economy through Edinburgh Festival frolics - not least those of Gunther von Hagens. With Knox they feature internationally in movies, manga, and video games. Yet canny Scots like Ian Rankin know the value of a dark past as a warning against complacency for twenty-first-century Scotland - they show the use of a negative tale to chasten any too optimistically imagined community.

*100 Must-read Historical Novels* Oxford University Press  
London, 1826. Leaving behind his father's tragic failures, Gabriel Swift arrives to study with Edwin Poll, the greatest of the city's anatomists. It is his chance to find advancement by making a name for himself. But instead he finds himself drawn to his

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master's nemesis, Lucan, the most powerful of the city's resurrectionists and ruler of its trade in stolen bodies. Dismissed by Mr Poll, Gabriel descends into the violence and corruption of London's underworld, a place where everything and everyone is for sale, and where - as Gabriel discovers - the taking of a life is easier than it might seem.

**The Best Australian Stories** Faber & Faber

In an intimate portrayal of high-concept big ideas, can we engineer ourselves out of a problem of our own making? Set against the backdrop of rapidly escalating climate catastrophe, scientists Kate Larkin and Jay Gunesequera are recruited by tech billionaire and mogul Davis Hucken to the forests of Tasmania, Australia. His Foundation's mission is not only to halt the effects of climate change, but to re-engineer and reverse the damage through the ambitious process of reviving species lost to the earth over time,

including a clandestine ambition to resurrect the Neanderthals. When Eve, the first child, is born and grows up in a world crumbling around her, questions arise that she and Kate must face. Is she human or not, real or unnatural, and is she the ghost species or are we? As more and more of us are waking up to the truth about our climate, and our need to reverse the damage we have caused, *Ghost Species* is timely, poignant and reflective on what it means to be human on a personal and a global scale.

The Best Australian Essays 2009 Start Publishing LLC

Elegant, exuberant, and idiosyncratic, *Acting My Age* is a memoir and meditation by one of America's most playful and inventive writers. In the words of Mary Mackey (*The Jaguars That Prowl Our Dreams*), "in *Acting My Age*, Thomas Farber gives us an unflinching, luminous,

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cleverly conceived meditation on his own mortality as well as on the extinction of the coral reefs, snow leopards, dolphins, and, ultimately the human species. Couching his observations in a series of short, interconnected, almost-epigrammatic essays that read like prose poems, Farber creates a narrative style reminiscent of Joyce and Melville: oceanic in depth and all-encompassing in range.” Gerald Fleming (*The Choreographer*) calls *Acting My Age* “a praise song, an exultation in the beauties and brutalities of being human. Though Thomas Farber is wide-eyed at the miracle of our existence, his prose details both the collapse of species and ultimate trajectory of our aging bodies. This polymathic dive into a writer’s remaining time—into the life of the earth, the sea, and meaning itself—is no mere memoir, but an elegant, instructive page-after-page of language-love.” Robert Roper (*Nabokov in America: On the Road to Lolita*) adds: “Tom Farber is always good company, and his ‘late writings’ are more and more indispensable, full of comfort for the perplexed, rich in learning, humorous, masculine and tender, evoking large sensations and vast views; a reader thinks of Montaigne, Whitman, and other of the great truth-tellers, modest of tone, intimate in approach, friends bringing deep gifts.” *The Secret River* A&C Black

"tautly written [with a] breakneck speed narrative and a strong, kick-ass female protagonist." *The Sun Herald* **BOOK 2 IN THE CHANGE TRILOGY, SEQUEL TO THE SILENT INVASION** Callie risked everything to get her little sister Gracie to the safety of the

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Zone. But Matt, the boy she loves, has been killed by Quarantine and Gracie has been absorbed into the Change. Now Callie must learn to survive in the alien landscape of the Zone, a place where the Change is everywhere, and nothing is what it seems. That is, until she stumbles on a secret from her past that may hold the key to defeating the Change. Hunted and alone, she finds refuge in the most unexpected of places. Only to find she is in more danger than ever. PRAISE FOR THE SILENT INVASION "...a vivid novel that will leave readers itching for the next instalment" Sydney Morning Herald

**The best australian essays** Allen & Unwin Beloved, best-selling science writer Mary Roach's "acutely entertaining, morbidly fascinating" (Susan Adams, Forbes) classic, now with a new epilogue. For two thousand years, cadavers – some willingly, some unwittingly – have been involved in science's

boldest strides and weirdest undertakings. They've tested France's first guillotines, ridden the NASA Space Shuttle, been crucified in a Parisian laboratory to test the authenticity of the Shroud of Turin, and helped solve the mystery of TWA Flight 800. For every new surgical procedure, from heart transplants to gender confirmation surgery, cadavers have helped make history in their quiet way. "Delightful—though never disrespectful" (Les Simpson, Time Out New York), *Stiff* investigates the strange lives of our bodies postmortem and answers the question: What should we do after we die? "This quirky, funny read offers perspective and insight about life, death and the medical profession. . . . You can close this book with an appreciation of the miracle that the human body really is." —Tara Parker-Pope, Wall Street Journal "Gross, educational, and unexpectedly sidesplitting." —Entertainment Weekly