

The Fatal Shore The Epic Of Australias Founding

True Girt American Visions Freedom on the Fatal Shore Theft: A Love Story The Portable Magritte The Fatal Shore On Human Nature Monkey Grip Convicts in the Colonies Gould's Book of Fish Batavia's Graveyard Convict Colony The Portable Dalí Barcelona The Great Enchantress Girt Heaven and Hell in Western Art The Riders The Fatal Shore The fatal shore : [the epic of Australia's founding] Barcelona The Convict's Opera Culture of Complaint The Spectacle of Skill A Jerk on One End 1788 The Fatal Shore Rome Van Diemen's Land Frank Auerbach Nothing If Not Critical The Playmaker A Commonwealth of Thieves A Traveller's History of New Zealand and the South Pacific Islands The Ern Malley Affair Goya Uncorrected Proof Son of the Morning Star The Art of Australia Things I Didn't Know The Arctic Grail

True Girt

"In 1787, the twenty-eighth year of the reign of King George III, the British Government sent a fleet to colonize Australia. An epic description of the brutal transportation of men, women and children out of Georgian Britain into a horrific penal system which was to be the precursor to the Gulag and was the origin of Australia. The Fatal Shore is the prize-winning, scholarly, brilliantly entertaining narrative that has given its true history to Australia."

American Visions

A Traveller's History of New Zealand and the South Pacific Islands gives the curious tourist not only a modern day portrait of New Zealand and the far flung islands, their political systems and economic diversity, but also looks at the early settling of this massive area which covers about a fifth of the whole surface of the earth. When European navigators first sailed into the region, they were astonished at the exotic shared culture and language of the natives, separated in many cases by terrifying stretches of open ocean. The story of the peopling of the South Pacific Islands and New Zealand is one of the world's great epics. The book also has practical information for visitors, an Historical Gazetteer, and is illustrated with relevant maps plus a Chronology of Events. Special topics covered include Firewalking in Fiji, the Musket Wars, the Haka, Polynesian Tattooing and the Jon Frum Cargo Cult of Vanuatu. Book jacket.

Freedom on the Fatal Shore

In Stephen Jeffreys's new version of The Beggar's Opera, the world's first ever musical has been reimagined as a performance on board a creaking convict ship bound for Australia. To pass the time, the convicts put on John Gay's musical satire, introducing us to treacherous highwayman MacHeath and sweet Polly Peachum as they juggle love and deceit in the dirty underbelly of eighteenth-century London. It's a world the convicts have left far behind, and will probably never see again.

Theft: A Love Story

Freedom on the Fatal Shore brings together John Hirst's two books on the early history of New South Wales. Both are classic accounts which have had a profound effect on the understanding of our history. This combined edition includes a new foreword by the author. Convicts with their "own time", convicts with legal rights, convicts making money, convicts getting drunk - what sort of prison was this? Hirst describes how the convict colony actually worked and how Australian democracy came into being, despite the opposition of the most powerful. He writes: "This was not a society that had to become free; its freedoms were well established from the earliest times." "Colonial Australia was a more 'normal' place than one might imagine from the folkloric picture of society governed by the lash and the triangle, composed of groaning white slaves tyrannised by ruthless masters. The book that best conveys this and has rightly become a landmark in recent studies of the System is J.B. Hirst's *Convict Society and Its Enemies*." —Robert Hughes, *The Fatal Shore* "Anyone with an interest in Australian political culture will find *The Strange Birth of Colonial Democracy* invaluable." —Professor Colin Hughes, former Electoral Commissioner for the Commonwealth

The Portable Magritte

Girt. No word could better capture the essence of Australia In this hilarious history, David Hunt reveals the truth of Australia's past, from megafauna to Macquarie - the cock-ups and curiosities, the forgotten eccentrics and Eureka moments that have made us who we are. Girt introduces forgotten heroes like Mary McLoughlin, transported for the crime of "felony of sock," and Trim the cat, who beat a French monkey to become the first animal to circumnavigate Australia. It recounts the misfortunes of the escaped Irish convicts who set out to walk from Sydney to China, guided only by a hand-drawn paper compass, and explains the role of the coconut in Australia's only military coup. Our nation's beginnings are steeped in the strange, the ridiculous and the frankly bizarre. Girt proudly reclaims these stories for all of us. Not to read it would be un-Australian "A sneaky, sometimes shocking peek under the dirty rug of Australian history." - John Birmingham "Hilarious and insightful -- Hunt has found the deep wells of humour in Australia's history." - Chris Taylor, *The Chaser*

The Fatal Shore

Examines the story of the *Batavia*, a seventeenth-century Dutch East India Company treasure ship, which was shipwrecked during a mutiny led by Jeronimus Corneliszoon, an event that led to the slaughter of more than one hundred innocent survivors.

On Human Nature

Monkey Grip

Presents a history of the Roman empire that provides coverage of an extensive range of topics from its government and architecture to its influence on culture and politics, sharing personal insights from the author's 1958 visit.

Convicts in the Colonies

In the eighty years between 1787 and 1868 more than 160,000 men, women and children convicted of everything from picking pockets to murder were sentenced to be transported 'beyond the seas'. These convicts were destined to serve out their sentences in the empire's most remote colony: Australia. Through vivid real-life case studies and famous tales of the exceptional and extraordinary, *Convicts in the Colonies* narrates the history of convict transportation to Australia - from the first to the final fleet. Using the latest original research, Lucy Williams reveals a fascinating century-long history of British convicts unlike any other. Covering everything from crime and sentencing in Britain and the perilous voyage to Australia, to life in each of the three main penal colonies - New South Wales, Van Diemen's Land, and Western Australia - this book charts the lives and experiences of the men and women who crossed the world and underwent one of the most extraordinary punishment in history.

Gould's Book of Fish

In October 1943, the young and successful Australian literary editor, Max Harris, received a package of poems by a recently deceased poet, Ern Malley, forwarded to him by his sister Ethel. Convinced he had hit upon the work of a Modernist genius, a poet of whom Australia could be proud, Harris published Malley's poems in his magazine, *Angry Penguins*. With copies despatched around the world and grand claims surrounding publication, Harris had no idea of the events that lay in store; the consequences of which would haunt the literary landscape for generations. Michael Heyward's compelling account of perhaps the most famous literary hoax of the twentieth century reproduces in their entirety, the seventeen poems published as 'The Darkening Ecliptic' in the magazine, *Angry Penguins*. 'As Michael Heyward explains in his exceptional book . . . the Ern Malley affair dramatises, more luridly than any other literary episode, the question which is in the minds of the audience of any work of modern art; the question of whether what they're being invited to admire is, in fact, in some sense, fake.' John Lanchester, *Guardian* 'A thoroughly researched narrative of the whole saga . . . tells the story very well indeed, with wit and style.' Ian Hamilton, *Times Literary Supplement*

Batavia's Graveyard

A leading art and cultural critic combines memoir, history, folklore, adventure, philosophical meditation, and personal reflection in an evocative celebration of the sport of fishing. By the author of *The Fatal Shore*.

Convict Colony

In his new preface E. O. Wilson reflects on how he came to write this book: how *The Insect Societies* led him to write *Sociobiology*, and how the political and religious uproar that engulfed that book persuaded him to write another book that would better explain the relevance of biology to the understanding of human behavior.

The Portable Dalí

An exploration of marriage and the rich relationship that can exist between father and daughter, *The Riders* is a gorgeously wrought novel from the award-winning author Tim Winton. After traveling through Europe for two years, Scully and his wife Jennifer wind up in Ireland, and on a mystical whim of Jennifer's, buy an old farmhouse which stands in the shadow of a castle. While Scully spends weeks alone renovating the old house, Jennifer returns to Australia to liquidate their assets. When Scully arrives at Shannon Airport to pick up Jennifer and their seven-year-old daughter, Billie, it is Billie who emerges—alone. There is no note, no explanation, not so much as a word from Jennifer, and the shock has left Billie speechless. In that instant, Scully's life falls to pieces. *The Riders* is a superbly written and a darkly haunting story of a lovesick man in a vain search for a vanished woman. It is a powerfully accurate account of marriage today, of the demons that trouble relationships, of resurrection found in the will to keep going, in the refusal to hold on, to stand still. *The Riders* is also a moving story about the relationship between a loving man and his tough, bright daughter.

Barcelona The Great Enchantress

Winner of the Commonwealth Prize New York Times Book Review—Notable Fiction 2002 Entertainment Weekly—Best Fiction of 2002 Los Angeles Times Book Review—Best of the Best 2002 Washington Post Book World—Raves 2002 Chicago Tribune—Favorite Books of 2002 Christian Science Monitor—Best Books 2002 Publishers Weekly—Best Books of 2002 The Cleveland Plain Dealer—Year's Best Books Minneapolis Star Tribune—Standout Books of 2002 Once upon a time, when the earth was still young, before the fish in the sea and all the living things on land began to be destroyed, a man named William Buelow Gould was sentenced to life imprisonment at the most feared penal colony in the British Empire, and there ordered to paint a book of fish. He fell in love with the black mistress of the warder and discovered too late that to love is not safe; he attempted to keep a record of the strange reality he saw in prison, only to realize that history is not written by those who are ruled. Acclaimed as a masterpiece around the world, Gould's *Book of Fish* is at once a marvelously imagined epic of nineteenth-century Australia and a contemporary fable, a tale of horror, and a celebration of love, all transformed by a convict painter into pictures of fish.

Girt

Scores of nineteenth-century expeditions battled savage cold, relentless ice and winter darkness in pursuit of two great prizes: the quest for the elusive Passage linking the Atlantic and the Pacific and the international race to reach the North Pole. Pierre Berton's #1 best-selling book brings to life the great explorers: the pious and ambitious Edward Parry, the flawed hero John Franklin, ruthless Robert Peary and the cool Norwegian Roald Amundsen. He also credits the Inuit, whose tracking and hunting skills saved the lives of the adventurers and their men countless times. These quests are peopled with remarkable figures full of passion and eccentricity. They include Charles Hall, an obscure printer who abandoned family and business to head to a frozen world of which he knew nothing; John Ross,

whose naval career ended when he spotted a range of mountains that didn't exist; Frederick Cook, who faked reaching the North Pole; and Jane Franklin, who forced an expensive search for her missing husband upon a reluctant British government. Pierre Berton, who won his first Governor General's award for *The Mysterious North*, here again gives us an important and fascinating history that reads like a novel as he examines the historic events of the golden age of Arctic exploration. From the Trade Paperback edition.

Heaven and Hell in Western Art

First there was *Girt*. Now comes *True Girt* In this side-splitting sequel to his best-selling history, David Hunt transports us to the Australian frontier. This was the Wild South, home to hardy pioneers, gun-slinging bushrangers, directionally challenged explorers, nervous Indigenous people, Caroline Chisholm and sheep. Lots of sheep. *True Girt* introduces Thomas Davey, the hard-drinking Tasmanian governor who invented the Blow My Skull cocktail, and Captain Moonlite, Australia's most notorious LGBTI bushranger. Meet William Nicholson, the Melbourne hipster who gave Australia the steam-powered coffee roaster and the world the secret ballot. And say hello to Harry, the first camel used in Australian exploration, who shot dead his owner, the adventurer John Horrocks. Learn how Truganini's death inspired the Martian invasion of Earth. Discover the role of Hall and Oates in the Myall Creek Massacre. And be reminded why you should never ever smoke with the Wild Colonial Boy and Mad Dan Morgan. If Manning Clark and Bill Bryson were left on a desert island with only one pen, they would write *True Girt*. 'An engaging, witty and utterly irreverent take on Australian history.' Graeme Simsion, author of *The Rosie Project* 'Astounding, gruesome and frequently hilarious, *True Girt* is riveting from beginning to end.' Nick Earls David Hunt is an unusually tall and handsome man who likes writing his own biographical notes. His first book, *Girt*, won the 2014 Indie Award for non-fiction and was shortlisted for the NSW Premier's Literary Awards and Australian Book Industry Awards. He has a birthmark that looks like Tasmania, only smaller and not as far south.

The Riders

Custer's Last Stand is among the most enduring events in American history--more than one hundred years after the fact, books continue to be written and people continue to argue about even the most basic details surrounding the Little Bighorn. Evan S. Connell, whom Joyce Carol Oates has described as "one of our most interesting and intelligent American writers," wrote what continues to be the most reliable--and compulsively readable--account of the subject. Connell makes good use of his meticulous research and novelist's eye for the story and detail to re-create the heroism, foolishness, and savagery of this crucial chapter in the history of the West.

The Fatal Shore

ol am completely an elitist, in the cultural but emphatically not the social sense. I prefer the good to the bad, the articulate to the mumbling, the aesthetically developed to the merely primitive, and full to partial consciousness. I love the

spectacle of skill, whether it's an expert gardener at work, or a good carpenter chopping dovetails I don't think stupid or ill-read people are as good to be with as wise and fully literate ones. I would rather watch a great tennis player than a mediocre one. Consequently, most of the human race doesn't matter much to me, outside the normal and necessary frame of courtesy and the obligation to respect human rights. I see no reason to squirm around apologizing for this. I am, after all, a cultural critic, and my main job is to distinguish the good from the second-rate. Robert Hughes wrote with brutal honesty about art, architecture, culture, religion, and himself. He translated his passions - of which there were many, both positive and negative - brilliantly, convincingly, and with vitality and immediacy, always holding himself to the same rigorous standards of skill, authenticity, and significance that he did his subjects. There never was, and never will be again, a voice like this. In this volume, that voice rings clear through a gathering of some of his most unforgettable writings, culled from nine of his most widely read and important books. This selection shows his enormous range and gives us a uniquely cohesive view of both the critic and the man. Most revealing, and most thrilling for Hughes's legions of fans, are the never-before-published pages from his unfinished second volume of memoirs. These last writings show Robert Hughes at the height of his powers and can be read only with pleasure and a tinge of sadness that his extraordinary voice is no longer here to educate us as well as to clarify and define our world.

The fatal shore : [the epic of Australia's founding]

How Australia was born out of the suffering and brutality of England's infamous convict transportation system - the epic story of a jail that became a flourishing nation, from the landing of the first fleet in 1788 to the last, 80 turbulent years later.

Barcelona

An extraordinary narrative history of the First Fleet, by the bestselling author of *The Forgotten Children*. Never before or since has there been an experiment quite as bold as this. Set against the backdrop of Georgian England with its peculiar mix of elegance, prosperity, progress and squalor, the story of the First Fleet is one of courage, of short-sightedness, of tragedy but above all of extraordinary resilience. It is also, of course, the story of the very first European Australians, reluctant pioneers who travelled into the unknown - the vast majority against their will - in order to form a colony by order of the King's government. Separated from loved ones and travelling in cramped conditions for the months-long journey to Botany Bay, they suffered the most unbearable hardship on arrival on Australian land where a near-famine dictated that rations be cut to the bone. But why was the settlement of New South Wales proposed in the first place? Who were the main players in a story that changed the world and ultimately forged the Australian nation? How did the initial skirmishes with the indigenous population break out and how did the relationship turn sour so quickly? Using diaries, letters and official records, David Hill artfully reconstructs the experiences of these famous and infamous men and women of history, combining narrative skill with an eye for detail and an exceptional empathy with the people of the past.

The Convict's Opera

Robert Hughes begins where American art itself began, with the Native Americans and the first Spanish invaders in the Southwest; he ends with the art of today. In between, in a scholarly text that crackles with wit, intelligence and insight, he tells the story of how American art developed. Hughes investigates the changing tastes of the American public; he explores the effects on art of America's landscape of unparalleled variety and richness; he examines the impact of the melting-pot of cultures that America has always been. Most of all he concentrates on the paintings and art objects themselves and on the men and women - from Winslow Homer and Thomas Eakins to Edward Hopper and Georgia O'Keeffe, from Arthur Dove and George Bellows to Jackson Pollock and Mark Rothko -awho created them. This is an uncompromising and refreshingly opinionated exploration of America, told through the lens of its art.

Culture of Complaint

Beginning with a vivid description of his wedding in the splendid medieval ceremonial chamber in Barcelona's city hall, Hughes launches into a lively account of the history, art, and architecture of the storied city. He tells of architectural treasures abounding in 14th-century Barcelona, establishing it as one of Europe's great Gothic cities, while Madrid was hardly more than a cluster of huts. The city spawned such great artists as Antoni Gaudi, Pablo Picasso, Joan Miro, Salvador Dali, and Pablo Casals. Hughes's deep knowledge of the city is evident—but it's his personal reflections of what Barcelona, its people, and its storied history and culture have meant to him over the decades that sets Barcelona the Great Enchantress apart from all others' books.

The Spectacle of Skill

Art and artists.

A Jerk on One End

In this bestselling account of the colonization of Australia, Robert Hughes explores how the convict transportation system created the country we know today. Digging deep into the dark history of England's infamous efforts to move 160,000 men and women thousands of miles to the other side of the world in the eighteenth and nineteenth centuries, Hughes has crafted a groundbreaking, definitive account of the settling of Australia. Tracing the European presence in Australia from early explorations through the rise and fall of the penal colonies, and featuring 16 pages of illustrations and 3 maps, *The Fatal Shore* brings to life the incredible true history of a country we thought we knew.

1788

Robert Hughes, who has stunned us with comprehensive works on subjects as sweeping and complex as the history of Australia (*The Fatal Shore*), the modern art movement (*The Shock of the New*), the nature of American art (*American Visions*),

and the nature of America itself as seen through its art (The Culture of Complaint), now turns his renowned critical eye to one of art history's most compelling, enigmatic, and important figures, Francisco José de Goya y Lucientes. With characteristic critical fervor and sure-eyed insight, Hughes brings us the story of an artist whose life and work bridged the transition from the eighteenth-century reign of the old masters to the early days of the nineteenth-century moderns. With his salient passion for the artist and the art, Hughes brings Goya vividly to life through dazzling analysis of a vast breadth of his work. Building upon the historical evidence that exists, Hughes tracks Goya's development, as man and artist, without missing a beat, from the early works commissioned by the Church, through his long, productive, and tempestuous career at court, to the darkly sinister and cryptic work he did at the end of his life. In a work that is at once interpretive biography and cultural epic, Hughes grounds Goya firmly in the context of his time, taking us on a wild romp through Spanish history; from the brutality and easy violence of street life to the fiery terrors of the Holy Inquisition to the grave realities of war, Hughes shows us in vibrant detail the cultural forces that shaped Goya's work. Underlying the exhaustive, critical analysis and the rich historical background is Hughes's own intimately personal relationship to his subject. This is a book informed not only by lifelong love and study, but by his own recent experiences of mortality and death. As such this is a uniquely moving and human book; with the same relentless and fearless intelligence he has brought to every subject he has ever tackled, Hughes here transcends biography to bring us a rich and fiercely brave book about art and life, love and rage, impotence and death. This is one genius writing at full capacity about another—and the result is truly spectacular. From the Hardcover edition.

The Fatal Shore

Rome

An English lieutenant is ordered to stage a play starring prisoners of the Australian penal colony he supervises in this phantasmagoric historical fiction masterwork from the author of *Schindler's List*. In the penal colony of Sydney Cove, Australia, at the farthest reaches of the late-nineteenth-century British Empire, Lieutenant Ralph Clark has received a bizarre commission. In honor of the king's birthday, Clark is charged with staging a production of the George Farquhar comedy *The Recruiting Officer* using as cast and production crew the highwaymen, whores, cutpurses, killers, and other assorted disreputables exiled there from the British Isles. Pining over the family he left behind, Clark must work miracles with only two printed scripts, a company of unstable and largely illiterate "actors," and the dubious assistance of his colleagues. But the success—or failure—of the mammoth enterprise rests largely on the shoulders of lead actress Mary Brenham, the mesmerizing and enigmatic female convict to whom Clark finds himself strangely and dangerously attracted. Based on the lieutenant's real diaries, *The Playmaker* is a truly remarkable achievement. Atmospheric, dreamlike, and richly evoking time and place, featuring a monumental cast of magnificently drawn, unforgettable characters, it is a work of insight, imagination, and true genius by one of the most notable names in historical fiction.

Van Diemen's Land

"As a founding master of Surrealism, Salvador Dali remains one of the most fascinating and intriguing artists of all time. With an insightful introduction by author and art critic Robert Hughes, this compact collection of hundreds of images illustrates the complete arc of Dali's career, which can be read as an entire history of the Surrealist movement."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Frank Auerbach

From Holbein to Hockney, from Norman Rockwell to Pablo Picasso, from sixteenth-century Rome to 1980s SoHo, Robert Hughes looks with love, loathing, warmth, wit and authority at a wide range of art and artists, good, bad, past and present. As art critic for Time magazine, internationally acclaimed for his study of modern art, *The Shock of the New*, he is perhaps America's most widely read and admired writer on art. In this book: nearly a hundred of his finest essays on the subject. For the realism of Thomas Eakins to the Soviet satirists Komar and Melamid, from Watteau to Willem de Kooning to Susan Rothenberg, here is Hughes—astute, vivid and uninhibited—on dozens of famous and not-so-famous artists. He observes that Caravaggio was “one of the hinges of art history; there was art before him and art after him, and they were not the same”; he remarks that Julian Schnabel’s “work is to painting what Stallone’s is to acting”; he calls John Constable’s *Wivenhoe Park* “almost the last word on Eden-as-Property”; he notes how “distorted traces of [Jackson] Pollock lie like genes in art-world careers that, one might have thought, had nothing to do with his.” He knows how Norman Rockwell made a chicken stand still long enough to be painted, and what Degas said about success (some kinds are indistinguishable from panic). Phrasemaker par excellence, Hughes is at the same time an incisive and profound critic, not only of particular artists, but also of the social context in which art exists and is traded. His fresh perceptions of such figures as Andy Warhol and the French writer Jean Baudrillard are matched in brilliance by his pungent discussions of the art market—its inflated prices and reputations, its damage to the public domain of culture. There is a superb essay on Bernard Berenson, and another on the strange, tangled case of the Mark Rothko estate. And as a finale, Hughes gives us “*The SoHoiad*,” the mock-epic satire that so amused and annoyed the art world in the mid-1980s. A meteor of a book that enlightens, startles, stimulates and entertains.

Nothing If Not Critical

The British plan to settle Australia was a high-risk venture. We now take it for granted that the first colony was the basis of one of the most successful nations in the world today. But in truth, the New World of the 18th century was dotted with failed colonies, and New South Wales nearly joined them. The motley crew of unruly marines and bedraggled convicts who arrived at Botany Bay in 1788 in leaky boats nearly starved to death. They could easily have been murdered by hostile locals, been overwhelmed by an attack from French or Spanish expeditions, or brought undone by the Castle Hill uprising of 1804. Yet through fortunate decisions, a few remarkably good leaders, and most of all good luck, Sydney

survived and thrived. Bestselling historian David Hill tells the story of the first three decades of Britain's earliest colony in Australia in a fresh and compelling way. 'David Hill captures Australia's past in a very readable way.' The Weekly Times David Hill is the author of eight books, including the bestselling 1788: The Brutal Truth of the First Fleet, The Forgotten Children, The Great Race and The Making of Australia. He has held numerous executive appointments in his long and successful career, including as managing director of the Australian Broadcasting Corporation, chairman of the Australian Football Association, and chief executive of the State Rail Authority. Since 2011 he has been the manager of an archaeological study of the ancient Greek city of Troizen.

The Playmaker

An affordable and comprehensive collection of images from the Surrealist master.

A Commonwealth of Thieves

Helen Garner's gritty, lyrical first novel divided the critics on its publication in 1977. Today, *Monkey Grip* is regarded as a masterpiece—the novel that shines a light on a time and a place and a way of living never before presented in Australian literature: communal households, music, friendships, children, love, drugs, and sex. When Nora falls in love with Javo, she is caught in the web of his addiction; and as he moves between loving her and leaving, between his need for her and promises broken, Nora's life becomes an intense dance of loving and trying to let go. Helen Garner is one of Australia's finest authors. In 2006 she received the inaugural Melbourne Prize for Literature, and in 2016 she won the prestigious Windham-Campbell Prize for non-fiction. Her novels include *Monkey Grip*, *The Children's Bach*, *Cosmo Cosmolino* and *The Spare Room*. 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. 'Garner is a natural storyteller.' James Wood, *New Yorker* '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* 'What Garner offers in these novels is an alternative to the cloying metafiction of the late 20th century and the washed-out realism of the 21st. They are undeniably of their time – the 1970s commitment to the liberating possibilities of sex, drugs and communal living in *Monkey Grip*, the hangover nursed in the 1980s in *The Children's Bach* – but they also belong to a literary epoch we think of as long gone, as they earnestly strive to resurrect a modernist art of estrangement.' *London Review of Books*

A Traveller's History of New Zealand and the South Pacific

Islands

Paperback edition of a highly acclaimed 1990 monograph which was the first full study of the artist's work, with 254 illustrations, 174 in duotone and 80 in colour. Auerbach himself selected the paintings for the book as representing the most important of his career. The author is a well-known writer, critic and television presenter and art critic of 'Time' magazine. Previous books include 'The Shock of the New' and 'The Fatal Shore'.

The Ern Malley Affair

A monumentally informed and irresistibly opinionated guide to the most un-Spanish city in Spain, from the bestselling author of 'The Fatal Shore'. In these pages, Robert Hughes scrolls through Barcelona's often violent history; tells the stories of its kings, poets, magnates, and revolutionaries; and ushers readers through municipal landmarks that range from Antoni Gaudi's sublimely surreal cathedral to a postmodern restaurant with a glass-walled urinal. The result is a work filled with the attributes of Barcelona itself: proportion, humor, and *seny*—the Catalan word for triumphant common sense.

Goya

Draws on diverse original materials to recount the European settlement of Australia, from the 1788 landing of the first prison fleet to 1868

Uncorrected Proof

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.

Son of the Morning Star

In this witty and belligerent polemic Robert Hughes inspects and dismantles the core elements of the contemporary American ethos. To the left, he skewers political correctness, Afro-centrism and academic obsession with theory. To the right, he fires broadsides at free-market capitalist demagoguery. Hughes is superbly scathing about politically correct shibboleths which are idle gestures rather than real solutions to the problems of racism and sexism; he identifies the confusion between thinking and feeling which bedevils much debate and which leads people to equate intellectual disagreement with personal attack; he uses his own experiences as an art critic and historian to launch a blistering attack on many of the trends in contemporary art. Hughes identifies a hollowness at the cultural core of America and, in this lucid and invigorating diagnosis of a great nation at odds with itself, he has written a masterpiece of robust polemic.

The Art of Australia

The cultural critic describes growing up in Australia, his fractured family life and estrangement from his war-hero father, his anti-war beliefs, his education in a Catholic boys' school, his growing appreciation of art, and his early career as an author and artist.

Things I Didn't Know

In this spirited history of the remarkable first four years of the convict settlement of Australia, Thomas Keneally offers us a human view of a fascinating piece of history. Combining the authority of a renowned historian with a brilliant narrative flair, Keneally gives us an inside view of this unprecedented experiment from the perspective of the new colony's governor, Arthur Phillips. Using personal journals and documents, Keneally re-creates the hellish overseas voyage and the challenges Phillips faced upon arrival: unruly convicts, disgruntled officers, bewildered and hostile natives, food shortages, and disease. He also offers captivating portrayals of Aborigines and of convict settlers who were determined to begin their lives anew. *A Commonwealth of Thieves* immerses us in the fledgling penal colony and conjures up the thrills and hardships of those first four improbable years. From the Trade Paperback edition.

The Arctic Grail

Winner of the 2009 Tasmania Book Prize Winner of the 2008 Colin Roderick Award Almost half of the convicts who came to Australia came to Van Diemen's Land. There they found a land of bounty and a penal society, a kangaroo economy and a new way of life. In this book, James Boyce shows how the convicts were changed by the natural world they encountered. Escaping authority, they soon settled away from the towns, dressing in kangaroo skin and living off the land. Behind the official attempt to create a Little England was another story of adaptation, in which the poor, the exiled and the criminal made a new home in a strange land. This is their story, the story of Van Diemen's Land. Shortlisted in the 2009 Prime Minister's Literary Awards, the 2009 NSW Premier's Literary Awards, the 2010 Adelaide Festival Awards for Literature, the 2008 Age Book of the Year Awards, the 2008 Victorian Premier's Literary Awards, the 2008 Queensland Premier's Literary Awards, the 2008 NSW Premier's History Awards and the 2008 Australian Book Industry Awards 'A brilliant book and a must-read for anyone interested in how land shapes people.' —Tim Flannery 'The most significant colonial history since *The Fatal Shore*. In re-imagining Australia's past, it invents a new future.' —Richard Flanagan 'Like the best history, Van Diemen's Land is not an artfully constructed narrative with the (inevitably inadequate) evidence banished to endnotes, but a dialogue between historian and reader as they explore the fragile sources, and the silences, together.' —Inga Clendinnen 'The publication of *Van Diemen's Land* signals an entirely fresh approach to Australian history-writing This is a brilliant publication.' —Alan Atkinson 'A fresh and sparkling account.' —Henry Reynolds James Boyce is the multiple award-winning author of *Born Bad, 1835* and *Van Diemen's Land*. He has a PhD from the University of Tasmania, where he is an honorary research associate of the School of Geography and Environmental Studies.

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