

## 18 Gray By Zachary Karabashliev

A humorous picaresque set in 16th century Spain, *Thrown Into Nature* tells the story of Dr Nicholàs Monardes, whose medical treatise 'Of the Tobacco and His Great Verutes' was partially responsible for introducing tobacco to Europe. His Portuguese assistant, Da Silva, narrates the absurd adventures of the wealthy and influential doctor, who steadfastly believed that tobacco was an infallible cure for every physical and mental ailment known to man.

Seven years ago, Stoney Calhoun woke up in a VA hospital with no memories. He still remembers nothing from before then, except that he has a few unexplained skills--a gift for angling, an ability to read French--and recently it's been made clear to him that it would be best if he never does. Working as a guide on Casco Bay, Stoney is out with a client on an early morning fly fishing expedition when they find the charred remains of a recent corpse on a small, uninhabited island. A couple of days later, Calhoun's client turns up in the driveway of Stoney's cabin in the woods--shot dead in the front seat of his SUV. In the midst of a couple of inexplicable murders, both of which clearly have something to do with Stoney, past or present, it's up to him find out the truth...or risk becoming the next victim.

In this companion to Urs Widmer's novel *My Mother's Lover*, the narrator is again the son who pieces together the fragments of his parents' stories. Since the age of twelve, Karl, the father, has observed the family tradition of recording his life in a single notebook, but when his book is lost soon after his death, his son resolves to rewrite it. Here, we get to know Karl's friends--a collection of anti-fascist painters and architects known as Group 33. We learn of the early years of Karl's marriage and follow his military service as the Swiss fear a German invasion during World War II, his political activity for the Communist Party, and his brief career as a teacher. ? Widmer brilliantly combines family history and historical events to tell the story of a man more at home in the world of the imagination than in the real world, a father who grows on the reader, just as he grows on his son.

*Stork Mountain* tells the story of a young Bulgarian immigrant who, in an attempt to escape his mediocre life in America, returns to the country of his birth. Retracing the steps of his estranged grandfather, a man who suddenly and inexplicably cut all contact with the family three years prior, the boy finds himself on the border of Bulgaria and Turkey, a stone's throw away from Greece, high up in the Strandja Mountains. It is a place of pagan mysteries and black storks nesting in giant oaks; a place where every spring, possessed by Christian saints, men and women dance barefoot across live coals in search of rebirth. Here in the mountains, the boy reunites with his grandfather. Here in the mountain, he falls in love with an unobtainable Muslim girl. Old ghosts come back to life and forgotten conflicts, in the name of faith and doctrine, blaze anew. *Stork Mountain* is an enormously charming, slyly brilliant debut novel from an internationally celebrated writer. It is a novel that will undoubtedly find a home in many readers' hearts.

The Soviet biologist Irina Granina has experienced the worst of Communism, struggling to free her husband from the gulag for years. Following the rise of Gorbachev, her husband finally emerges a changed man, but then Irina is forced to witness the worst of capitalism, as her daughter disappears into the new consumer society and she loses her husband again, this time to greed and

a lust for power. In the West, Jennifer Moore, a wealthy American, takes a high-ranking job at the IMF, hoping to bring the free market economy to all, whilst dealing with her philandering husband.

What happens when a young woman is accidentally caught up in a dangerous murder investigation, having merely been in the wrong place at the wrong time? Lacey Farrell, a rising star on the Manhattan real estate scene, is witness to a murder - and to the final words of the victim. The dying woman is convinced her attacker was after her dead daughter's journal, which Lacey gives to the police, but not before making a copy for herself. It's an impulse that later proves nearly fatal. Placed in the witness protection programme and sent to live in Minneapolis, Lacey must assume a fake identity, at least until the killer can be brought to trial. There she meets Tom Lynch, a radio talk-show host whom she tentatively begins to date - until the strain of her deception makes her break it off. Then she discovers the killer has traced her whereabouts. Armed with nothing more than her own courage and clues from the journal, Lacey heads back to New York determined to uncover who is behind the deaths of the two women... before she is the next casualty.

Seven years ago, Stoney Calhoun woke up in a VA hospital with no memories and a series of unexplained talents (language ability, weapons expertise, etc.). Since then he's been living quietly, working as a part time fishing guide and co-owner of a local bait shop—with an unnamed visitor coming around occasionally to see if he's regained any memories. But this time, the visitor shows up looking for his help—and creating potential mayhem in Stoney's life to prove he's serious. In exchange for making those problems go away, Stoney must go to the far corner of Maine, sign on as a guide at a high end fishing lodge, and look into a couple of suspicious deaths. A government 'operative' was found shot dead in a staged murder/suicide pact involving a local sixteen year old girl. Now Stoney has to uncover what the dead agent was investigating and got him killed—without being killed by the very same people.

Already celebrated far beyond his native Iceland, the novels of Sjón arrive on waves of praise from writers, critics, and readers worldwide. Sjón has won countless international awards and earned ringing comparisons to Borges, Calvino, and Iceland's other literary superstar, the Nobel Prize winner Halldór Laxness. The Whispering Muse is his masterpiece so far. The year is 1949 and Valdimar Haraldsson, an eccentric Icelander with elevated ideas about the influence of fish consumption on Nordic civilization, has had the extraordinary good fortune to be invited to join a Danish merchant ship on its way to the Black Sea. Among the crew is the mythical hero Caeneus, disguised as the second mate. Every evening after dinner he entrances his fellow travelers with the tale of how he sailed with the fabled vessel the Argo on its quest to retrieve the Golden Fleece. What unfolds is a slender but masterful, brilliant, and always entertaining novel that ranges deftly from the comic to the mythic as it weaves together tales of antiquity with the modern world in a voice so singular as to seem possessed.

A mystical and deeply moving tale, from the author of one of the world's most ambitious literary projects

Since his first poetry collection, *Lies*, C. K. Williams has nurtured an incomparable reputation—as a deeply moral poet, a writer of profound emotion, and a teller of compelling stories. In *Writers Writing Dying*, he retains the essential parts of his poetic

identity—his candor, the drama of his verses, the social conscience of his themes—while slyly reinventing himself, re-casting his voice, and in many poems examining the personal—sexual desire, the hubris of youth, the looming specter of death—more bluntly and bravely than ever. In "Prose," he confronts his nineteen year-old self, who despairs of writing poetry, with the question "How could anyone know this little?" In a poem of meditation, "The Day Continues Lovely," he radically expands the scale of his attention: "Meanwhile cosmos roars on with so many voices we can't hear ourselves think. Galaxy on. Galaxy off. Universe on, but another just behind this one . . ." Even the poet's own purpose is questioned; in "Draft 23" he asks, "Between scribble and slash—are we trying to change the world by changing the words?" With this wildly vibrant collection—by turns funny, moving, and surprising—Williams proves once again that, he has, in Michael Hofmann's words, "as much scope and truthfulness as any American poet since Lowell and Berryman."

A translator's frustrating plight as told by Dostoyevsky or Thomas Bernhard.

Resembling the complex and fragmented way a fly's eye works, *Natural Novel* contains a myriad of storylines, reflections, and digressions, including a history of toilets and the graffiti found there, a meditation on the relationship between bees and language, and an attempt to write a book using only verbs. Incredibly funny at times, this novel is driven by the narrator's need to come to terms with his dissolving marriage and his wife's infidelity with their close friend. *Gospodinov's* first novel is both broad in scope and intensely personal, illustrating the impossibility of presenting life truthfully.

An "innovative" (*The New Yorker*) retelling of the story of *Dracula*. Told with the flourish and poise of a talented storyteller, Kostova turns the age-old tale into a compelling "late night page-turner" (*San Francisco Chronicle*) When a young woman discovers a cache of ancient letters, she is thrown into the turbulent history of her parents' dark pasts. Uncovering a labyrinthine trail of clues, she begins to reconstruct a staggering history of deceit and violence. Debut novelist Elizabeth Kostova creates an adventure of monumental proportions, a relentless tale that blends fact and fantasy, history and the present, with an assurance that is almost unbearably suspenseful and utterly unforgettable.

A full-length tale based on the popular "Rich Kids of Instagram" blog revolves around a core group of spoiled young people who extravagantly indulge in sex, drugs and power-play hedonism, with scandalous results. Co-written by the award-winning author of *High Before Homeroom*. Original.

Shortlisted for prizes around the world, Georgi Gospodinov's thrilling new novel is about physics, myths, and the power of stories. In graphic novel format looks at the work of *Doctors without Borders* as seen through the eyes of a photojournalist who accompanied the group through war-torn Afghanistan.

Kathy Pettingill is a name that's both respected and feared, not only by Australia's criminal underworld, but by many in the Victorian police force. As the matriarch at the head of the most notorious and violent family of habitual offenders in Australian criminal history, her life has revolved around murder, drugs, prison, prostitution and bent coppers – and the intrigue and horror that surround such crimes. Her eldest son, Dennis Allen, was a mass murderer and a \$70,000-a-week

drug dealer who dismembered a Hell's Angel with a chainsaw. Two younger sons were acquitted of the Walsh Street murders, the cold-blooded assassination of two police officers that changed the face of crime in Melbourne forever. One of the two, Victor, was gunned down himself in the street 14 years later, becoming the third son Kathy has buried. In this revised and updated authorised edition of Adrian Tame's bestselling *The Matriarch*, Kathy Pettingill reveals the chilling truth behind many of the myths and legends that surround her family, including her experiences in the blood-spattered charnel house at the centre of Dennis Allen's empire of drugs and violence. But this is no plea for pity. Forthright and deeply disturbing, like its subject, *The Matriarch* pulls no punches. Updated and revised for a new generation, this true crime classic is as terrifying and powerful as when it was first published.

Published in 1986, three years before the fall of the Berlin Wall, *Wolf Hunt* was the first novel to portray the human cost of Communist policies on Bulgarian villagers, forced by the government to abandon their land and traditional way of life. Darkly comic and tragic, the novel centers on an ill-fated winter hunting expedition of six neighbors whose history together is long and interwoven. The ensuing story takes the reader on a voyage of shifting perspectives that places the calamitous history of twentieth-century Bulgaria into a human context of helplessness and desperation.

In *Time Shelter*, an unnamed narrator meets Gaustine, a 'flâneur through time,' who has uncoupled his life from his contemporary reality, reading old news, wearing old clothes, haunting the lost avenues of the twentieth century. Gaustine is the mind behind the first 'clinic for the past,' an institution based in Zurich that offers an inspired treatment for Alzheimer's sufferers: each floor reproduces a past decade in minute detail, allowing patients to transport themselves back in time and find comfort in their fading memories. Yet an increasing number of healthy people are interested in seeking out the clinic as a form of 'time shelter,' hoping to escape from the horrors of our present, a development that results in an unexpected conundrum, when the past beings to invade the present.

Giller Prize-winner M. G. Vassanji gives us a powerfully emotional novel of love and loss, of an African/Indian man who returns to the town of his birth in search of the girl he once loved—and the sense of self that has always eluded him. Kamal Punja is a physician who has lived in Canada for the past forty years, but whom we first meet in a Tanzanian hospital. He is delirious and says he has been poisoned with hallucinogens. But when Kamal finds a curious and sympathetic ear in a local publisher, his ravings begin to reveal a tale of extraordinary pathos, complexity, and mystery. Raised by his African mother, deserted when he was four by his Indian father, married to a woman of Indian heritage, and the father of two wholly Westernized children, Kamal had reached a stage of both undreamed-of material success and disintegrating personal ties. Then, suddenly, he "stepped off the treadmill, allowed an old regret to awaken," and set off to find the girl he had known as a child, to finally keep his promise to her that he would return. The girl was Saida,

granddaughter of a great, beloved Swahili poet. Kamal and Saida were constant companions—he teaching her English and arithmetic, she teaching him Arabic script and Swahili poetry—and in his child’s mind, she was his future wife. Until, when he was eleven, his mother sent him to the capital, Dar es Salaam, to live with his father’s relatives, to “become an Indian” and thus secure his future. Now Kamal is journeying back to the village he left, into the maze of his long-unresolved mixed-race identity and the nightmarish legacy of his broken promise to Saida. At once dramatic, searching, and intelligent, *The Magic of Saida* moves deftly between the past and present, painting both an intimate picture of passion and betrayal and a broad canvas of political promise and failure in contemporary Africa. It is a timeless story—and a story very much of our own time.

After Zack's wife disappears, he drives across America with a camera, his memories, and a duffle bag of marijuana. *Scars* explores a crime committed by a 39-year-old labourer who shot his wife twice in the face with a shotgun by examining the circumstances of four characters who have some connection to the crime: A young reporter, Angel, who lives with his mother and works the courthouse beat; A dissolute attorney who clings to life only for his nightly baccarat; A misanthropic and dwindling judge who's creating a superfluous Dorian Gray translation; and her killer, Luis Fiore, who, on May Day, went duck hunting with his wife, daughter and a bottle of gin.

*Losers*, now you can get the bad-boy rep the girls find positively irresistible! Unleash your dark side with the Doug Schaffer plan for drug addiction and rehabilitation! (Kids, don't try this at home.) At sixteen years old, Doug Schaffer knows two things for sure: 1. He is doomed to live in the shadow of his older brother, Trevor, a former high school football star who is stationed in Iraq. 2. Free-spirited Laurilee, the hot ear-piercing girl at the mall, only dates bad boys. Cue Doug's foolproof plan to tarnish his own unremarkable reputation. The first step is to develop a drug addiction. His mom's too preoccupied with organizing care packages for Mothers Support Our Troops Northwest Oklahoma City Chapter to stop him. Besides, he just needs to get hooked on meth long enough to come back from rehab a totally different person. Someone people notice. With the help of Trevor's strung-out former high-school buddy, drug addict Doug has the confidence that loser Doug never mustered. He stays out all night, scores girls, and stands up for himself. Then Trevor unexpectedly returns home with a dark secret of his own, and everything Doug thought was true is shattered. Soon the brothers find a common ground they never knew they shared as they discover the price of pleasing others is the freedom to be yourself.

Noémi Szécsi's vampires for adults - a cross between Christopher Moore and Charlaine Harris of *Sookie Stackhouse* fame.

“Zaharieva packs several genres into one, including but not limited to pastoral idyll, sexual coming-of-age story, and feminist memoir.

Ultimately, she presents life in all its messiness and possibility, vivid enough for the reader to almost taste.”—Publishers Weekly “This is powerful, controlled writing.”—Rain Taxi I turned up in the seaside town of Nesebar—an inconvenient four-year-old grandchild, just as my grandmother was raising the last two of her six children, putting the finishing touches on the house, ordering the workmen around and doing some of the construction work herself—thank God for that, because at least it used up some of her monstrous energy. Otherwise who knows what would've become of me. In Bulgaria during the height of communism in the 1960s, six-year-old Manda survives her cruel grandmother and rural poverty by finding sheer delight in the world—plump vegetables, garden gnomes, and darkened attic corners. The young Manda endures severe beatings, seemingly indestructible. But as a middle-aged artist in newly democratic Bulgaria, she desperately tries to feed her damaged soul with intrepid creativity and humor.

Originally published: Gold Medal Books, New York, 1953.

Sergeant Gauthier Bachmann is the perfect Nazi soldier. But after a horrifying defeat at Voroshenko, where most of his Eighth Hessian Infantry Regiment was slaughtered in a single instant, Bachmann was declared mentally unfit to serve. Incapable of accepting this judgment, and of returning to his girlfriend and a quiet life as a gold- and silversmith, Bachmann wanders the war-ravaged countryside, trying to find a way to rejoin his regiment, or any regiment, and return to the front. While trying to find his regiment and come to terms with the horrors he has seen and committed, the increasingly unstable Bachmann is manipulated by a series of figures from the war's underbelly - deserters and collaborators, corrupt officers and sexual predators - who induce him to carry out their venal missions, which they've justified against the background of institutionalized murder going on all around them.

18% GrayOpen Letter Books

Gender in Translation is a broad-ranging, imaginative and lively look at feminist issues surrounding translation studies. Students and teachers of translation studies, linguistics, gender studies and women's studies will find this unprecedented work invaluable and thought-provoking reading. Sherry Simon argues that translation of feminist texts - with a view to promoting feminist perspectives - is a cultural intervention, seeking to create new cultural meanings and bring about social change. She takes a close look at specific issues which include: the history of feminist theories of language and translation studies; linguistic issues, including a critical examination of the work of Luce Irigaray; a look at women translators through history, from the Renaissance to the twentieth century; feminist translations of the Bible; an analysis of the ways in which French feminist texts such as De Beauvoir's *The Second Sex* have been translated into English.

After deciding to take a term off from their studies to think about their plans for the future, school friends Maya, Sirma and Spartacus set off hitchhiking to the sea and onwards to the Greek island of Thasos. Along the way they meet Boril Krustev, a middle aged widower, who they recognise as a former rock star. As the four journey through the troubled Balkan states, old wounds surface as they reflect on their past, the politics of their land and overcoming the guilt and shame they feel about the turbulence of their relationships with each other.

Four short stories explore the mysteries of love and how distance between lovers develops.

After years on the outside, Bulgaria has finally made it into the EU club, but beyond the clichés about undrinkable plonk, cheap property, and assassins with poison-tipped umbrellas, the country remains a largely unknown quantity. Born on the muddy outskirts of Sofia, Kapka Kassabova grew up under Communism, got away just as soon as she could, and has loved and hated her homeland in equal measure ever since. In this illuminating and entertaining memoir, Kapka revisits Bulgaria and her own muddled relationship to it, travelling back to the scenes of her childhood, sampling its bizarre tourist sites, uncovering its centuries' old history of bloodshed and blurred borders, and

capturing the absurdities and idiosyncrasies of her own and her country's past. Also available as an eBook

La vivencias de un diplomático en los Balcanes. Un relato entrañable, divertido, inspirador y real. Esta obra se adentra en el complejo tapiz social y cultural de los Balcanes, área de confluencia de los imperios otomano, ruso y austrohúngaro; y mezcla con rigor elementos históricos, culturales, económicos, políticos y literarios con semblanzas personales y anécdotas vividas por el autor en Bulgaria, donde ha residido y trabajado desde 2015. Sofía, su capital, le ha servido también como base desde donde realizar numerosos viajes por la región balcánica -Grecia, Turquía, Rumanía, Albania y todos los que un día formaron Yugoslavia-, así como por países como Moldavia, Ucrania, Rusia, Chipre, Georgia e Israel, que ayudan como conjunto a conformar una imagen más completa de la zona. Al igual que hiciera en su aplaudido libro *Cosas que no caben en una maleta*, Enrique Criado, diplomático y viajero empedernido, nos trae una historia maravillosa en la que cuenta experiencias, anécdotas y sensaciones con un discurso que vira desde el drama a la sonrisa, y desde lo más institucional a lo más entrañable, tamizando el rigor de los hechos a través de una mirada subjetiva y aguda. Reseñas: «Criado, perteneciente a esa estirpe de diplomáticos dotados para la pluma, desentraña todas las capas históricas, y hasta geográficas, que han sedimentado los Balcanes a través de una galería de personajes, lugares e historias tan pertinentes como entretenidas; relatos que se engarzan con viveza y sin protocolos, como reza el subtítulo; sin envaramientos. El paraguas balcánico es un libro de viajes canónico, recorrido por un fino humor, que abarca toda Bulgaria y los países limítrofes, pero que también se permite interesantes excursiones extramuros en pos de huellas búlgaras, hasta Israel, Georgia o Ucrania.». Babelia «Un libro apasionante, culto y entrañable que despierta las emociones». Luis Bassat «Un libro que contiene y despierta la pasión por el viaje». Javier Reverte «Este retrato lúcido, certero, vibrante, parte de Bulgaria y nos pasea por los Balcanes y más allá. Convierte imágenes y sonidos en palabras que nos hacen comprender el ayer y hoy de un escenario complejo tan geoestratégico como mal entendido». Rosa María Calaf «Está muy bien que haya diplomáticos sensibles y perspicaces que se tomen la molestia de escribir. Es la fecunda tradición que representa un Ganivet, que en otros países está muy viva y que aquí no ha florecido tanto como sería deseable». Lorenzo Silva «Enrique Criado tiene dos virtudes que nacen de falsos defectos: hacer periodismo sin ser periodista y ser poco diplomático siendo diplomático. Su libro sobre Bulgaria es un entretenido relato que despierta ganas de ir a un país al que normalmente nadie te dice que vayas». Íñigo Domínguez, *El País* «El libro no se conforma con un retrato profundo y analítico de Bulgaria (nos cuenta paseos por Plovdiv, Veliko Tarnovo, Varna, Melnik, Bansko, Blagoevgrad, Rila, Borovets, Buzludzha...) sino que pone el foco en la totalidad de los Balcanes, incluyendo zonas laterales que nos permiten comprender la geopolítica europea del siglo XX y los lodos que han llegado hasta nuestro siglo XXI». *Eldiario.es* «Hay quien viaja para escribir. Hay quien escribe para viajar. Hay quien vive para

viajar y escribir. Creo que Enrique Criado se sentiría cómodo en el tercer vagón, no en vano el trasiego de las fronteras es una de sus devociones existenciales, y El paraguas balcánico lo escenifica con más precisión y pasión que sus anteriores incursiones en el relato de su experiencia viajera, no en vano cose las asendeadas fronteras balcánicas con el hilo de su tinta. "Frente al prestigio social y académico de cínicos y cenizos" Enrique Criado practica el arte de escuchar y ver, a partir de Sofía, la capital búlgara, tan vivida por el autor, con una prosa que anima a ver por uno mismo, y siempre está en guardia contra la deshumanización del otro. Un libro para viajar sin moverse de casa, pero que invita a seguir los pasos del viajero». Alfonso Armada «Se lee como quien escucha una agradable conversación, llena de humor y detalles de buen observado». Café Arcadia

From the legendary author of *Things Fall Apart*—a long-awaited memoir of coming of age in a fragile new nation, and its destruction in a tragic civil war For more than forty years, Chinua Achebe maintained a considered silence on the events of the Nigerian civil war, also known as the Biafran War, of 1967–1970, addressing them only obliquely through his poetry. Decades in the making, *There Was a Country* is a towering account of one of modern Africa's most disastrous events, from a writer whose words and courage left an enduring stamp on world literature. A marriage of history and memoir, vivid firsthand observation and decades of research and reflection, *There Was a Country* is a work whose wisdom and compassion remind us of Chinua Achebe's place as one of the great literary and moral voices of our age. *Bulgarian Literature as World Literature* examines key aspects and manifestations of 20th- and 21st-century Bulgarian literature by way of the global literary landscape. The first volume to bring together in English the perspectives of prominent writers, translators, and scholars of Bulgarian literature and culture, this long-overdue collection identifies correlations between national and world aesthetic ideologies and literary traditions. It situates Bulgarian literature within an array of contexts and foregrounds a complex interplay of changing internal and external forces. These forces shaped not only the first collaborative efforts at the turn of the 20th century to insert Bulgarian literature into the world's literary repository but also the work of contemporary Bulgarian diaspora authors. Mapping histories, geographies, economies, and genetics, the contributors assess the magnitudes and directions of such forces in order to articulate how a distinctly national, "minor" literature--produced for internal use and nearly invisible globally until the last decade--transforms into world literature today.

An affectionate and very funny gallery of twenty great world authors from the pen of "the most subtle and gifted writer in contemporary Spanish literature" (*The Boston Globe*). In addition to his own busy career as "one of Europe's most intriguing contemporary writers" (*TLS*), Javier Marías is also the translator into Spanish of works by Hardy, Stevenson, Conrad, Faulkner, Nabokov, and Laurence Sterne. His love for these authors is the touchstone of *Written Lives*.

Collected here are twenty pieces recounting great writers' lives, "or, more precisely, snippets of writers' lives." Thomas Mann, Rilke, Arthur Conan Doyle, Turgenev, Djuna Barnes, Emily Brontë, Malcolm Lowry, and Kipling appear ("all fairly disastrous individuals"), and "almost nothing" in his stories is invented. Like Isak Dinesen (who "claimed to have poor sight, yet could spot a four-leaf clover in a field from a remarkable distance away"), Marías has a sharp eye. Nabokov is here, making "the highly improbable assertion that he is 'as American as April in Arizona,'" as is Oscar Wilde, who, in debt on his deathbed, ordered up champagne, "remarking cheerfully, 'I am dying beyond my means.'" Faulkner, we find, when fired from his post office job, explained that he was not prepared "to be beholden to any son-of-a-bitch who had two cents to buy a stamp." Affection glows in the pages of *Written Lives*, evidence, as Marías remarks, that "although I have enjoyed writing all my books, this was the one with which I had the most fun."

Melbourne in winter. Rain. Wind. Pubs. Beer. Sex. Corruption. Murder. A phone message from ex-client Danny McKillop doesn't ring any bells for Jack Irish. Life is hard enough without having to dredge up old problems: his beloved football team continues to lose, the odds on his latest plunge at the track seem far too long and he's still cooking for one. But then Danny turns up dead and Jack has to take a walk back into the dark and dangerous past. Peter Temple is widely regarded as one of Australia's finest writers, and his novels have been published in twenty countries. During his lifetime he worked extensively as a journalist and editor, before teaching editing and media studies at a number of universities. His novels, among them the Jack Irish series, *Truth*, *The Broken Shore* and *An Iron Rose*, are celebrated as some of the best crime writing in English. Temple died in March 2018. 'Bad Debts is wonderful, quintessentially Australian stuff, full of authentic, diehard types, old culture cops, backstreet humour and inner-city dialogue you can overhear in the bars of certain hotels, the ones with framed pictures of horses on the walls. It is the genuine article and an absolute pearler of a read.' *Australian Book Review* 'Like his characters, Temple has a spare, funny delivery, and a sharp eye for a target...Temple writes with the urgency of someone who wants to disrupt an official investigation, and his story is kept up like taut wire. Brothers and sisters in crime, worship at the Temple.' *Australian* 'The prose is tight, the pace breathless, the dialogue inspired, and Temple's take on the Victorians' football mania hilarious.' *Sun-Herald* 'Temple can be as tough as nails, but also displays a wickedly droll sense of humour which, like the work of, say, the American writer Joe R. Lansdale, frequently has the reader holding his sides with laughter even while immersed in some particularly unpleasant scenario...With *Bad Debts* Temple has created a world-class novel.' *Sydney Morning Herald* 'Unlike many good crime stories, this one can be related to our immediate environment. It incorporates icons and mediums which are very much part of most Australians' lives...These are the elements which make *Bad Debts* such a good crime novel. From the unforgettable cast of characters to the events which pre-destine their lives, the story literally explodes off the pages.'

Geelong Advertiser 'One of the world's finest crime writers.' The Times 'Having read the new novels of Michael Connelly and Martin Cruz Smith, I have to say that Temple belongs in their company. Australia is a long way off, but this bloke is world-class.' Washington Post 'Fortunately, Text Publishing last year began the welcome and long-overdue project of ensuring that Temple's entire backlist, which includes four Jack Irish novels and five stand-alones, is available on these shores...Irish is tough and resourceful, yes, but it's the way Temple brings out his fear, desire, humor, and self-doubt that ranks him among the most interesting series heroes.' Booklist US

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