

## Observatory Mansions Edward Carey

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Observatory Mansions was once the Orme family's ancestral home, a magnificent residence with beautiful grounds. Now it is a crumbling apartment block, stranded on a roundabout and inhabited by eccentrics. Francis Orme, an odd little man who makes a living as a human statue in the centre of the decaying city, lives in Observatory Mansions with his parents and the other equally maladjusted misfits, all of them taking comfort in their solitude and curious harmony. In the cellar is Francis' treasured Exhibition. Carefully catalogued are all the items he has ever stolen. But the arrival of a new resident upsets the delicate balance of Observatory Mansions and Francis finds himself taking drastic measures to protect the secrets of his past and the sanctity of his collection.

A NEW YORK TIMES EDITORS' CHOICE "A strange and tender parable . . . All of Edward Carey's work is profound and delightful." Max Porter, author of *Lanny* The ingenious storyteller Edward Carey returns to reimagine a time-honored fable: the story of an impatient father, a rebellious son, and a watery path to forgiveness for the young man known as Pinocchio In the small Tuscan town of Collodi, a lonely woodcarver longs for the companionship of a son. One day, "as if the wood commanded me," Giuseppe—better known as Geppetto—carves for himself a pinewood boy, a marionette he hopes to take on tour worldwide. But when his handsome new creation comes magically to life, Geppetto screams . . . and the boy, Pinocchio, leaps from his arms and escapes into the night. Though he returns the next day, the wily boy torments his father, challenging his authority and making up stories—whereupon his nose, the very nose his father carved, grows before his eyes like an antler. When the boy disappears after one last fight, the father follows a rumor to the coast and out into the sea, where he is swallowed by a great fish—and consumed by guilt. He hunkers in the creature's belly awaiting the day when he will reconcile with the son he drove away. With all the charm, atmosphere, and emotional depth for which Edward Carey is known—and featuring his trademark fantastical illustrations—*The Swallowed Man* is a parable of parenthood, loss, and letting go, from a creative mind on a par with Gregory Maguire, Neil Gaiman, and Tim Burton.

Young Clod Iremonger and his eccentric family, the "kings of mildew, moguls of mold," made their fortune from this collected detritus. The Iremongers are an odd old family, each the owner of the birth object they must keep with them at all times. Clod is perhaps the oddest of all—his gift and his curse is that he can hear all of the objects of Heap House whispering. Yes, a storm is brewing over Heap House and the house's many objects are showing strange signs of life. Clod is on the cusp of being "trouserred" and married off (unhappily) to his cousin Pinalippy when he meets the plucky orphan servant Lucy Pennant, with whose help he begins to uncover the dark secrets of his family's empire. The first installment of the Iremonger Trilogy, *Heap House* introduces readers to a gloriously imagined dark world whose inhabitants come alive on the page—and in Edward Carey's fantastical illustrations. *Heap House* is a book that will appeal to fans of Neil Gaiman, Roald Dahl and Mervyn Peake, young and old alike. Mystery, romance, and the perils of the Heaps await!

The wry, macabre, unforgettable tale of an ambitious orphan in Revolutionary Paris, befriended by royalty and radicals, who transforms herself into the legendary Madame Tussaud. In 1761, a tiny, odd-looking girl named Marie is born in a village in Switzerland. After the death of her parents, she is apprenticed to an eccentric wax sculptor and whisked off to the seamy streets of Paris, where they meet a domineering widow and her quiet, pale son. Together, they convert an abandoned monkey house into an exhibition hall for wax heads, and the spectacle becomes a sensation. As word of her artistic talent spreads, Marie is called to Versailles, where she tutors a princess and saves Marie Antoinette in childbirth. But outside the palace walls, Paris is roiling: The revolutionary mob is demanding heads, and . . . at the wax museum, heads are what they do. In the tradition of Gregory Maguire's *Wicked* and Erin Morgenstern's *The Night Circus*, Edward Carey's *Little* is a darkly endearing cavalcade of a novel—a story of art, class, determination, and how we hold on to what we love.

From the two-time Booker Prize-winning author: an irrepressible, audacious, trenchantly funny new novel set in the 19th century and inspired in part by the life of Alexis de Tocqueville. With dazzling exuberance and all the richness of characterization, story, and language that we have come to expect from this superlative writer, Peter Carey explores the birth of democracy, the limits of friendship and whether people really can remake themselves in a New World. The two men at the heart of the novel couldn't be any more different: Olivier is the son of French aristocrats who (barely) survived the French Revolution. Parrot is the motherless son of an itinerate English printer. But when young Parrot is separated from his father (after a stupendous conflagration at a house of forgery) he runs into the powerful embrace of a one-armed marquis who will be his conduit - like it or not - into a life as closely (mis)allied with Olivier's as if they were connected by blood. And when Olivier sets sail for America - ostensibly to make a study of the American penal system, but more precisely to save his neck from the latest guillotiners - Parrot, unable to loosen the Marquis's grip, is there too: as spy, scribe, comptroller, protector, foe and foil. As the narrative unfurls, shifting between the perspectives of Olivier and Parrot, between their picaresque adventures apart and together, in love and politics, prisons and finance, homelands and brave new lands - a most unlikely friendship begins to take hold.

The city of Entralla - along with Gondal, Brobdingnag and the Emerald City - is not somewhere you are likely to have visited. Only one guidebook to the place exists, despite its historic landmarks and the considerable civic pride of its inhabitants. Alva and Irva are identical twin sisters, and Entralla is their home. By nature, Alva is an explorer, and longs to travel the world. Irva is a recluse, for whom every step outside the house is an ordeal. But the twins belong together and cannot survive without each other. It is when Irva refuses to leave the house at all that the major work of their lives begins: Alva wanders the city streets, observing, taking notes, measuring, and reporting her findings to Irva, who painstakingly recreates a miniature Entralla. In *Alva and Irva*, Edward Carey takes the reader on an enchanting journey through a city of the imagination; the twins are mesmerizing heroines whose conflicting desires contain the seeds of both their destruction and their salvation.

A fairy tale for our times about the worlds we inhabit and the worlds we contain, from the astonishing new voice who introduced us to the strange and marvellous world of *Observatory Mansions*. Alva and Irva Dapps are identical twin sisters. They live in the city of Entralla, not a place you are likely to have visited. Alva is by nature an explorer; she longs to travel the world. Irva is a recluse, for whom a step outside the house is an ordeal. But the twins belong together -- they feel each other's feelings, think each other's thoughts, suffer together, love together and hate together -- they cannot survive without each other. Since childhood, the twins have built fantastical cities of Plasticine. But when Irva finally refuses to leave the house at all, the major work of their lives begins. Alva, attempting to return Irva to life, brings the city of Entralla into their home; she wanders its streets, observing, taking notes, measuring, and reports her findings to Irva, who painstakingly constructs a miniature Entralla of Plasticine. And the model city comes to serve Entralla in a way its creators could never have imagined. In *Alva & Irva*, Edward Carey takes the reader on an enchanting journey through a city of the imagination, with unforgettable heroines whose conflicting desires contain the seeds of both their destruction and their salvation.

'Roald Dahl by way of Charles Dickens' - Vox.com The ghastly climax to the gothic Iremonger trilogy The dirt town of Foulsham has been destroyed, its ashes still smoldering. Darkness lies heavily over the city, the sun has not come up for days. Inside the houses throughout the capital, ordinary objects have begun to move. Strange new people run through the darkened streets. There are rumours of a terrible contagion. From the richest mansion to the poorest slum people have disappeared. The police have been instructed to carry arms. And rats, there are rats everywhere. Someone has stolen a certain plug. Someone is lighting a certain box of matches. All will come tumbling down. The Iremongers have come to London.

Melbourne, the late 1940s. A young conservative Australian poet named Christopher Chubb decides to teach his country a lesson about pretension and authenticity. Choosing as his target the most avant-garde of the literary magazines, he submits for publication the entire oeuvre of one Bob McCorkle, a working-class poet of raw power and sexual frankness, conveniently dead at twenty-four and entirely the product of Chubb's imagination. Not only does the magazine fall for the hoax, but the local authorities also sue its editor for publishing obscenity. At the trial someone uncannily resembling the faked photograph of the invented McCorkle, leaps to his feet. At this moment a horrified Chubb is confronted by the malevolent being he has himself manufactured...

Dark, gothic and delightfully macabre, the Iremonger family return...Foulsham, London's great filth repository, is bursting at the seams. The walls that keep the muck in are buckling, rubbish is spilling over the top, back into the city that it came from. In the Iremonger family offices, Grandfather Umbitt Iremonger broods: in his misery and fury at the people of London, he has found a way of making everyday objects assume human shape, and turning real people into objects. Abandoned in the depths of the Heaps, Lucy Pennant has been rescued by a terrifying creature, Binadit Iremonger - more animal than human. She is desperate and determined to find Clod. But unbeknownst to her, Clod has become a golden sovereign and is 'lost'. He is being passed as currency from hand to hand all around Foulsham, and yet everywhere people are searching for him, desperate to get hold of this dangerous Iremonger, who, it is believed, has the power to bring the mighty Umbitt down. But all around the city, things, everyday things, are twitching into life ...

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