

Monkey Grip Helen Garner

Longlisted for the 2020 Miles Franklin Literary Award. From the winner of the 2018 Victorian Premier's Literary Award for Fiction, this tender, moving portrait of an improbable friendship and multicultural Australia more broadly, is now available in a new compact paperback edition.

I pedal over to Kensington just after dark. As I roll along the lane towards

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the railway underpass, a young Asian woman on her way home from the station walks out of the tunnel towards me. After she passes there's a stillness, a moment of silent freshness that feels like spring. Helen Garner is one of Australia's greatest writers. Her short non-fiction has enormous range. Spanning fifteen years of work, *Everywhere I Look* is a book full of unexpected moments, sudden shafts of light, piercing intuition, flashes of

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anger and incidental humour. It takes us from backstage at the ballet to the trial of a woman for the murder of her newborn baby. It moves effortlessly from the significance of moving house to the pleasure of re-reading *Pride and Prejudice*. *Everywhere I Look* includes Garner's famous and controversial essay on the insults of age, her deeply moving tribute to her mother and extracts from her diaries, which have been part of her working life for as

long as she has been a writer.
Everywhere I Look glows with insight.
It is filled with the wisdom of life.
Gino is a fifteen-year-old caught
between two worlds. He has grown up in
the inner city and his school and
friends are there, but his family is
moving to a new house in the suburbs.
What will he choose?

The true story of one of the most
devastating wildfires in Australian
history and the search for the man who

started it. On the scorching February day in 2009, a man lit two fires in the Australian state of Victoria, then sat on the roof of his house to watch the inferno. What came to be known as the Black Saturday bushfires killed 173 people and injured hundreds more, making them among the deadliest and most destructive wildfires in Australian history. As communities reeling from unspeakable loss demanded answers, detectives scrambled to piece

together what really happened. They soon began to suspect the fires had been deliverately set by an arsonist. The Arsonist takes readers on the hunt for this man, and inside the puzzle of his mind. But this book is also the story of fire in the Anthropocene. The command of fire has defined and sustained us as a species, and now, as climate change normalizes devastating wildfires worldwide, we must contend with the forces of inequality, and

desperate yearning for power, that can lead to such destruction. Written with Chloe Hooper's trademark lyric detail and nuance, *The Arsonist* is a reminder that in the age of fire, all of us are gatekeepers.

Some Questions about Sex and Power

Diaries Volume I 1978-1987

The Children's Bach

Monkey Grip

A Hundred-Year Novel

The Getting of Wisdom

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A short shot of brilliant storytelling one of the most celebrated modern Australian short stories is now available to read by itself, wherever you are. A young woman from Melbourne visits her parents, and Auntie Lorna, in Surfers Paradise. As she stays with them, and writes postcard after postcard home, she thinks back on relationships that have shaped her. Helen Garner's collection Postcards from Surfers heralded a new generation of Australian writing, and her beautifully detailed, honest and evocative prose is on perfect display in this the title story.

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The Getting of Wisdom (1910) is a novel by Henry Handel Richardson. Based on her experiences at Melbourne's Presbyterian Ladies' College, The Getting of Wisdom is a coming-of-age novel aimed at a young audience. Engaged with such themes as grief, bullying, and peer-pressure, Richardson's novel is a powerful story of a young girl finding her way in the world. An instant bestseller, the novel has never gone out of print. "Laura went into her own room and locked the door, a thing Mother did not allow. Then she threw herself on the bed and cried. Mother had not understood in the least..."

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Punished for cutting her own hair without permission, Laura Tweedle Rambotham defies her mother once more. Alone in her room, she begins to think about her mother's words, letting them sink in until the truth can no longer be denied. In the morning, she leaves for The Ladies' College, a boarding school far from family and friends—and in Melbourne, no less, a city she has never been to. Scared, nervous, and tired, she drifts off to sleep in her childhood room for the last time. Heartfelt and deeply personal, *The Getting of Wisdom* is a powerful coming-of-age story from one of

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Australia's best-loved writers. With a beautifully designed cover and professionally typeset manuscript, this edition of Henry Handel Richardson *The Getting of Wisdom* is a classic of Australian literature reimagined for modern readers.

Winner, Ned Kelly Awards, Best True Crime, 2015
A Times Literary Supplement Book of the Year, 2014
On the evening of 4 September 2005, Father's Day, Robert Farquharson, a separated husband, was driving his three sons home to their mother, Cindy, when his car left the road and plunged into a dam.

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The boys, aged ten, seven and two, drowned. Was this an act of revenge or a tragic accident? The court case became Helen Garner's obsession. She followed it on its protracted course until the final verdict. In this utterly compelling book, Helen Garner tells the story of a man and his broken life. She presents the theatre of the courtroom with its actors and audience, all gathered for the purpose of bearing witness to the truth, players in the extraordinary and unpredictable drama of the quest for justice. This House of Grief is a heartbreaking and unputdownable book by one of

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Australia's most admired writers. Helen Garner's first novel, *Monkey Grip* won the 1978 National Book Council Award, and was adapted for film in 1981. Since then she has published novels, short stories, essays, and feature journalism. In 1995 she published *The First Stone*, a controversial account of a Melbourne University sexual harassment case. Joe Cinque's *Consolation* (2004) was a non-fiction study of two murder trials in Canberra. In 2006 Helen Garner received the inaugural Melbourne Prize for Literature. Her most recent novel, *The Spare Room* (2008), won the Victorian Premier's

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Literary Award for Fiction, the Queensland Premier's Award for Fiction and the Barbara Jefferis Award, and has been translated into many languages. Helen Garner lives in Melbourne. 'This House of Grief (Text) is a gripping account of a murder trial in which few of the participants act and react in ways we might predict. It's an examination not just of what happened, but also of what we prefer to believe and what we cannot face believing.' Julian Barnes, Books of the Year, TLS 'This House of Grief makes its complexity out of an honest vulnerability...Garner's book is superbly

alive to the narrative dynamics of the case; she tells a grim story of unhappy marriage, limited social opportunity, bitter divorce, and spousal grievance. Again, as in *The First Stone*, what consumes her are the difficult questions that seem to lie beyond the reach of formal narration: the deepest assumptions of class and gender and power; the problem of how well we ever understand someone else's motives...Attracted and repelled, Garner circles around the unspeakable abysmal horror. Can any story "explain" why a man might murder his children? She doesn't pretend to

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possess the explosive answer, and frequently confesses stupefaction, but her book walks us along an engrossing and plausible narrative fuse...Her narrative is lit by lightning.' James Wood, New Yorker 'Helen Garner's account of the trial is a non-literary variation of Truman Capote's *In Cold Blood* (1966).' Eileen Battersby, Books of the Year, Irish Times 'As involving, heart-rending and unsettling a read as you could possibly find, a true-life account of three deaths and a trial that leaves you with a profound sense of unease as its drama unfolds, and disturbing questions about how we

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judge guilt and innocence.’ The Times ‘This House of Grief is a magnificent book about the majesty of the law and the terrible matter of the human heart...If you read nothing else this year, read this story of the sorrow and pity of innocents drowned and the spectres and enigmas of guilt.’ Peter Craven, Weekend Australian ‘It grabbed me by the throat in the same way that the podcast series “Serial” did. Ms. Garner brilliantly and compassionately recounts the harrowing, real-life trial of Robert Farquharson.’ Gillian Anderson, Wall Street Journal, Books of the Year 2015

USA TODAY BESTSELLER * WALL STREET JOURNAL
BESTSELLER * INSTANT INTERNATIONAL
BESTSELLER Improve all areas of your health from
your weight, sleep, cravings, mood, energy, skin,
and even slow down aging, with easy-to-
implement, science-based hacks to manage your
blood sugar levels while still eating the foods you
love. Glucose, or blood sugar, is a tiny molecule in
our body that has a huge impact on our health. It
enters our bloodstream through the starchy or
sweet foods we eat. Ninety percent of us suffer
from too much glucose in our system—and most of

us don't know it. The symptoms? Cravings, fatigue, infertility, hormonal issues, acne, wrinkles... And over time, the development of conditions like type 2 diabetes, polycystic ovarian syndrome, cancer, dementia, and heart disease. Drawing on cutting-edge science and her own pioneering research, biochemist Jessie Inchauspé offers ten simple, surprising hacks to help you balance your glucose levels and reverse your symptoms—without going on a diet or giving up the foods you love. For example: * How eating foods in the right order will make you lose weight effortlessly * What secret

ingredient will allow you to eat dessert and still go into fat-burning mode * What small change to your breakfast will unlock energy and cut your cravings Both entertaining, informative, and packed with the latest scientific data, this book presents a new way to think about better health. Glucose Revolution is chock-full of tips that can drastically and immediately improve your life, whatever your dietary preferences.

True Stories

The Story of a Murder Trial

Diaries: 1995-1998

Honour & Other People's Children

Regions of Thick-Ribbed Ice

Moving Out

In this second volume of diaries from one of Australia's greatest writers, we see Garner in love; asking herself questions about relationships, individuality, morality and contentment. For readers of Lisa Taddeo's Three Women, and avid Garner fans, this volume illuminates the inner life of a writer with all its turmoil and joy.

In her first novel for young adults, New York Times best-selling author Liz Kessler tells a

story about finding a kindred spirit and becoming your true self. Ashleigh Walker is a mediocre student with an assortment of friends, a sort-of boyfriend, and no plans for the future. Then a straight-from-college English teacher, Miss Murray, takes over Ash's class and changes everything. Miss Murray smiles a lot. She shares poetry with curse words in it. She's, well, cool. And she seems to really care about her students. About Ashleigh. For the first time, Ash feels an urge to try harder. To give something – someone – her best. Before she knows it, Ashleigh is in love. Intense, heart-racing,

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all-consuming first love. It's strong enough to distract her from worrying about bad grades and her parents' marriage troubles. But what will happen if Miss Murray finds out Ashleigh is in love with her?

In Monkey Grip, Helen Garner charts the lives of a generation. Her characters are exploring new ways of loving and living - and nothing is harder than learning to love lightly. Nora and Javo are trapped in a desperate relationship. Nora's addiction is romantic love; Javo's is hard drugs. The harder they pull away, the tighter the monkey grip... Bestselling title in which the author

examines the issue of sexual harassment through the true story of two women who accused the master of Ormond College, University of Melbourne, of indecent assault. The book focuses on Garner's personal response to the event and greater issues of sex and power. The author has written many acclaimed novels and short stories, including 'Monkey Grip' and 'The Last Days of Chez Nous'.

*Everywhere I Look
One Day I'll Remember This
Text Classics
Penguin Specials*

**My Life as a Fake
25th Anniversary Edition**

The Booker Prize-winning author of Oscar and Lucinda and The Tax Inspector now gives readers a hero, the malformed but ferociously wilful Tristan Smith, who becomes the object of the world's byzantine political intrigues, even as he attains stardom in a bizarre Sirkus that is part passion play and part Mortal Kombat. In a class for the newly deaf, former musician Simon meets G and his quest to create an entirely new form of music helps him better understand her, himself, and his relationship to the hearing world. 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...

'This is literary critique and biography at its finest. Australian Financial Review Helen Garner is one of Australia's most important and most admired writers. She is revered for her fearless honesty in the pursuit of her craft. But Garner also courts controversy, not least because she refuses to be constrained by the rules of literary form. She has never been afraid to write herself

into her nonfiction, and many of her own experiences help to shape her fiction. But who is the 'I' in Helen Garner's work? Bernadette Brennan's A Writing Life is the first full-length study of Garner's forty years of work, a literary portrait that maps all of her books against the different stages of her life. Brennan has had access to previously unavailable papers in Garner's archive, and she provides a lively and rigorous reading of the books, journals and correspondence of one of Australia's most beloved women of letters. Dr Bernadette Brennan is an academic and researcher in contemporary Australian writing, literature and ethics. She is the author of a number of publications, including a monograph on Brian Castro and two edited collections: Just Words?: Australian Authors Writing for Justice (UQP 2008), and Ethical Investigations: Essays on Australian Literature and Poetics

(Vagabond 2008). She lives in Sydney. Garner has always been a boundary-crosser. Refusing the constrictions of literary genre she has sought to write across and craft her own versions of them. She readily admits to a 'me' character in all her work. That character is a carefully constructed self. In her fiction, she unsettles her readers' assumptions about protagonists by creating 'Helen' characters, most blatantly in 'Little Helen's Sunday Afternoon', 'Habe Dank' and The Spare Room. In so doing, she demonstrates the complexity of a constructed fictional self. 'Billed as "the first full-length study of Garner's 40 years of work, a literary portrait that maps all of her books against the different stages of her life". Well, who wouldn't want to read that?' Australian 'Bernadette Brennan's ingenious A Writing Life: Helen Garner and Her Work, which gets around the subject's resistance to

biography by viewing her life through her writing, as Garner herself does.’ Susan Wyndham, Best Books of 2017, Australian Book Review ‘Brennan’s depiction of Garner’s fearless approach to the very difficult subjects of The First Stone, Joe Cinque’s Consolation and This House of Grief is beautifully modulated and a real triumph. She has captured and interpreted an important writer and her work beautifully.’ Books + Publishing ‘Brennan has produced a literary portrait that more than does its subject justice. It is not a biography; Garner was quite clear that she didn’t want that, but because Garner is so often present in her own writing, it’s inevitable that her life is reflected in the discussion of her works. This helps put her works in context, and a picture emerges of an amazing writer...Bernadette Brennan has done us all a great favour in delivering this immensely enjoyable book.’ Mark Rubbo,

Readings 'Brennan is an astute and sensitive reader of Garner's work.' Big Issue 'The writing is clear, measured, and graceful throughout...The readings of the fiction are astute and straightforward, tracing Garner's development from the allegedly unstructured Monkey Grip, which in fact offers a formal equivalent to the push-me pull-you vagaries of love and junk, through the perfection of The Children's Bach and the experiments in voice and style in Postcards from Surfers, to the late-style bareness and hardness of The Spare Room.' Sydney Morning Herald 'This book offers an illuminating discussion of Garner's boundary crossing work. Its own magic lies in bringing elements of memoir and criticism into an absorbing conversation that begins with a rich contextualisation of Garner's work, and extends into the literary and ethical questions with which Brennan

has long been concerned. Australian *'Absorbing, informative and engaging read.'* Conversation *'Brennan examines both assumptions by tracing Garner's steps to becoming a full-time writer in a style that is both thoughtful and readable.'* Australian Book Review *'Bernadette Brennan brings a calm eye and an easy grace to her descriptions of Garner's life, literature and impact on Australia's cultural and socio-political landscape...She draws a more complex picture of one of our best known and most skilled writers than we've enjoyed in a full-length volume before.'* A Bigger Brighter World *'Probably my favourite book so far [this year]. A marvellous tribute to one of Australia's great writers.'* Mark Rubbo, *The Best Books We've Read This Year (So Far) 2017, Readings* *'Bernadette Brennan's first full-length study of Helen Garner's work, A Writing Life, has inspired me to pile Garner's*

books on my bedside table, and to look at each of them again with fresh eyes.’ The Best Books We’ve Read This Year (So Far) 2017, Readings ‘A remarkably shrewd study of Garner’s work knitted with a tender representation of her personal life.’ Mascara Literary Review ‘Brennan performs a kind of call for literature, its criticism as well as creation.’ Sydney Review of Books ‘You might also include academic Bernadette Brennan’s superb literary portrait of Garner, A Writing Life: Helen Garner and Her Work, which combines a close analysis of Garner’s work with illuminating insights into her life. Garner gave Brennan unprecedented access to her archives and spent long hours in conversation with her. It shows.’ Sydney Morning Herald, Can’t-Put-Down Titles for Summer ‘A book for those who want to understand Garner’s work more. But, it is also a book which makes

clear the significant contribution Garner has made to Australian literature. And, in doing that, it is itself a significant book.'

Whispering Gums

Room for a Stranger

Yellow Notebook

Cosmo Cosmolino: Text Classics

The Arsonist

Impossible Music

The Unusual Life of Tristan Smith

Young Francis Hanrahan dreams desperately of a life different from that of his country-born, suburban-living parents. On his first day at his first job Francis makes his first real friend. Shay, a

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would-be older brother, introduces “ Hano ” to Dublin's appealingly seedy after-hours bars and drug-fueled parties. They are joined by Cait, a troubled teenager who spends her days in a stupor. But the noir thrills of underground Dublin cannot conceal the unemployment, corruption, and violence strangling the city. The Plunkett brothers, masters of “ the subtle everyday corruption on which a dynasty was built ” will use the friends—with tragic results. Torn between his friends, his family, and his own ideals, Hano ultimately falls victim to these powerful forces and commits a heinous crime. He flees through the

countryside with Cait, wondering, as he narrates the events that set him on this path, if there is a home at the end of it. Controversial for its gritty portrait of Dublin in the 1980s, *The Journey Home* is Dermot Bolger's unflinching look at the personal cost of social progress, and those, innocent or not, lost during the journey.

"Although I have been married three times, I have never been a bride. What - me, in a big white dress? In a veil? The closest I ever got to the fantasy was back in the eighties, when I used to admire the white gypsophila crowns that Susan Renouf wore to parties: I drew a curious

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satisfaction from their ethereal, circular, brow-pressing beauty. Twenty years later all that's left is the frisson I get from the coronet shape that salad leaves briefly take when I tip them out of the whizzer on to a tea towel." Cities, friends, lost loves, Antarctica, the joy of being a grandmother, weddings, fencing... Such is the array of subjects in Helen Garner's second non-fiction collection. Some pieces were published in *The Age*, some are previously unpublished, but woven together they present as an evocative memoir, and offer a wonderfully personal portrait of an always unconventional talent. In word-perfect and often

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hilarious prose, Helen Garner reminds us of the human condition, in all its various guises.

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

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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

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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

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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
Dope, duplicity, and violence fill this gasser of a

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novel from a protégé of William S. Burroughs Set in the scorched cityscape of the Reagan-era Lower East Side of Manhattan, *The Lotus Crew* is Stewart Meyer's harrowing yet humorous tale of loyalty and betrayal in the face of heroin addiction. Two street junkies, the introverted Alvira and the gregarious Tommy, team up to spark a street-retailing crew pushing the best heroin in town. In the abandoned buildings and back alleys of an Alphabet City that is as dangerous as the Wild West, the stamp of the Triad crew on a glassine bag of dope means it's a smoker. The duo is wildly successful until someone counterfeits the Triad

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seal and triggers a reaction from Tommy that leads to violence—and to a rude awakening for Alvira.

Australian Mothering

In Real Life

The Inland Sea

Stories

A Novel

The Feel of Steel

Monkey Grip Text Publishing

The private diaries of one of Australia's greatest living writers, the much loved, fearless and fierce Helen Garner.

Helen Garner visits the morgue, and goes

cruising on a Russian ship. She sees women giving birth, and gets the sack for teaching her students about sex. She attends a school dance and a gun show. She writes about dreaming, about turning fifty, and the storm caused by The First Stone. Her story on the murder of the two-year-old Daniel Valerio wins her a Walkley Award. Garner looks at the world with a shrewd and sympathetic eye. Her non-fiction, with its many voices, is always passionate and compelling. True Stories is an extraordinary book, spanning twenty-

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five years of work, by one of Australia's great writers.

The third instalment of diaries from the inimitable Helen Garner covers four eventful years in the life of one of Australia's most treasured writers.

A Mind on Fire

Lovers' Knots

Historical and Sociological Perspectives

Glucose Revolution

A Writing Life

Joe Cinque's Consolation

In this "eloquent debut," a young Australian woman unable to

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find her footing in the world begins to break down when the emergencies she hears working as a 911 operator and the troubles within her own life gradually blur together, forcing her to grapple with how the past has shaped her present (Publishers Weekly). Drifting after her final year in college, a young writer begins working part-time as an emergency dispatch operator in Sydney. Over the course of an eight-hour shift, she is dropped into hundreds of crises, hearing only pieces of each. Callers report car accidents and violent spouses and homes caught up in flame. The work becomes monotonous: answer, transfer, repeat. And yet the stress of listening to far-off disasters seeps into her personal life, and she begins walking home with keys in hand, ready to fight off men disappointed by what they find in neighboring bars. During

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her free time, she gets black-out drunk, hooks up with strangers, and navigates an affair with an ex-lover whose girlfriend is in their circle of friends. Two centuries earlier, her great-great-great-great-grandfather--the British explorer John Oxley--traversed the wilderness of Australia in search of water. Oxley never found the inland sea, but the myth was taken up by other men, and over the years, search parties walked out into the desert, dying as they tried to find it. Interweaving a woman's self-destructive unraveling with the gradual worsening of the climate crisis, *The Inland Sea* is charged with unflinching insight into our age of anxiety. At a time when wildfires have swept an entire continent, this novel asks what refuge and comfort looks like in a constant state of emergency.

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This collection defines the field of maternal studies in Australia for the first time. Leading motherhood researchers explore how mothering has evolved across Australian history as well as the joys and challenges of being a mother today. The contributors cover pregnancy, birth, relationships, childcare, domestic violence, time use, work, welfare, policy and psychology, from a diverse range of maternal perspectives. Utilising a matricentric feminist framework, *Australian Mothering* foregrounds the experiences, emotions and perspectives of mothers to better understand how Australian motherhood has developed historically and contemporaneously. Drawing upon their combined sociological and historical expertise, Bueskens and Pascoe Leahy have carefully curated a collection that presents compelling research

on past and present perspectives on maternity in Australia, which will be relevant to researchers, advocates and policy makers interested in the changing role of mothers in Australian society. In recent years, Australian literature has experienced a revival of interest both domestically and internationally. The increasing prominence of work by writers like Christos Tsiolkas, heightened through television and film adaptation, as well as the award of major international prizes to writers like Richard Flanagan, and the development of new, high-profile prizes like the Stella Prize, have all reinvigorated interest in Australian literature both at home and abroad. This Companion emerges as a part of that reinvigoration, considering anew the history and development of Australian literature and its key themes, as well as tracing the

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transition of the field through those critical debates. It considers works of Australian literature on their own terms, as well as positioning them in their critical and historical context and their ethical and interactive position in the public and private spheres. With an emphasis on literature 's responsibilities, this book claims Australian literary studies as a field uniquely positioned to expose the ways in which literature engages with, produces and is produced by its context, provoking a critical re-evaluation of the concept of the relationship between national literatures, cultures, and histories, and the social function of literary texts.

The Last Days of Chez Nous & Two Friends showcases the range of one of Australia 's greatest writers. These two scripts for films—The Last Days of Chez Nous was directed by Gillian

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Armstrong in 1991, and *Two Friends* by Jane Campion in 1986—are funny, sharp observations of relationships and friendships that are as intimate and engrossing as Helen Garner's acclaimed novels. This edition comes with a new introduction by the internationally renowned screenwriter Laura Jones, winner of the inaugural Australian Writers' Guild Lifetime Achievement Award in 2016. Helen Garner is an award-winning author of novels, stories, screenplays and works of non-fiction. In 2006 she received the inaugural Melbourne Prize for Literature and in 2016 a Windham-Campbell Prize for Non-Fiction. Her novel *The Spare Room*, published in 2008, won the Victorian Premier's Literary Award for Fiction, the Queensland Premier's Award for Fiction and the Barbara Jefferis Award,

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and has been translated into many languages. Her non-fiction book *This House of Grief* won the Ned Kelly Award for Best True Crime of 2015. Helen Garner 's most recent book is *Everywhere I Look*. ' (Garner ' s) humour and pathos shine...The stories are absorbing, the preface, quite fascinating. '

BookMooch

Postcards From Surfers

The Life-Changing Power of Balancing Your Blood Sugar

The First Stone

My Hard Heart

Selected Non-Fiction

Selected Fiction

In the autumn of 1992, two young women students at Melbourne

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*University went to the police claiming that they had been indecently assaulted at a party. The man they accused was the head of their co-ed residential college. The controversial book that Helen Garner wrote about the resulting Ormond College sexual harassment case caused a social media storm. Prominent feminists were outraged at Garner's perceived support for the man involved, but many saw her approach a necessary and much welcome nuance towards the power dynamic between men and women. Either way, *The First Stone* sparked a raging debate about sexual harassment in Australia, making it easy to see why even now, twenty-five years on, the book is no less sharp. no less relevant, and no less divisive. This new edition coinciding with the twenty-fifth anniversary of release, contains a foreword by*

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Leigh Sales and an afterword by Garner's biographer, Bernadette Brennan. It also reprints David Leser's original 1995 Good Weekend interview with Helen Garner, and her own 1995 address 'The Fate of The First Stone'. 'This was never going to be an easy book to write, its pages are bathed in anguish and self-doubt, but suffused also with a white-hot anger.' Good Weekend'Garner has ensured one thing: the debate about sexual harassment . . . will now have a very public airing. And it will have it in the language of experience to which all women and men have access.' The Age 'This is writing of great boldness. . . an intense, eloquent and enthralling work.' The Australian'Travelling with Garner along the complex paths of this sad story is, strangely enough, enjoyable. The First Stone [is]

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a book worth reading for its writing...' Sydney Morning Herald
The night Eva shared a smile with Pat, something started. Two weeks later, lying together in bed, Pat said, 'You can't live your life saying you'll get around to doing something you know will make you happy. You just have to do it.' Eva didn't know how devastating those words would turn out to be. Pat dies and the aftershock leaves Eva on unsteady ground. She is pregnant. And she has to make a choice. Suddenly, the world that she already questioned, her career, her roommates and friends, and life in the inner-city are all even harder to navigate. Her best friends, Sarah and Annie, are also dealing with the shifts and changes of their late twenties, and each of them will at times let the others down. Small Joys of Real Life is about how the life you have

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can change in an instant. It's about friendship, desire, loss and growing up to accept that all you can do is be in the moment and look to find the joys in between.

A powerful, witty, and taut novel about a complex friendship between two women—one dying, the other called to care for her—from an internationally acclaimed and award-winning author How much of ourselves must we give up to help a friend in need? Helen has little idea what lies ahead—and what strength she must muster—when she offers her spare room to an old friend, Nicola, who has arrived in the city for cancer treatment. Skeptical of the medical establishment, and placing all her faith in an alternative health center, Nicola is determined to find her own way to deal with her illness, regardless of the

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advice Helen offers. In the weeks that follow, Nicola's battle for survival will turn not only her own life upside down but also those of everyone around her. The Spare Room is a magical gem of a book—gripping, moving, and unexpectedly funny—that packs a huge punch, charting a friendship as it is tested by the threat of death.

Inner-suburban Melbourne in the 1970s: a world of communal living, drugs, music and love. In this acclaimed first novel, Helen Garner captures the fluid relationships of a community of friends who are living and loving in new ways. Nora falls in love with Javo the junkie, and together they try to make sense of their lives and the choices they have made. But caught in an increasingly ambiguous relationship, they are unable to let go -

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and the harder they pull away from each other, the tighter the monkey grip. 'A lyrical, rough-edged novel full of warmth and uncompromising feeling' The Sunday Age

The Spare Room

Read Me Like a Book

Helen Garner and Her Work

The Routledge Companion to Australian Literature

Diaries 1987–1995

Helen Garner is one of Australia's greatest writers. Her short non-fiction has enormous range. Spanning fifteen years of work, *Everywhere I Look* is a book

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full of unexpected moments, sudden shafts of light, piercing intuition, flashes of anger and incidental humour. It takes us from backstage at the ballet to the trial of a woman for the murder of her newborn baby. It moves effortlessly from the significance of moving house to the pleasure of re-reading *Pride and Prejudice*. *Everywhere I Look* includes Garner's famous and controversial essay on the insults of age, her deeply moving tribute to her mother and extracts from her diaries, which have been part of her working life for as long as she has been a writer. *Everywhere I Look* glows with insight. It is filled with

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the wisdom of life. Helen Garner is an award-winning author of novels, stories, screenplays and works of non-fiction. In 2006 she received the inaugural Melbourne Prize for Literature. Her novel *The Spare Room*, published in 2008, won the Victorian Premier's Literary Award for Fiction, the Queensland Premier's Award for Fiction and the Barbara Jefferis Award, and has been translated into many languages. 'Garner is a charming and courageous writer whose distinctive voice exemplifies the range of what is possible in personal writing.' *Publishers Weekly* 'There's not a word

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wasted or out of place. Garner observes, intuits, shares and cares about the lives she writes about like no-one else. Readers will laugh, cry, squirm and gasp and wonder. It's Garner's unique gift as a writer, and it's beautifully realised in *Everywhere I Look.*' Books&Publishing '[Garner] has a way of describing the world with such wisdom and candour and, sometimes, delight, that it takes one's breath away...at least, it does mine. Her observations about life are refreshing in their honesty...This is a fine collection that offers many delights to the reader.'

Readings 'Similar to a hike, the book is best enjoyed

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without straining to finish it. It's full of moments to pause and reflect. More importantly, it stirs up that addictive, expansive feeling only the best books can achieve: that you have reached the final page changed, perhaps even a better and more thoughtful person from having travelled alongside Garner's observations for a time.' Daily Review 'Garner's prose is so very pleasant to read—dry, relaxed sentences that calmly reach out towards loveliness...[Her] willingness to look at and truly see the failures of human behaviour, in herself no less than in others, that lends her work its power.'

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Guardian 'It is a rich, beautiful book by a poet of the everyday, a sheer master of prose. Give it to your grandmother, give it to your tweeting girlfriend. Give it to any man or woman who understands the magic of language. It will hurl them into great gulfs of pleasure, of turmoil and understanding and joy.'

Australian 'Garner's style celebrates and enacts containment and minimalism...Its tenderness and brutality cultivate fruitful and interesting kitchen table conversations spanning the grace and indignity of being "all too human."' Age/Sydney Morning Herald '[Garner's] writing expresses a hard-won grace. It

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brings you closer to the world, and shows you how to love it...She has laid the groundwork for a generation of writers; she has repeatedly shown us the glory and the power of an English sentence.' Monthly 'Garner approaches core questions about leading a meaningful life, providing baby boomers in particular with examples of how to live thoughtfully and observantly.' Library Journal 'A mesmerising collection of essays and diary entries, this is a book to savour and re-read. No one else writes with as much insight, clarity and humour. The diary entries in particular are a treat: tiny fragments of life brilliantly

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observed and beautifully crafted by one of Australia's greatest writers.' Best Non-Fiction Books of 2016, Readings 'There are very few writers whose personal essays seem to depend and widen on a second or even a third or fourth read, but Helen Garner is one of them. Her style is inimitable, for while its elegance is undeniable, its essence is pre-verbal, grounded in her intense and unique ways of looking and seeing.' Kerryn Goldsworthy, Australian Book Review, 2016 Books of the Year 'Everywhere I Look was a pure delight...Her view on things is unpredictable, distinctive, and original.'

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Mark Rubbo, Australian Book Review, 2016 Books of the Year 'A generous collection of pitch-perfect sketches and reviews, each one taking us with her as she looks, really looks, at the world around her and registers her response to it.' Susan Sheridan, Australian Book Review, 2016 Books of the Year 'Garner is a wonderful appreciator: she invites us into the work under review by leading us along the path of discovery she has followed...Her strongest essays evoke emotion through reticence and suggestiveness. They hint at depth of thought and feeling but never become ponderous. And they

reveal both the writer and the world by inviting us into her thoughts so that we can see what she sees. Her successes and her failures show just how hard it for an essayist to answer the question of why we should care – why are personal essays something we might want to spend time on anyway? Her best pieces answer this question: we read them because of the richness of perspective they offer. In them, we see not only a small piece of the world, but also the writer looking at the world and looking back at us, asking us to spend some time gazing at it all right there with her.’ Open Letters Monthly ‘The light of

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Helen Garner's piercing observation shines on parents, friends, books, time, the weather, and herself. It's impossible not to trust these engrossing dispatches in their passion and honesty. A lifetime of looking and taking note, and the hard work of examining the significance of what is seen and felt, make this a masterly collection of essays by our greatest non-fiction writer.' Joan London, *The Books We Loved* 2016, Sydney Morning Herald

'Everywhere I Look, like everything in Garner's oeuvre, brims with clear-eyed insights and crystalline prose. No other writer distils quite like she does.'

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Jacinta Halloran, *The Books We Loved 2016*, Sydney Morning Herald 'There are times when Helen Garner is the only author I want to read. Restlessly honest, with a sharp eye for detail, her style is by some rare art at once crystalline and conversational. Everywhere I Look is a memorable essay collection.' Lisa Gorton, *The Books We Loved 2016*, Sydney Morning Herald 'Reading this collection of essays is like having a long conversation with a clever, funny, big-hearted, magnificently acerbic friend. It left me astonished all over again by Garner's deft handling of whatever

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subject she chooses. There are pieces here that crackle and fizz with the pleasure she takes in her grandchildren, reading, a good martini, and playing the ukulele...Everywhere I Look made me laugh, cry, and think. It is a book to return to again and again with gratitude.' Best Books of 2016, Radio National 'The no-bullshit-preamble rule is sparkingly employed...Garner is a natural storyteller: her unillusioned eye makes her clarity compulsive...What gives the memoir its power, as so often in Garner's writing, is that she is unsparing, in equal measure, of her subject and of herself, and that she so relishes

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complicated feelings...[Everywhere I Look] is made singular by Garner's almost reckless honesty, and brought alive by her mortal details.' James Wood, New Yorker 'It's no wonder Garner won a major international award, the \$US150,000 Yale-based Wyndham-Campbell Prize, for her non-fiction writing this year. You just have to read this collection of essays, diary entries and true stories spanning the past 20 years to recognise her immense talent.' Best Books of 2016, Australian Financial Review 'Her writing is elegant and spare, the kind of writing that leaves you wrecked at the end. It's what makes

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me feel like I'm peeking in her diary when I read the most personal entries in this collection.' Pop.Edit.Lit. 'Spanning 15 years, this varied collection of short non-fiction pieces presents some of Helen Garner's best work. Whether it's a dig into her own life or a broader look into societal whims and ills, Helen Garner is one of our most skilled essayists.' Best Books of 2016, Sydney Morning Herald 'Helen Garner's Everywhere I Look is not quite a memoir, but there is a keen personal element to this collection of short nonfiction pieces. Garner has just received an outstanding general review from James

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Wood in the New Yorker. It's long overdue.' Australian 'Whenever I see Garner I try to act normal but inside, some part of me is always squealing IT'S HELEN GARNER!!! Her new book, Everywhere I Look, is masterful, like everything she writes.' Leigh Sales, ABC News 'This book brims with Garner's wit and wisdom.' Best Books of 2016, Sunday Life 'Helen Garner's Everywhere I Look is like having a backstage pass into the mind, notebooks and creative process of one of Australia's very best writers.' Andy Griffiths, Best Books of 2016, Guardian 'For years, Garner has offered me a

model for journalism: a careful observer, she also tells us how those observations change her as well as the subjects of her gaze. Garner reveals her nervous system—but also the dubious games and improvisations of journalism. *Everywhere I Look* is a collection of Garner's essays and diary entries from the past 15 years. She writes on friendship, ageing, film and literature. In 'The Journey of the Stamp Animals', she writes of rediscovering a children's book that—many years earlier—had seemed so stuffed with illicit magic. Now an adult, this long dreamt-of book in her hands again, she finds the pleasure of

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having her memory—so often fickle and corruptible—vindicated. The book is as she remembered. It's a measure of Garner's talent that this small, obscure triumph carries the feeling of profundity.' Martine McKenzie-Murray, Best Books of 2016, Guardian 'If you are looking for a voice to speak to you frankly and with humour and warmth about important things, here is the writer for you. Well-known in Australia as a novelist and screenwriter and reporter, Garner is also one of the world's best essayists. Here she is thinking about the indignities of how people treat the ageing, the

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pleasures of a ukulele, grandfathering, and some of her best friends, who she sketches with a master's economy of gesture. Once you start reading Garner you will wonder what the huge space inside your head she occupies used to be there for.' John Freeman, Best Books of 2016, Literary Hub 'A collection of essays and journal entries which include everything from a carefully observed portrait of Rosie Batty to 'The Insults of Age', where she details the ways in which older women are disregarded and disrespected but with a confessional twist. For me, the best parts are the snippets from her diary and

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particularly her observations of being an irritated but besotted grandmother. Garner is one of those generous women writers who is prepared to share with you her less redeeming moments in an act of intimacy and empathy with the reader. You won't always agree with Garner's conclusions but how she approaches a question is always interesting.'

Feminist Reading Picks of 2016, Age 'She covers topics that others are really afraid of, that really penetrate the human condition, which is something I admire and that has inspired me in my own work.'

Virginia Haussegger, Sydney Morning Herald 'There

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are very few writers whose personal essays seem to deepen and widen on a second or even a third or fourth read, but Helen Garner is one of them. Her style is inimitable, for while its elegance is undeniable, its essence is pre-verbal, grounded in her intense and unique ways of looking and seeing. Everywhere I Look seems the ideal title for her 2016 essay collection.’ Kerryn Goldsworthy, Best Books of 2016, Australian Book Review ‘Pure delight. It showcases Garner’s distinctive voice and her take on the world around her. Her view on things is unpredictable, distinctive, and original.’ Mark Rubbo,

Best Books of 2016, Australian Book Review
'Garner's Everywhere I Look is a generous collection of pitch-perfect sketches and reviews, each one taking us with her as she looks, really looks, at the world around her and registers her response to it.' Susan Sheridan, Best Books of 2016, Australian Book Review 'It made me cry and laugh and think. Garner always reminds me of the power of noticing and the impact of sparse writing.'
Leigh Sales 'This collection of essays by one of Australia's best known authors has the sharp steel edge characteristic of all of Garner's work.'

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Observations are cobbled together in an almost conversational way, stopping and starting, dealing in trivialities and family moments. Woven amongst the everyday, there are recollections of grief; a father's death, a friend's funeral, the heartbreak of being in love with a married man. Garner's gimlet eye is as revealing and clear as ever.' Sydney Scoop 'Garner shows us something precious and endangered...the nexus of neighbourhoods and neighbourliness, the simple weatherboard houses and the plain local shops in the suburbs of Fitzroy and Moonee Ponds. In the most ordinary suburb, as in the most

extraordinary marine wilderness, what lies beneath is as fascinating as life on the surface.' Times Literary Supplement 'Everywhere I Look is a book full of unexpected moments, sudden shafts of light, piercing intuition, flashes of anger and incidental humour.' Perth Writers Festival, Summer Reading Guide

Two novellas about the deep connections we forge with the people we love, and the pain of breaking those connections. In Honour, Kathleen and Frank are amicably separated, in contact through shared parenting of their young daughter, Flo. But when

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Frank finds a new partner and wants a divorce, Kathleen is hurt. And Flo can't understand why they all can't live together. In *Other People's Children*, Ruth and Scotty live in a big share house that's breaking up. Scotty is trying to hold on, remembering the early days of telling life stories and laughter and singing—and when the kids were everyone's kids. But now the bitterness has crept in and their friendship is broken. Ruth is ready to move on—and she'll take her kids with her. Helen Garner writes novels, stories, screenplays and works of non-fiction. In 2006 she received the inaugural Melbourne Prize

for Literature, and in 2016 she won the prestigious Windham-Campbell Prize for non-fiction and the Western Australian Premier's Book Award. Her book of essays *Everywhere I Look* won the 2017 Indie Book Award for Non-Fiction. 'Garner is scrupulous, painstaking, and detailed, with sharp eyes and ears. She is everywhere at once, watching and listening, a recording angel at life's secular apocalypses...her unillusioned eye makes her clarity compulsive.' James Wood, *New Yorker* 'She drills into experience and comes up with such clean, precise distillations of life, once you read them they

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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.' Weekend Australian 'Helen Garner's collections of fiction and non-fiction corroborate her reputation as a great stylist and a great witness.' Peter Craven, Australian 'Garner is a natural storyteller.' James Wood, New Yorker This handsome edition of Helen Garner's collected short fiction celebrates the seventy-fifth birthday of one of Australia's most loved authors. These stories—that delve into the complexities of love and longing, of the pain, darkness and joy of life—are

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all told with her characteristic sharpness of observation, honesty and humour. Each one a perfect piece, together they showcase Garner's mastery of the form. Helen Garner writes novels, stories, screenplays and works of non-fiction. In 2006 she received the inaugural Melbourne Prize for Literature, and in 2016 she won the prestigious Windham–Campbell Literature Prize for non-fiction. Garner won the NSW Premier's Literary Award for Fiction for *Postcards from Surfers*, and the Victorian and Queensland Premiers' Awards, as well as the Barbara Jefferis Award, for her novel *The Spare*

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Room. Everywhere I Look won the 2017 Indie Book Award for Non Fiction. 'Garner's stories share characteristics of the postcard: they flash before us carefully recorded images that remind us of harsher realities not pictured. And like postcards they are economically written, a bit of conversation is transcribed, a memory recalled, an event noted, scenes pass as if viewed from a train—momentarily, distinct and tantalising in their beauty.' New York Times 'A perfect introduction for first-timers who have not yet experienced the pleasures of Garner's writing.' Sydney Morning Herald 'Stories and True

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Stories are handsome companion volumes deservedly celebrating Helen Garner, our greatest contemporary practitioner of observation, self-interrogation and compassion. Everything she writes, in her candid, graceful prose, rings true, enlightens, stays.' Joan London, Sydney Morning Herald's Year in Reading 'Published in beautiful editions to celebrate life given shape in words.' Drusilla Modjeska, Sydney Morning Herald's Year in Reading 'Both of these books are concerned with moments of heartbreak and of hope, with loneliness and love, and with great cruelties, and the things that

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drive people to them. They are animated by a desire to understand what seems unfathomable, and to pay attention to the small pleasures of the everyday. Garner's precise descriptions, her interest in minute shifts of emotion, and the ways in which we reveal ourselves to others are always at work in these books, and make them a real joy to read.' Age 'As I leaf through the volumes, having just re-read both of them, I am still brought up short by another revelatory insight of the everyday...I could go on and on, but I am out of words. Many happy returns Helen Garner!' Adelaide Advertiser 'Her prose is wiry,

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stark, precise, but to find her equal for the tone of generous humanity one has to call up writers like Isaac Babel and Anton Chekhov.' Wall Street Journal

They say that tourist ships to Antarctica, even more than ordinary human conveyances, are loaded down with aching hearts. Deceived wives and widowers, men who've never been loved and don't know why, Russian crew forced to leave their children behind for years at a time ... And then there are the married couples: how calm the old ones, how eager the new! - but isn't a couple the greatest mystery of all?

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Regions of Thick - Ribbed Ice is the tale of a journey to Antarctica aboard the Professor Molchanov. With unmatched eloquence, Helen Garner spins a tale of ships, icebergs, tourism, time, photography and the many forms of desolation.

This House of Grief

The Collected Short Fiction

The Last Days of Chez Nous & Two Friends

How to End a Story

The Journey Home

The Lotus Crew

A captivating and deeply personal novel from one of Australia's

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most respected authors—now in an elegant hardback edition.

Janet is a skeptic, a journalist; Maxine revels in New Age fantasies; and Ray, a drifter, is a born-again Christian. The common ground is the house they share. But their fragile domestic balance is about to explode amid the smashing of ukeleles, an unexpected ascension of an angel, and a sudden shower of jonquils.

NOW A MAJOR MOTION PICTURE A true story of death, grief and the law from the 2019 winner of the Australia Council Award for Lifetime Achievement in Literature. In October 1997 a clever young law student at ANU made a bizarre plan to murder her devoted boyfriend after a dinner party at their house. Some of the dinner guests—most of them university students—had heard rumours of the plan. Nobody warned Joe Cinque. He died one Sunday, in his own bed, of a massive dose of rohypnol and heroin. His

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girlfriend and her best friend were charged with murder. Helen Garner followed the trials in the ACT Supreme Court.

Compassionate but unflinching, this is a book about how and why Joe Cinque died. It probes the gap between ethics and the law; examines the helplessness of the courts in the face of what we think of as 'evil'; and explores conscience, culpability, and the battered ideal of duty of care. It is a masterwork from one of Australia's greatest writers. Winner of the Ned Kelly Award for Best True Crime 2005 Winner of the ABIA Book of the Year 2004 PRAISE FOR JOE CINQUE'S CONSOLATION "Garner's book is a writer's profound response to a tragedy and to questions about human responsibility over time as well as at precise moments" The Age "This is a work of great passion and of countervailing humanity - a book of witness..." Australian Book Review