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## In Certain Circles Elizabeth Harrower

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### **Thea Astley Text**

Publishing

Audrey, Katy and Adam have been friends since high school—a decade of sneaky cigarettes, drunken misadventures on Melbourne backstreets, heart-to-hearts, in-jokes. But now Katy has gone. And without her, Audrey is thrown off balance: everything she thought she knew, everything she believed was true, is bent out of shape. Audrey's family—her neurotic

mother, her wayward teenage brother, her uptight suburban sister—are likely to fall apart. Her boyfriend, Nick, tries to hold their relationship together. And Audrey, caught in the middle, needs to find a reason to keep going when everything around her suddenly seems wrong. Evocative and exquisitely written, *Our Magic Hour* is a story of love, loss and discovery. Jennifer Down's remarkable debut novel captures that moment when being young and invincible gives way to being open and vulnerable, when one terrible act changes a life forever. Jennifer Down is a writer and editor whose

work has appeared in publications including the *Age*, *Saturday Paper*, *Australian Book Review* and *Overland*. She is one of *Sydney Morning Herald's Young Novelists of the Year, 2017*. *Our Magic Hour*, her debut novel, was shortlisted for the 2014 Victorian Premier's Literary Award for an unpublished manuscript. She lives in Melbourne. 'Down's evocation of Audrey's grief is astute, perceptive and always convincing...It's compelling writing.' Australian 'Intimate, raw and occasionally heartbreaking...I loved this book. *Our Magic Hour* is a beautiful, gut-wrenching fiction and I cannot

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recommend it highly enough.’ Readings ‘Down has perfectly captured the vulnerability of youth...An incredibly intimate and tender novel about friendship, family and the transformative power of grief...It is easily one of the best Australian debuts I’ve read in a long time.’ Lip Mag ‘Down’s novel is a story about very small things, that all add up to very big things about grief and friendship, love and death...Down has an impressive feel for the drama of the ordinary.’ Age/Sydney Morning Herald ‘Down has a reserved but beautiful prose...In its maturity and elegance, *Our Magic Hour* is a surprising and captivating debut novel. I have no doubt that Down will produce more quality writing in the future.’ Farrago ‘Down’s preoccupations are those of a young adult grappling with heavy issues, and she does so admirably...*Our Magic Hour* takes place in a lively, vivid Melbourne cityscape.’ Otago Daily Times ‘Striking, breathlessly written...Down’s clear and confident voice can play

originally with language...An eloquent debut.’ WA Today ‘Down’s supple social realism has a vitality and energy to it...I’m sure that Down will be a fixture in the Australian lit scene for years to come.’ Lifted Brow ‘An impressive and emotionally sophisticated novel.’ Australian Book Review ‘Its depictions of the characters’ close friendships, and the personalised map of Melbourne it draws were so vivid and so true that I found myself almost longing for the same, despite the sadness at the heart of the book.’ Readings, *Our Favourite Books of 2016* (so far) ‘Subtle and vividly observed, *Our Magic Hour* is a chronicle of early adulthood, with all its violent unions and passionate friendships...Down’s work [is] universally important.’ Overland ‘Down’s depiction of modern Melbourne is so familiar and evocative that I felt like I’d bumped into her characters at the cafe just the day before. For a book so infused with grief and longing, the sheer amount of love and depth of

feeling in the novel made me yearn for everything and nothing all at once, and has stayed with me throughout the year.’ 2016 Staff Picks, *Kill Your Darlings* ‘If Helen Garner turned her razor-sharp eye to a new generation, *Our Magic Hour* might be the result. Down unravels the self-obsession and shortsightedness of youth with insight and affection, and turns the grit of modern twenty-something life—breakups, breakdowns, new jobs and new towns—into something profound, beautiful and hopeful.’ Junkee ‘Down writes equally of significant moments and unremarkable days with sparing beauty. Particularly adept at depiction of place, Down made me wonder if I hadn’t sat across from Audrey on the train to Redfern, bumped elbows with her at a bar in Bondi. Down is the kind of writer that you’ll be lucky to get on at the ground floor with, she is only going up.’ Concrete Playground ‘A raw novel about growing up in a world that never seems to make any sense...this novel manages to neatly capture

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that universal malaise felt by terrified millennials all over the world.' Vice 'A masterclass in elegant understatement...A very fine novel indeed—compassionate, clear-sighted and lovely.' A Life in Books 'Down's prose is sharp and intimate, the characters flawed and achingly familiar. For a book about mourning, it's not overly sentimental or indulgent. Instead, the characters' grief is ugly and bewildering. Our Magic Hour is a compelling, authentic portrayal of loss, dislocation and the unsteadiness of young adult life.' Good Reading *The Restaurant of Love Regained* Seven Stories Press

Esther Prescott has seen little of life outside her wealthy family's Rose Bay mansion, until flashy Stan Peterson comes roaring up the drive in his huge American car and barges into her life. Within a fortnight they are living in his Kings Cross flat. Moody and erratic, proud of his well-bred wife yet bitterly resentful of her privilege, Stan is involved with his former girlfriend and a series of shady business deals. Esther,

innocent and desperate to please him, must endure his controlling ways. This story of a troubled and obsessive marriage, set against the backdrop of postwar Sydney, is devastating. First published in 1957, *Down in the City* announced Elizabeth Harrower as a major Australian writer. Elizabeth Harrower was born in Sydney in 1928 and moved to London in 1951. She travelled extensively and began to write fiction. Her first novel *Down in the City* was published in 1957, and was followed by *The Long Prospect* a year later. In 1959 she returned to Sydney where she began working for the ABC and as a book reviewer for the *Sydney Morning Herald*. In 1960 she published *The Catherine Wheel*, the story of an Australian law student in London, her only novel not set in Sydney. *The Watch Tower* appeared in 1966. No further novels were published until May 2014 when Harrower's 'lost' novel, *In Certain Circles*, was released. Her work is austere, intelligent, ruthless in its perceptions about men and women. She was admired by many of her contemporaries, including Patrick White and Christina Stead, and is

without doubt among the most important writers of the postwar period in Australia. Elizabeth Harrower died in Sydney on 7 July 2020 at the age of ninety-two. 'Down in the City marked the arrival of one of the sharpest authors of psychological fiction in Australian literature. Many of the things that happen in the novel are unpleasant, but are rendered with such intensity and psychological insight that the experience of reading about them is thrilling.' Australian 'a triumph from Text's project to recover forgotten Australian literature. Doused in melancholy and written from an accessible yet unnerving third-person perspective, Harrower's debut is a light read with weighty resonance.' Readings Bookshop [Questions of Travel](#) Text Publishing

*Elizabeth Harrower: Critical Essays* is the first sustained study of this acclaimed Australian author. It brings together two celebrated novelists and ten noted critics of Australian literature to consider the legacy and continuing importance of this major literary figure. The essays examine all of Harrower's published fiction, from her first short story to the long-delayed

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publication of *In Certain Circles* in 2014. Together they provide an wide ranging introduction to the extraordinary imaginative and intellectual project of her work. They explore her engagement with twentieth-century history and post-war society, with modernism and modernity, and with the personal impacts of mass media, technology and industry. They demonstrate her grasp of the ethical and philosophical challenges confronting her readers and characters in late modernity as seen from a number of distinctive vantage points including the harbourside mansions and commercial centres of post-war Sydney, the suburbs of industrial Newcastle, and the bed-sitters of expatriate London in the 1960s. Together they offer new insights into an Australian writer at the crossroads of modernism and postmodernism, inviting readers to read and re-engage with Harrower's work in a new light.

**Post-Colonial and African American Women's Writing** Text Publishing

This volume presents a selection of the best papers presented at the forty-first annual Conference on

Computer Applications and Quantitative Methods in Archaeology. The theme for the conference was "Across Space and Time", and the papers explore a multitude of topics related to that concept, including databases, the semantic Web, geographical information systems, data collection and management, and more. The *Lola Memoirs* Text Publishing

'You've lies in the whites of your eyes, Nora. What have you done...?' Nora is the perfect wife and mother. She is dutiful, beautiful and everything is always in its right place. But when a secret from her past comes back to haunt her, her life rapidly unravels. Over the course of three days, Nora must fight to protect herself and her family or risk losing everything. Henrik Ibsen's brutal portrayal of womanhood caused outrage when it was first performed in 1879. This bold new version by Stef Smith reframes the drama in three different time periods. The fight for women's suffrage, the Swinging Sixties and the modern day intertwine in this urgent, poetic play that asks how far have we really come in the past hundred years? *Nora* : A

*Doll's House* was first produced by the Citizens Theatre, Glasgow, in 2019, at Tramway, Glasgow. A new production opened at the Young Vic, London, in February 2020. It was a finalist for the 2020 Susan Smith Blackburn Prize, awarded annually to celebrate women who have written works of outstanding quality for the English-speaking theatre. *Monsieur Proust's Library* Alma Publishing Company "It is not really possible to describe, in a short space, the originality and depth of this long and beautifully crafted book."--A.S. Byatt, *Guardian* Laura Fraser grows up in Sydney, motherless, with a cold, professional father and an artistic bent. Ravi Mendis lives on the other side of the globe--exploring the seductive new world of the Internet, his father dead, his mother struggling to get by. Their stories alternate throughout Michelle de Kretser's ravishing novel, culminating in unlikely fates for them both, destinies influenced by travel--voluntary in her case, enforced in his. With money from an inheritance, Laura sets off to see the world, eventually returning to Sydney to work for a publisher of travel guides. There she meets Ravi, now a Sri Lankan political exile who wants only to see a bit of Australia and make a living. Where do these two

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disparate characters, and an enthralling array of others, truly belong? With her trademark subtlety, wit, and dazzling prose, Michelle de Kretser shows us that, in the 21st century, they belong wherever they want to and can be--home or away.

Our Magic Hour

Serpent's Tail

The award-winning, bestselling French novel by Philippe Besson—“the French Brokeback Mountain” (Elle)—about an affair between two teenage boys in 1984 France, translated with subtle beauty and haunting lyricism by the iconic and internationally acclaimed

actress/writer Molly Ringwald. We drive at high speed along back roads, through woods, vineyards, and oat fields. The bike smells like gasoline and makes a lot of noise, and sometimes I'm frightened when the wheels slip on the gravel on the dirt road, but the only thing that matters is that I'm holding on to him, that I'm holding on to him outside. Just outside a hotel in Bordeaux,

Philippe chances upon a young man who bears a striking resemblance to his first love. What follows is a look back at the relationship he's never forgotten, a hidden affair with a gorgeous boy named Thomas during their last year of high school. Without ever acknowledging they know each other in the halls, they steal time to meet in secret, carrying on a passionate, world-altering affair.

Dazzlingly rendered in English by Ringwald in her first-ever translation, Besson's powerfully moving coming-of-age story captures the eroticism and tenderness of first love—and the heartbreaking passage of time.

Cargo Little, Brown  
The Bones of Grace is a modern love story spanning continents and the interwoven fortunes of those who have and have not. On the eve of her departure to discover evidence of the near mythological walking whale Ambulocetus Natans, Zubaida Haque falls in love with a stranger she meets at a piano concert. But after a tragedy sends her back to

her hometown Dhaka, she seeks solace in the figure of an old friend and makes a rash decision with disastrous consequences. In a bid to escape familial constraints, she moves to a southern port city to help a charity working on the infamous shipbreaking beaches. Here she meets Anwar, a shipbreaker whose story holds a key that unlocks for Zubaida not only the mysteries of her past but the possibilities of a new life. The third instalment of the Bengal trilogy, The Bones of Grace brings the arc of Bangladesh's tumultuous history full circle in an epic of loss and love.

Men Picador Australia

The inaugural winner of The Novel Prize, an international biennial award established by Giramondo (Australia), Fitzcarraldo Editions (UK) and New Directions (USA). Cold Enough for Snow was unanimously chosen from over 1500 entries. A novel about the relationship between life and art, and between language and the inner world – how difficult it is to speak truly, to know and be known by another, and how much power and friction lies in the

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unsaid, especially between a mother and daughter. A young woman has arranged a holiday with her mother in Japan. They travel by train, visit galleries and churches chosen for their art and architecture, eat together in small cafés and restaurants and walk along the canals at night, on guard against the autumn rain and the prospect of snow. All the while, they talk, or seem to talk: about the weather, horoscopes, clothes and objects; about the mother's family in Hong Kong, and the daughter's own formative experiences. But uncertainties abound. How much is spoken between them, how much is thought but unspoken? *Cold Enough for Snow* is a reckoning and an elegy: with extraordinary skill, Au creates an enveloping atmosphere that expresses both the tenderness between mother and daughter, and the distance between them. 'So calm and clear and deep, I wished it would flow on forever.' — Helen Garner

'Rarely have I been so moved, reading a book: I love the quiet beauty of *Cold Enough for Snow* and how, within its calm simplicity, Jessica Au camouflages incredible power.' — Edouard Louis 'Au's prose is elegant and measured. In descriptions of bracing clarity she evokes 'shaking delicate impressions' of worlds within worlds that are symbolic of the parts of ourselves we keep hidden and those we choose to lay bare. Put simply, this novel is an intricate and multi-layered work of art — a complex and profound meditation on identity, familial bonds and our inability to fully understand ourselves, those we love and the world around us.' — Jacqui Davies, *Books+Publishing*

*A Few Days in the Country* Text Publishing

Sharply observed, bitter and humorous, *The Long Prospect* is a story of life in an Australian industrial town. Growing up neglected in a seedy boarding house, Emily Lawrence befriends Max, a middle-aged scientist who encourages her to pursue her

intellectual interests. Innocent Emily will face scandal, suburban snobbery and psychological torment. *The Watch Tower* U of Minnesota Press

Twenty-five-year-old Clemency James has moved from Sydney to a chilly bedsit on the other side of the world. During the day she studies for the bar by correspondence; in the evenings she gives French lessons to earn a meagre wage. When she meets Christian, a charismatic would-be actor, she can see he's trouble - not least because he's involved with an older woman who has children. She is drawn to him nonetheless: drawn into his world of unpayable debts and wild promises. First published in 1960, *The Catherine Wheel* is Elizabeth Harrower's third novel and the only one of her books not set in Australia. In it she turns her unflinching gaze on the grim realities of 1950s London, and the madness that can infect couples. Elizabeth Harrower was born in Sydney in 1928 and

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moved to London in 1951. Her first novel *Down in the City* was published in 1957, and was followed by *The Long Prospect* a year later. In 1959 she returned to Sydney where she began working for the ABC and as a book reviewer for the *Sydney Morning Herald*. In 1960 she published *The Catherine Wheel*, the story of an Australian law student in London, her only novel not set in Sydney. *The Watch Tower* appeared in 1966. No further novels were published until May 2014 when Harrower's 'lost' novel, *In Certain Circles*, was released. Her work is austere, intelligent, ruthless in its perceptions about men and women. She was admired by many of her contemporaries, including Patrick White and Christina Stead, and is without doubt among the most important writers of the postwar period in Australia. Elizabeth Harrower lives in Sydney. *The Catherine Wheel* is a great starting point for

those new to Harrower's work, those readers who are unafraid to face the darker aspects of the desire we're sometimes too ashamed to acknowledge.' *3am Magazine*, Top Reads for 2015 'I love *The Watch Tower*, but I love *The Catherine Wheel* more. Like all the Harrower books, with their psychological mysteries, their droll humour, their brilliant language and ear for voices, *The Catherine Wheel* takes your hand from the first page and beckons you in.' Ramona Koval 'Rich and rewarding.' Starred review, *Kirkus* *Down in the City* Sydney University Press Shortlisted for the 2016 Stella Prize Internationally acclaimed for her five brilliant novels, Elizabeth Harrower is also the author of a small body of short fiction. *A Few Days in the Country* brings together for the first time her stories published in Australian journals in the 1960s and 1970s, along with those from her archives—including 'Alice', published for the first time earlier this year in the *New Yorker*. Essential reading for Harrower fans, these finely turned pieces show a

broader range than the novels, ranging from caustic satires to gentler explorations of friendship. Elizabeth Harrower is the author of the novels *Down in the City*, *The Long Prospect*, *The Catherine Wheel* and *The Watch Tower*—all of which have been republished as Text Classics—and *In Certain Circles*, which was published in 2014 and in early 2015 was a BBC Radio 4 Book at Bedtime. Elizabeth lives in Sydney. 'Harrower has the disconcerting knack of looking at life and seeing it unadorned.' *Australian Financial Review*, Best Books of 2015 'Vital, vivid stories by a master storyteller.' Joan London, *Age/Sydney Morning Herald*, Best Books of 2015 'One has to think hard of a book in which so much pleasure has been wrenched from so much pain. While the skies are overcast here, what happens on the ground is brightly lit, hilariously cast by lashings of irony and overstatement... This is the work of an activist in disguise as an entertainer.' John Freeman, *Australian* 'Enchanting... That Harrower has, up until recently, been denied a place in the Australian literary canon, is a tragedy—one that can only be remedied by reading her. *A Few Days in the Country: And Other Stories* is a fantastic place to start.' Lip

Mag ' Lyrical, insightful and finely tuned. ' Otago Daily Times ' The range of stories and styles demonstrates Harrower ' s extraordinary literary skill...A Few Days in the Country and Other Stories offers no sure-fire formulas, but through its interrogation of characters ' psychological motivations it affords a deeper understanding of human behaviour. ' Australian Book Review ' [Harrower] reveals an astonishing facility to reveal a world in a few brush strokes. ' West Australian ' A Few Days in the Country continues [Harrower ' s] remarkable literary rejuvenation. ' Australian, Best Books of 2015

My Beautiful Enemy Text Publishing  
In 1917, while the world is at war, Alma and her children are living in a sleep-out at the back of Mrs Lovett's house in working-class Footscray. When Alma falls pregnant, her daughter Molly is born in secret. As Molly grows up, there is a man who sometimes follows her on her way to school. Anna meets Neil in 1952 at her parents' shack at Cockatoo. She later enters a Salvation Army home for unmarried mothers, but is determined to keep her baby. Fitzroy, 1975. Student life. Things are different now, aren't they? Cathy and David are living together, determined not to get married. Against the background of the tumultuous events of the sacking of the Whitlam government, a new chapter is added to the family's story. The Mothers is a book about secrets. It interweaves the intimate lives of three generations of Australian women who learn that it's the stories we can't tell that continue to shape us and make us who we are.

Rod Jones ' s first novel, Julia Paradise (1986), won the fiction award at the 1988 Adelaide Festival, was shortlisted for the Miles Franklin Award and was runner-up for the Prix Femina Étranger. It has been translated into ten languages and is now available as a Text Classic. His four other novels, Prince of the Lilies, Billy Sunday, Nightpictures, and Swan Bay, have all either won or been shortlisted for major literary awards. Rod Jones lives near Melbourne. The Mothers is his most recent novel. 'Rod Jones ' The Mothers is beautifully written and deeply poignant. One of the most satisfying Australian novels I ' ve read in years.' Alex Miller ' I was captivated by the humanity and heart of the characters. Rod Jones has created a vivid and compelling world and I cared about everyone in it. ' Toni Jordan ' With depth and insight, Jones explores maternal-filial love. ' Books & Publishing ' Quietly moving...If you like

Colm To í b í n ' s work, I ' m sure you will love this book. The Mothers is a terrific achievement for Jones. ' Readings ' This is a big-hearted novel, and it is an affecting tribute to generations of Australian mothers who have been unjustly treated. ' Saturday Paper ' [The Mothers] gives us a rich panoply of characters, places, and issues. The overall effect is rather like that of looking through a box of faded photographs, turning each one in the light, hearing something of their story, bringing lost faces and eras to life. ' Australian Book Review ' Big-hearted...an ambitious work, combining social history set in Melbourne suburbs not yet gentrified, with personal stories of birth, shame and identity. ' Booktopia Buzz ' Jones has done something unexpected. He has uncovered a magnanimity and generosity of spirit that has not been seen in his novels before now...It has more depth and a weight that feels far more like the authentic quick of life. ' Age/SMH/Brisbane Times ' You will feel this novel in the depths of your being...Jones does not hold back from portraying the suffering and loneliness of these poor women on whom society turned its collective back. It ' s an eye-opener for those of us fortunate enough to be born post-1970. ' Good Reading



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‘ A social history that interrogates motherhood and mothering in a way that I haven ’ t come across before. ’ ANZ LitLovers  
‘ [Jones] writes with depth and understanding of the joys and angst of taking the plunge into motherhood...It is sad and heart-wrenching at times. Yet, it is beautifully written and while the angst felt for the characters is all to real, their stories are masterfully told. ’ Weekly Times  
Across Space and Time  
Macmillan + ORM  
First published in 1966, this novel tells the story of an obsessive and cruel man, and his relationship with two friendless women. The drama unfolds as the younger of the two attempts to loosen the bonds they have forged with him. The author has written four novels as well as short stories.

A Man's Place Text  
Publishing

From the headland, we look across to the lighthouse on Seal Island where Mr Hammett has to take the gas bottle to keep the light flashing at night. Aunt Cele says there is no land between us and the bottom of the world where everything is white ice and there are penguins as big as men, but I know this already because Dunc has told me. Sylvie is five. It's the 1950s and she lives in

Burley Point, a fishing village south of the Coorong on Australia's wild southern coast. She worships her older brother Dunc. She tries to make sense of her brooding mother, and her moody father who abandons the family to visit The Trollop, Layle Lewis, who lives across the lagoon. It's hard to keep secrets in a small town, but when Dunc goes missing, Sylvie is terrified that she is the cause. Now her father is angry all the time; her mother won't leave the house or stop cleaning. The bush and the birds and the endless beach are Sylvie's only salvation, apart from her teacher, Miss Taylor. In the tradition of the novels of Anne Tyler and Eudora Welty, *The Lost Child* is a beautifully written story about family and identity and growing up. Sylvie is a charming narrator with a big heart and a sharp eye for the comic moment. As the years go by she learns how tiny events can change entire lives, and how leaving might be the only solution when the world will never be the same again.

Cold Enough for Snow

Text Publishing

Vera and David have been passionately in love since the day they met more than twenty years ago. They live in the Blue Mountains where Vera is a

sculptor and David makes furniture. Their son, Ben, is at university in Sydney. Or at least he was. What the Light Hides begins five months after Ben ’ s death, an apparent suicide. Vera is trying to pick up the pieces, but David cannot let go, cannot believe that Ben is dead. He goes to Sydney, ostensibly to work, but cannot get Ben out of his mind. He keeps seeing him in the street, visits the room where he was living, goes in pursuit of Ben ’ s friends. His refusal to come to terms with the death of his son is destroying his relationship with Vera, but he cannot help himself, in spite of all the evidence. David is risking everything. Mette Jakobsen ’ s gifts of delicate and empathetic observation are on display in this tender and moving novel, a much-anticipated follow-up to her debut, *The Vanishing Act*.  
The Watch Tower  
National Academies  
Press

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After Laura and Clare are abandoned by their mother, Felix is there to help, even to marry Laura if she will have him. Little by little the two sisters grow complicit with his obsessions, his cruelty, his need to control. Set in the leafy northern suburbs of Sydney during the 1940s, *The Watch Tower* is a novel of relentless and acute psychological power. [The Dark Flood Rises](#) Text Publishing  
One of the Washington Post's 50 Notable Works of Fiction in 2017 and a New York Times Notable Book of 2017 From the great British novelist Dame Margaret Drabble comes a vital and audacious tale about the many ways in which we confront aging and living in a time of geopolitical rupture. Francesca Stubbs has an extremely full life. A highly regarded expert on housing for the elderly who is herself getting on in age, she drives "restlessly round England," which is "her last love . . . She wants to see it all

before she dies." Amid the professional conferences that dominate her schedule, she fits in visits to old friends, brings home cooked dinners to her ailing ex-husband, texts her son, who is grieving over the shocking death of his girlfriend, and drops in on her daughter, a quirky young woman who lives in a flood plain in the West Country. Fran cannot help but think of her mortality, but she is "not ready to settle yet, with a cat upon her knee." She still prizes her "frisson of autonomy," her belief in herself as a dynamic individual doing meaningful work in the world. *The Dark Flood Rises* moves between Fran's interconnected group of family and friends in England and a seemingly idyllic expat community in the Canary Islands. In both places, disaster looms. In Britain, the flood tides are rising, and in the Canaries, there is always the potential for a seismic event. As well, migrants are fleeing an increasingly

war-torn Middle East. Though *The Dark Flood Rises* delivers the pleasures of a traditional novel, it is clearly situated in the precarious present. Margaret Drabble's latest enthralls, entertains, and asks existential questions in equal measure. Alas, there is undeniable truth in Fran's insight: "Old age, it's a fucking disaster!" [The Long Prospect: Text Classics](#) Giramondo Publishing  
Sharply observed, bitter and humorous, *The Long Prospect* is a story of life in an Australian industrial town. Growing up neglected in a seedy boarding house, twelve-year-old Emily Lawrence befriends Max, a middle-aged scientist who encourages her to pursue her intellectual interests. Innocent Emily will face scandal, suburban snobbery and psychological torment. Originally published in 1958, *The Long Prospect* was described as second only to Patrick White's *Voss* in postwar Australian literature. [The Bones of Grace](#) University of Queensland Press  
Reading was so important to Marcel Proust that it sometimes seems he was unable to create a

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personage without a book in hand. Everybody in his work reads: servants and masters, children and parents, artists and physicians. The more sophisticated characters find it natural to speak in quotations. Proust made literary taste a means of defining personalities and gave literature an actual role to play in his novels. In this wonderfully entertaining book, scholar and biographer Anka Muhlstein, the author of *Balzac's Omelette*, draws out these themes in Proust's work and life, thus providing not only a friendly introduction to the momentous *In Search of Lost Time*, but also exciting highlights of some of the finest work in French literature.