

Cover of the literary magazine *Scripsi* by Magda Matwiejew. Founded in 1981 by Peter Craven and Michael Heyward it is based at the University of Melbourne. *Scripsi* concentrates on publishing fiction, poetry and articles about fiction and poetry, by Australian and overseas writers.
SCRIPSI

CHAPTER 49

ENGLISH LANGUAGE AND LITERATURE

ALAN LAWSON, D. BLAIR AND MARCIE MUIR

SOME YEARS AGO the Australian poet Judith Wright edited an anthology of Australian poems under the title *New land, new language* (OUP, 1957). The contrast between this title and that given by the historian A.H. Chisholm to his account of the adventures of that eccentric explorer, Ludwig Leichhardt, well illustrates the differing approaches Australians and their writers have had to this country. Chisholm called his book *Strange new land* (A & R, 1941) and, in doing so, echoed what was possibly the most common response to Australia by its European settlers and inhabitants. Not only among new arrivals was this a common attitude. The idea that the land was strange and even hostile was, until the middle of the twentieth century, still the view most often expressed by writers and by fourth or fifth generation 'Australians'. It was also the predominant view among those who wrote about Australian literature and language.

The counter-view, that those in a new land must adapt not only their habits and customs but also their language, only gradually prevailed. There developed a recognition that the customs and language which evolved in a northern island would not always work effectively in a southern continent. The poets, like the botanists, had to create new terms and metaphors that related to their own environment and the political and social realities that grew up in it.

A major stimulus to this belated but widespread acknowledgment that the land was neither new nor strange came, in literature as in Australian life generally, from an awareness of how Aboriginal Australians had related to the land so effectively and for so long. J.J. Healy (1978) traces the way in which this perception took literary form. Its more obvious manifestations can be found in the treatment of Aboriginal characters in literature. There has always been a great variation in attitudes, of course, but some of the early verse depicts Aborigines in a contemptuous—and from our perspective, a contemptible—manner. Perhaps better known than most is the Queensland poet, James Brunton Stephens (1835–1902) who wrote of an Aboriginal woman in this way:

Thou art not beautiful, I tell thee plainly,
Oh! thou ungainliest of things ungainly;
Who thinks thee less than hideous doats insanely

To illustrate the diversity, however, take the following lines from 'The last of his tribe' by his contemporary, Henry Kendall.

Will he go in his sleep from these desolate lands,
 Like a chief, to the rest of his race,
 With the honey-voiced woman who beckons, and stands.
 And gleams like a Dream in his face—
 Like a marvellous Dream in his face?

More significant, though, is the view found in the works of many writers that the Aborigines are, or provide access to, the spirit of the land. The most important of the nineteenth-century poets, Charles Harpur (1813–68), provides an example of this in a poem called 'Ned Connor'. There, the appearance of an Aboriginal ghost is intended to represent the land's spirit taking rightful revenge for the murder of a black. In two controversial novels, *Coonardoo* (1929) by Katharine Susannah Prichard and *Capricornia* (1938) by Xavier Herbert, the Aboriginal characters have insights and values which the whites ignore at their peril: the Aborigines, that is, possess the key to understanding Australia and to surviving both physically and spiritually within it.

More recently this view of the Aborigines has been presented in such novels as Patrick White's *Voss* (1957) and Randolph Stow's *To the islands* (1958), where journeys are made by the white heroes in search of spiritual identity. These journeys are into the interior of the country (paralleling a journey into the interior of the mind) and are, importantly, taken with native guides. Among the poets the relevance of the Aborigines' response to the land and to our understanding of it can be found in the work of Douglas Stewart (1913–85), Judith Wright (1915–), and a group of poets writing from the 1930s to the 1950s under the collective title of 'The Jindyworobaks'. They included Ian Mudie, Rex Ingamells and Roland Robinson and argued for incorporating Aboriginal views, rhythms and language into poetry in English.

New land, new language was a preoccupation of many writers in other ways too. The vernacular, the colloquialisms that distinguish the country's speech, has been celebrated by many writers and performers. This has been particularly noticeable in the more nationalistic periods. For instance, C.J. Dennis in *The songs of a sentimental bloke* (1915; repr, A & R, 1981) gave the colloquial speech of Sydney larrikins poetic form and A.D. Hope (1907–), one of the most eminent of living poets, celebrated the words of Australia in this way:

I glean them from signposts in these country places,
 Weird names, some beautiful, more that make me laugh.
 Driving to fat-lamb sales or to picnic races,
 I pass their worshippers of the golden calf
 And, in the dust of the Cadillacs, a latter-day Habbakuk
 Rises in me to preach comic sermons of doom,
 Crying: 'Woe unto Tocumwal, Teddywaddy, Tooleybuc!
 And: 'Wicked Wallumburrawang, your hour has come!

Naming the land is one of the traditional tasks of the explorer and the settler: it was one of Adam's first assignments in Eden. In new societies one of the functions of the writer has been to describe the country and the experience of living in it. For a long time critics judged writers by their success in naming appropriately and some are smugly deprecated for having referred to dingles and dells rather than gullies.

One of the ways of adapting was to see the outer landscape as a means of exploring the inner one, the landscape of human thoughts, feelings and spirit. Patrick White's phrase, 'the country of the mind' describes this well. James McAuley in the poem, 'Terra Australis', explores the way in which a people and their poets make metaphors out of their experience of the landscape:

Voyage within you, on the fabled ocean,
 And you will find the Southern Continent,

 And mythical Australia, where reside
 All things in their imagined counterpart.

This 'imagined counterpart' of the physical world has been many things to many writers. To Marcus Clarke (1846–81) it was a note of 'weird melancholy' in the bush that injected itself into people's souls; to Henry Lawson (1867–1922), who quoted that phrase of Clarke's with approval, it could be 'the nurse and tutor of eccentric minds'; and the contemporary poet, Geoffrey Lehmann (1940–) has observed that 'our rivers and country daze us with largeness'. The nature of our relationship with the landscape, in many forms, has been one of the dominant notes in Australian literature.

Australia is a colonial society. That is, the majority of the people who inhabit it, the language they use (and adapt) to describe it, the education they receive and the values they hold all come from somewhere else. There is, in the colonial situation, an awareness of the importance of that 'somewhere else'; there is a divided vision just as there are, in certain contexts (the debates about anthems, for instance), divided loyalties. The American novelist Henry James called it a 'complex fate' and writer after writer in Australia (and other countries that share the 'complex fate'—Canada, West Indies, New Zealand, India) has explored the balance between English past and Australian present, between here and there. For some the gap between European customs and Australian realities is a source of comedy or of aggressive, or wry, nationalism; for others it becomes the impulse to leave Australia and seek artistic and personal fulfilment in Europe. In fiction, if not always in life, the expatriate usually returns with added wisdom and with added attachment to Australia. More recently, to the perspective of Europe has been added that of Asia. Christopher Koch's *The year of living dangerously* (Melbourne, Nelson, 1978), which also became a successful film, and Blanche D'Alpuget's *Turtle Beach* (Ringwood, Vic, Penguin, 1981) are examples of the confrontation between Australian values and those of older societies in Asia.

While English is the official language of Australia and it is literature in the English language that is usually discussed in essays such as this, other languages are used in Australia and some literature is written in them. *Diversity and diversion: an annotated bibliography of Australian ethnic minority literature* by Peter Lumb and Anne Hazell (Richmond, Hodja Educational Resources Co-operative, 1983) is a useful guide to this literature.

What is implied by each of these major concerns in Australian literature is an expectation that writers will deal with more than the world of the imagination; that they will cope with more than aesthetic or artistic problems. It has been widely assumed in Australia, as in other post-colonial societies, that part of the writers' task was to provide—some would say foster—a sense of national identity: a sense of history, a sense of community, and an appropriate language in which they can be perceived and described. Writers would be judged, it follows, by values other than literary ones alone. This has been one of the major preoccupations of Australian literary criticism. There was, from as early as the 1870s and surviving until quite recently, a view that double standards ought to be applied; some works could be judged great by 'universal' standards, others could be placed in the second grade and judged by 'Australian' standards. A.G. Stephens, the major literary influence at the *Bulletin* in the crucial period from 1894 to 1906 and well known for his encouragement of Henry Lawson, Joseph Furphy, 'Banjo' Paterson and others, was a proponent of this view. Of Lawson he had this to say:

I have just been looking through Lawson's verses and sketches, and see clearly that their value is largely an Australian value. We are moved by them so much because we breathe their atmosphere, are familiar with their persons and scenes—our minds go half-way to meet them ... That is, Lawson's pre-eminent Australian appeal lessens the force of his universal appeal. He is splendidly parochial. That increases his claim upon his country, but decreases his claim upon literature.

A.D. Hope, poet, academic, reviewer, broadcaster and public speaker, was the most influential literary figure of the 1950s and often propounded similar views about standards.

More recently the trend has been to acknowledge the autonomy of Australian literature; to recognise that the concerns of Australian writers are not always those familiar to readers of British literature; to perceive that the term 'literature' itself can mean something different in

Australian literature; and to attempt to find relevant ways of describing and understanding the kinds of literature written in Australia.

For example, some critics have remarked on the widespread use of documentary fact in Australian imaginative writing. This, it is speculated, may well derive from the importance of documentation in early Australian writing—the guidebooks, travel books, journals and later the novels, at least part of whose audience was the English reader unfamiliar with the ‘strange new land’. The use of fact in fiction is something that was once apologised for; it is now an accepted feature of modern fiction, poetry and drama.

For many of the earlier critics of Australian literature the task was to encourage the development and improvement of the literature; in examining its history they showed how it was growing in stature, how recent writers avoided the mistakes of their predecessors. More recent critics seem more concerned to find a continuing tradition, to explore the preoccupations that new writers share with older ones. Critics like Tom Inglis Moore, G.A. Wilkes, Judith Wright, H.P. Heseltine and A.A. Phillips all take this approach. Although their opinions differ greatly, they are united in the belief that it is appropriate to talk of an Australian literary tradition.

Writing about Australian literature began in the newspapers of the 1820s and several books on the subject had appeared before Federation. The main boost to this activity came, however, in 1939 when the Commonwealth Literary Fund expanded its activities to subsidise annual lecture programs at the universities. These lectures were usually open to the public, usually given by literary notables, and often found their way into print. Australian literature became a recognised part of the culture industry in the decade after 1954 when a number of notable journals commenced publication (*The realist writer*, *Overland*, *Quadrant*, *Westerly*, *Australian letters*, *Southern review*, *Australian book review* and *Australian literary studies*) and a number of important reference books appeared: E.M. Miller and F.T. Macartney (1956), a timely rearrangement, updated to 1950, of Miller’s monumental pioneering work (1940; facs, 1973); C.H. Hadgraft’s *Australian literature* (London, Heinemann, 1960); and H.M. Green’s famous history (1961; repr, 1984–85). At the same time three authors argued the case for a particular view of the Australian tradition: Vance Palmer (1954; repr, 1983), A.A. Phillips (1958; repr, 1980) and Russel Ward (1958; repr, 1978).

In other ways Australian literature was news in this period: Frank Hardy was sued for libel after the publication of his successful novel *Power without glory* (1950; repr, A & R, 1982); Ray Lawler won the Playwrights’ Advisory Board Prize for *The summer of the seventeenth doll* in 1954 and Patrick White’s *The tree of man* and *Voss* received major reviews here and abroad in 1955 and 1957. In 1956 an appeal was launched to fund a chair of Australian literature at the University of Sydney; the first professor (G.A. Wilkes) was appointed in 1961. Full courses in the subject had begun at Canberra University College and Queensland University in about 1954. NIDA, the National Institute of Dramatic Art, was established in 1958.

Journals have been an important feature of Australian writing since the nineteenth century. It is often suggested that economic circumstances were responsible for this. Although Australians rank highly in their per capita purchasing of books, the market was still a small one. Many writers, then, found publication in magazines rather than in books and consequently favoured the forms—the short story, for example—best suited to the magazines. There is now one periodical which devotes itself exclusively to serious articles and research on Australian literature (*Australian literary studies*, 1965–); one which reviews all Australian books (*Australian book review*, 1961/62–1973; ns, 1978–); and one which concentrates on Australian drama (*Australasian drama studies*, 1982–). Others contain new creative writing as well as articles and reviews. Of these, *Meanjin* (founded in 1940) and *Southerly* (founded in 1939) have been the most important sources of new writing and of influential ideas about it. *Southerly*, based in Sydney, is perhaps best known for its literary articles, short stories, poetry and annual surveys while *Meanjin*, based in Melbourne since 1945, is more notable for its broader interest in cultural affairs, politics and history as well as new writing.

Australian drama has not had the same vigorous accompaniment of critical activity. A more

transient form—a season may last only a couple of weeks—it has evoked, of course, contemporary reviews of particular productions but few deeper considerations of the plays and their relation to a tradition of Australian drama. Recent research at the University of Queensland and elsewhere has unearthed information on thousands of Australian plays; the tradition has been a long and vital one, but its continuity has not, until now, been apparent. Over and again critics have announced the birth of Australian drama. Lawler's *The summer of the seventeenth doll*, Alan Seymour's *The one day of the year* and Richard Beynon's *The shifting heart* took hold of the popular imagination in the late 1950s by the way in which they made theatrical use of local situations and language. They made possible the more daring experiments of the same kind by the dramatists who started writing after about 1968. Centred on the Australian Performing Group and La Mama Theatre in Melbourne, these included David Williamson, Jack Hibberd and Barry Oakley. Further comments on drama in Australia will be found in chapter 52 of this volume under the heading 'Theatre'.

The year 1968 is often seen as a turning point in Australian writing. It marks the beginning of a period of greater literary sophistication, complexity and experiment—especially in poetry and short fiction—and it also coincides with the formation of the Australia Council (initially the Australian Council for the Arts) and the subsequent greatly increased support for the arts in Australia. Publication outlets increased significantly as new publishers began operation (Outback Press, Wild & Woolley) or moved into literary publishing (UQP) and a large number of new 'little magazines' were published. These 'little magazines' were sometimes inexpertly produced and shortlived but they stimulated literary activity by giving writers an opportunity to experiment and by circulating their work widely and in non-traditional areas. Denholm (1979) surveys this growth in alternative publishing.

The poets and short fiction writers of this period tended to reject or avoid traditional literary forms and subjects. 'Make it new' was one of their borrowed mottoes and it produced work that consciously broke the 'rules' of composition and form, and deliberately blurred the distinctions between, for example, prose and poetry, fact and fiction, short story and novel. It found expression in self-revelation, the depiction of contemporary lifestyles and formerly taboo subjects, and in deliberately non-realistic modes. Among the poets of that generation there were fierce debates about form and style that saw the formation of many factions which tended to associate with particular magazines. A balanced view of the period can only be gained by reading widely. Even many of the anthologies published in the last twenty years are polemic in nature: they set out to present a particular approach to poetry or exemplify a particular school of poets.

In the 1970s Australian culture had numerous popular successes abroad. Pop-singers, playwrights, film-makers and fiction writers shared the success and several Australian novels were made into films, such as Joan Lindsay's *Picnic at Hanging Rock*, Thomas Keneally's *The chant of Jimmie Blacksmith*, Miles Franklin's *My brilliant career*, Henry Handel Richardson's *The getting of wisdom*, Ethel Turner's *Seven little Australians* and Christopher Koch's *The year of living dangerously*.

If it was a decade of some spectacular commercial enterprise, it was also a decade of scholarly consolidation. In 1978 the Association for the Study of Australian Literature was formed, bringing together for the first time writers and academics, teachers and publishers, booksellers and librarians interested in fostering the reading, teaching and study of Australian literature. In co-operation with the Department of Foreign Affairs and the Literature Board of the Australia Council, the association helps to develop the now very considerable interest in Australian literature abroad. In the 1970s most libraries vigorously expanded their holdings of Australiana, while several (notably the National Library, University of Queensland Library, and the state libraries of Victoria and New South Wales) made important acquisitions of Australian literary manuscripts as basic research in Australian literature expanded and the community appreciated the need to conserve the nation's heritage. Major efforts to restore to print works long unavailable were only occasionally rewarded, but research on the texts of major poets like Charles Harpur (1813–68) and John Shaw Neilson (1872–1942) produced a better understanding of their work and, in each case, brought to light poems previously unpublished.

The largest collections of Australian literature and literary manuscripts are those in the Mitchell Library, Sydney, and in the National Library of Australia. Also notable are the collections in the La Trobe Collection, State Library of Victoria, the Fryer Memorial Library of the University of Queensland and the library of the University of Sydney. To each of these the papers, correspondence and literary manuscripts of contemporary writers as well as new discoveries of material by older writers are constantly being added. Within the Fryer Memorial Library the Hanger Collection contains almost two thousand Australian playscripts.

CHILDREN'S LITERATURE

In many ways the history of Australian children's literature roughly parallels that of 'adult' literature; the history of its reception and institutionalisation is also similar. It, too, gradually achieved the status of a subject worth serious study in the period following World War II and from the 1970s became a topic for scholarly research.

Until the end of the nineteenth century most Australian children's books were published in England and often written by authors who had never visited the Australian colonies. Popular writers of boys' adventure stories, such as Henty, Kingston, Manville Fenn and others, used Australia as a fresh background for one or more of their numerous tales, while writers who lived in Australia sent their books overseas to be published—a practice which continued until very recently. In the fifty years from 1841 (when the first Australian children's book appeared) until the 1890s the handful of those published locally comprised mostly small editions produced by amateurs. Angus & Robertson began publishing children's books in 1897, and other local publishers like George Robertson, T.C. Lothian, and William Brooks began to publish some handsome and highly creditable children's books soon after.

English publishers were beginning by this time to set up branches in Australia, and some—most notably Ward Lock—also became very active in the field of Australian children's books. In fact, Ward Lock's publication of Ethel Turner's first book in 1894 preceded Angus & Robertson's entry into the field. Ward Lock's other great success was Mary Grant Bruce, the author of the 'Billabong' books. The company attempted to influence writers' expressions and the attitudes of their characters in order to make their work more acceptable to the English market. In general, though, the attitudes of Australian children's writers of that time did not differ greatly from those of British or North American authors. There was less concern to be distinctively Australian than there was in 'adult' fiction at this time.

Boys' adventure stories published in the early 1900s were more notable for their local colour than were the stories for girls. Notable examples are the works of the brothers Alexander and Robert Macdonald, of Ernest Favenc, Louis Becke and Joseph Bowes, who also dealt with World War I.

Two books which became immediate favourites and have remained so to this day were published within weeks of each other in 1918: *Tales of Snugglepot and Cuddlepie* (repr, A & R, 1980) and Norman Lindsay's *The magic pudding* (repr, A & R, 1975). May Gibbs, the author of the former, achieved great popularity with her 'Bib and Bub' comic strip which appeared in the weekend papers; at the same time another equally popular comic strip captured the public imagination: 'Ginger Meggs' by J.C. Bancks. Both of these long-lived series were later published in book form.

The fantasy *Dot and the kangaroo* (repr, A & R, 1978) was warmly received by Australian children in 1899, as was also Tarella Quin's *Gum tree brownie* (1907; repr, A & R, 1983), with Ida Rentoul's charming illustrations. The latter was hailed on its publication in 1907 as a truly Australian fairy tale. All the other books by the Rentoul sisters were enthusiastically received and, though some of these beautiful books were published overseas, the two most impressive, '*Elves and fairies*' (Melbourne, Lothian, 1916) and *Fairyland* (Melbourne, Ramsay Publishing, 1926), were produced entirely in Australia.

The fashion for animal tales, both factual accounts and those in which animals were attributed with human characteristics, prevailed in the 1930s, in Australia as elsewhere. The humorous

stories of Dorothy Wall achieved great popularity. Frank Dalby Davison's *Dusty* (1946; repr, A & R, 1983) and *Man-shy* (1931; repr, A & R, 1983) have been read widely.

The establishment in 1945 in New South Wales of the first Children's Book Council in Australia was the beginning of a movement which was to influence strongly most aspects of children's literature. The creation of annual awards for locally published books, with the accompanying prestige and publicity, inspired publishers to aim for high quality and has contributed to the improvement of standards in the publishing of children's books. Awards for writers generally have proliferated greatly; many are accompanied by monetary prizes, and a number are also given to publishers and artists.

When courses for training children's librarians were established in the 1960s and school libraries were built throughout the country, adequately funded by government grants, children's book publishing responded with new vigour. Authors such as Nan Chauncy, whose first book, *They found a cave*, appeared in 1948, Patricia Wrightson, Joan Phipson, Eleanor Spence and other gifted writers who began their creative work in the 1950s, were encouraged to produce books of a high standard, and they set the pace for others. This led to the current surge of excellent and varied children's books Australia now enjoys. Their appearance also improved, although it was not until the 1970s that the improvement in Australian picture books became widespread.

The Children's Book Council began to publish a journal in 1957; known as *Reading time* since 1967, it has provided informed critical evaluation of children's literature.

Since the 1960s a small number of books written or illustrated by Aborigines also began to make an interesting and varied addition to Australian children's literature. The *Aboriginal children's history of Australia* (Adelaide, Rigby, 1977) was one such example; its coloured illustrations are visual impressions of the impact of their surroundings on Aboriginal children. There is also an interesting explanatory text. A few books written by migrant writers reflecting their different backgrounds have been published, including several picture books with bilingual texts.

The quantity and quality of children's picture books published in Australia in recent years is probably one of the most notable features of the current book world. Some have received recognition in other countries as well as high honours and great popularity at home. The quality of production also has generally reached a high standard. Many popular children's stories are now published in paperback as well as in hardback editions.

Considerable effort has been spent in recent years on research into Australian children's books, both historical and biographical. Although to date no work has been published on Australian school books, there is Ian F. McLaren's *Whitcombe's story books: a trans-Tasman survey* (Melbourne, University of Melbourne Library, 1984). A number of Australian research and public libraries hold special collections of children's books, making historical research into the changing taste in children's literature a good deal easier. During the past thirty to forty years a more careful observance of the legal deposit regulations has ensured that the National Library of Australia and the state libraries receive most books published in their respective jurisdictions but no institution can as yet claim to have acquired everything published for Australian children.

Diggers reading letters and papers from home.
Engraved by S. Calvert. Supplement to the Illustrated
Sydney News, Dec 1873. Despite the proliferation of
Australian newspapers, many immigrants and
native-born Australians continued to follow 'home' news
from Britain with interest, subscribing to a wide range of
British newspapers and magazines.

MITCHELL LIBRARY



THE ENGLISH LANGUAGE IN AUSTRALIA

BAKER, S.J. *The Australian language: an examination of the English language and English speech as used in Australia, from convict days to the present, with special reference to the growth of indigenous idiom and its use by Australian writers.* A & R, 1945. 425 p.

An abundance of examples of Australian vocabulary. Some sources are suspect, but it contains a great repository of Australia's colloquial habits.

BERNARD, J. AND DELBRIDGE, A. *Introduction to linguistics: an Australian perspective.* Sydney, Prentice-Hall, 1980. 328 p, illus.

A description of the dialect from a linguistic point of view.

CLYNE, M.G. ed, *Australia talks: essays on the sociology of Australian immigrant and Aboriginal languages.* Canberra, Dept of Linguistics, Research School of Pacific Studies, Australian National University, 1976. 266 p. (Pacific linguistics: series D, 23.)

Contains contributions on migrant and Aboriginal varieties of English, as well as chapters on Strine, swearing and social dialects of Australian English.

DABKE, R. *Morphology of Australian English.* München, Wilhelm Fink Vlg, 1976. 72 p, maps. (Ars grammatics Bd 6.)

A study of Australian word-formation. It includes discussion of compounding (*she-oak*), reduplication (*Wagga Wagga*), and of *-ie* and *-o* suffixes.

HAMMARSTROM, G. *Australian English: its origin and status.* Hamburg, Helmut Buske Vlg, 1980. x, 73 p. (Forum phoneticum, Bd 19.)

Contends that Australian English is early Cockney, with the addition of a high variety from the influence of British Received Pronunciation.

THE MACQUARIE dictionary. Sydney, Macquarie Library, 1981. 2049 p, illus.

The first reference dictionary to use Australian English as its 'home' dialect. It contains 80 000 entries and includes the colloquial end of the lexicon as well as the formal.

MITCHELL, A.G. AND DELBRIDGE, A. *The pronunciation of English in Australia.* A & R, 1965. xiv, 82 p.

A revision of the 1946 work in which Mitchell established his crusade for the recognition of Australian speech. A full-length description of Australian pronunciation.

MITCHELL, A.G. AND DELBRIDGE, A. *The speech of Australian adolescents: a survey.* A & R, 1965. xi, 99 p, maps & record.

Links the varieties of adolescent pronunciation with such factors as sex, type of schooling and father's occupation. A survey of 700 schoolchildren, it correlates language variety with social factors.

MORRIS, E.E. *A dictionary of Austral English.* London, Macmillan, 1898, 526 p.

First general-purpose dictionary of Australianisms. A historical approach, using dated citations to illustrate senses. Facsimile edition, SUP, 1972.

RAMSON, W.S. *Australian English: an historical study of the vocabulary, 1788-1898.* ANUP, 1966. 195 p.

An enquiry into the sources of our vocabulary. The standard reference on the subject.

RAMSON, W.S. ed, *English transported: essays on Australasian English.* ANUP, 1970. 243 p.

A collection of essays on historical and contemporary aspects of standard Australian English. Contributions on Aboriginal and migrant varieties, as well as on New Zealand English.

TURNER, G.W. *The English language in Australia and New*

Zealand. London, Longman, 1972. 214 p.

A readable introduction to the field and full-length description in non-technical language. First published in 1966.

TURNER, G.W. ed, *Good Australian English and good New Zealand English.* Sydney, Reed Education, 1972. 317 p, illus.

Change and variety in the language; primarily concerned with issues of usage and style.

WILKES, G.A. *A dictionary of Australian colloquialisms.* SUP, 1978. 470 p.

An attempt to define by citation the colloquialisms unique to Australia.

LITERATURE IN GENERAL

BARNES, J. ed, *The writer in Australia: a collection of literary documents, 1856 to 1964.* OUP, 1969. 336 p.

Selection of statements and articles by writers and literary figures about Australian writing.

BENNETT, B. ed, *Cross currents: magazines and newspapers in Australian literature.* Melbourne, Longman Cheshire, 1981. 269 p, illus.

Statements about, and studies of, the major periodicals which have been influential in the development, creation and study of Australian writing.

BLAIKLOCK memorial lectures: 1971-1981. Lectures by A.D. Hope et al, foreword by L. Kramer. SUP, 1981. 160 p.

Important series of annual lectures given in Sydney. Most of the lectures open up new ground in the study and discussion of Australian literature.

CANTRELL, L. ed, *Bards, bohemians and bookmen: essays in Australian literature.* UQP, 1977. 350 p.

Issued in honour of the critic Cecil Hadgraft; contains articles on nineteenth-century literature and literary history.

DENHOLM, M. *Small press publishing in Australia: the early 1970s.* Sydney, Second Back Row Press, 1979. 209 p.

After 1968 new, small and 'alternative' publishing houses and periodicals were an important literary and social phenomenon. Surveys are followed by brief studies of publishers and magazines.

DOCKER, J. *Australian cultural elites: intellectual traditions of Sydney and Melbourne.* A & R, 1974. 182 p.

A controversial work which analyses the preoccupations of a few writers and journals.

DOCKER, J. *In a critical condition: reading Australian literature.* Ringwood, Vic, Penguin, 1984. 246 p.

Essays which engage in a radical analysis of the way attitudes and approaches to literature have affected what is read and taught.

DUTTON, G. *The literature of Australia.* Ringwood, Vic, Pelican, 1976. 612 p.

Articles on writers, groups and periods in literature; survey of fiction, poetry, drama and the social background; and a 'Bibliographic appendix'. Some contributions in the first edition (1964) not reprinted in this revised edition.

DUTTON, G. *Snow on the saltbush: the Australian literary experience.* Ringwood, Vic, Viking, 1984. 311 p, illus.

A well-informed account of the origins and environment of Australian literature.

GREEN, H.M. *A history of Australian literature, pure and applied: a critical review of all forms of literature produced in Australia from the first books published after the arrival of the first fleet until 1950, with short accounts of later publications up to 1960.* A & R, 1961. 2 vols.

A comprehensive and authoritative literary history.

HEALY, J.J. *Literature and the Aborigine in Australia, 1770–1975*. UQP, 1978. 305 p.

The Aborigines have been an important feature of the literary response to Australia since the arrival of European settlers. A stimulating and thorough account.

KIERNAN, B. *Criticism*. OUP, 1974. 52 p.

A critical survey of the issues implicitly and explicitly involved in writings about Australian literature.

KRAMER, L. ed, *The Oxford history of Australian literature*. OUP, 1981. 509 p.

Not so much a literary history as a collection of three lengthy survey articles. The fiction chapter is conservative, the drama lively and the poetry often stimulating.

MATTHEWS, J.P. *Tradition in exile: a comparative study of social influences on the development of Australian and Canadian poetry in the nineteenth-century*. Melbourne, Cheshire in association with University of Toronto Press, 1962. 197 p.

Places the themes and preoccupations of the nineteenth-century poetry of the two British colonies in the contexts of social and cultural developments, literary traditions and in comparison to each other.

MODJESKA, D. *Exiles at home: Australian women writers, 1925–1945*. A & R, 1981. 183 p, illus.

An argument for a tradition of Australian women's writing which sets the writing and careers of some major women writers in a social and political context.

MOORE, T.I. *Social patterns in Australian literature*. A & R, 1971. 350 p.

A wide-ranging survey of what it proposes as major themes in Australian fiction and poetry; sees these as growing out of the social and historical experience.

NARASIMHAIAH, C.D. ed, *An introduction to Australian literature*. Brisbane, Wiley, 1982. xxv, 201 p.

Excellent articles on important aspects of Australian literature, first published in Mysore, India in 1980.

PALMER, V. *The legend of the nineties*. Melbourne, Currey O'Neil Ross, 1983. 156 p, illus.

An influential argument about the way in which the evolution of a national character and a national literature shared a common sense of value and purpose during the 1890s. First published in 1954.

PHILLIPS, A.A. *The Australian tradition: studies in a colonial culture* (rev edn). Melbourne, Longman Cheshire, 1980. 184 p.

Important essays in which the components and development of a national literary tradition are discussed. Contains the essay in which the term 'cultural cringe' was invented. First published in 1958.

SERLE, A.G. *From deserts the prophets come: the creative spirit in Australia, 1788–1972*. Melbourne, Heinemann, 1973. 274 p.

A synthetic history of the main cultural forms—music, painting, architecture, drama and literature—which attempts to see these as operating out of a common context.

SMITH, G.K. *Australia's writers*. Melbourne, Nelson, 1980. 342 p, illus, map.

Profiles of fifty or so writers, supplied with quotations to characterise the author's work. The social milieu of the writers and their work receive attention.

WALKER, D.R. *Dream and disillusion: a search for Australian cultural identity*. ANUP, 1976. 279 p.

Examines the ways in which four writers—Vance Palmer, Louis Esson, Frank Wilnot and Frederick Sinclair—worked to iden-

tify an Australian social and literary tradition and the failure of those nationalists' ideals.

WALLACE-CRABBE, C. *Melbourne or the bush: essays on Australian literature and society*. A & R, 1974. 140 p.

These essays on particular writers are balanced by a couple of essays of social reflection and some on general issues in the Australian literary tradition.

WALLACE-CRABBE, C. ed, *The Australian nationalists: modern critical essays*. OUP, 1971. 238 p.

Essays which focus on the nationalist school of writers and their influence on the world of the 1890s and our perception of it.

WILKES, G.A. *Australian literature: a conspectus*. A & R, 1969. 143 p.

A general survey which stresses thematic interests as well as chronological developments.

WILKES, G.A. *The stockyard and the croquet lawn: literary evidence for Australian cultural development*. Melbourne, Edward Arnold, 1981. 153 p.

An eloquent argument of the parallel development of genteel and nationalist traditions in Australian writing. A plea for a pluralist approach to our literature.

BIBLIOGRAPHIES

ANDREWS, B.G. AND WILDE, W.H. *Australian literature to 1900: a guide to information sources*. Detroit, Michigan, Gale Research Co, 1980. 472 p.

Reliable guide to what has been written about Australian literature and the nineteenth century and its writers.

JOHNSTON, G.K.W. *Annals of Australian literature*. OUP, 1970. 147 p.

A reference book which lists, year by year, the principal literary publications, with other information such as authors' births and deaths, founding of journals and related publications.

LOCK, F. AND LAWSON, A. *Australian literature: a reference guide*. (2nd edn). OUP, 1980. xiv, 120 p.

Describes the reference works, organisations, libraries and periodicals most useful for the study of Australian literature; works on some forty Australian writers are described and assessed. First published in 1976.

MACARTNEY, F.T. AND MILLER, E.M. *Australian literature: a bibliography to 1938 ... extended to 1950*. A & R, 1956. 503 p.

An updating and rearrangement of Miller which lost some of the depth of the original. The listing of an author's works is often accompanied by a brief biographical and critical note.

MILLER, E.M. *Australian literature from its beginnings to 1935: a descriptive and bibliographical survey: with subsidiary entries to 1938*. SUP, 1973. 2 vols.

The standard bibliography of Australian writing, though somewhat difficult to use. It leaves some of the literature uncovered. Facsimile edition of the first (1940) edition; reprinted 1975.

PRIESSNITZ, H. 'Australian literature: a preliminary subject checklist', *Australian literary studies* 11, 4, 1984, 513–40.

An extensive listing of books and articles arranged by topics—regionalism, theatre, Aborigines, women, landscape and so on.

STUART, L. *Nineteenth century Australian periodicals: an annotated bibliography*. Sydney, Hale & Iremonger, 1979. 200 p, illus.

A listing of nineteenth-century periodicals of literary interest; gives extensive information about format, style, content, contributors, editors, frequency and selected locations.

POETRY

DUWELL, M. *A possible contemporary poetry*. Brisbane, Makar Press, 1982. 160 p.

Statements from contemporary Australian poets about their aesthetic principles and relations to poetic traditions in Australia and overseas. A companion volume to John Tranter's *The new Australian poetry* (Brisbane, Makar Press, 1979).

ELLIOT, B. *The landscape of Australian poetry*. Melbourne, Cheshire, 1967. 346 p.

A study of the responses made by poets to their environment and the effects of those responses on their metaphors and preoccupations.

JAFFA, H.C. *Modern Australian poetry, 1920–1970: a guide to information sources*. Detroit, Michigan, Gale Research Co, 1979. 241 p.

A guide to 'movements', but its bibliographic information is not always reliable. Uses lengthy precis of individual articles and is less comprehensive than other volumes in this series.

KIRBY, J. ed. *The American model: influence and independence in Australian poetry*. Sydney, Hale & Iremonger, 1982. 178 p, illus.

Papers from a conference which explored the relationship of Australian poetry, its tradition and criticism, to American poetry.

WEBBY, E. *Early Australian poetry: an annotated bibliography of original poems published in Australian newspapers, magazines and almanacs before 1850*. Sydney, Hale & Iremonger, 1982. 333 p, illus.

Reveals just how much poetry was written in the early years by means of painstakingly exhaustive search.

WRIGHT, J.A. *Preoccupations in Australian poetry*. OUP, 1965. 217 p.

A stimulating account of Australian poetry. Sensitive studies of eleven major poets, several groups and schools and a couple of provocative essays.

DRAMA [see also related references and comments in chapter 52]

FITZPATRICK, P. *After the Doll: Australian drama since 1955*. Melbourne, Edward Arnold, 1979. 200 p.

Reliable survey of Australian theatre in the twenty years following 1955 which saw a number of new developments and a resurgence of interest in local dramatic writing.

REES, L. *A history of Australian drama*. A & R, 1978. 2 vols, illus.

A major history from the 1930s. Its documentation is not always dependable but it is an enthusiastic account of the least understood and studied literary genre in Australia.

WILLIAMS, M. *Drama*. OUP, 1977. 46 p.

A brief survey with a bibliography; gives some attention to the often neglected earlier period; useful select bibliography.

FICTION

BURNS, D.R. *The direction of Australian fiction, 1920–1974*. Melbourne, Cassell, 1975. 267 p.

Presents an interesting map of modern fiction by dealing with 'schools', traditions and preoccupations as well as individual writers.

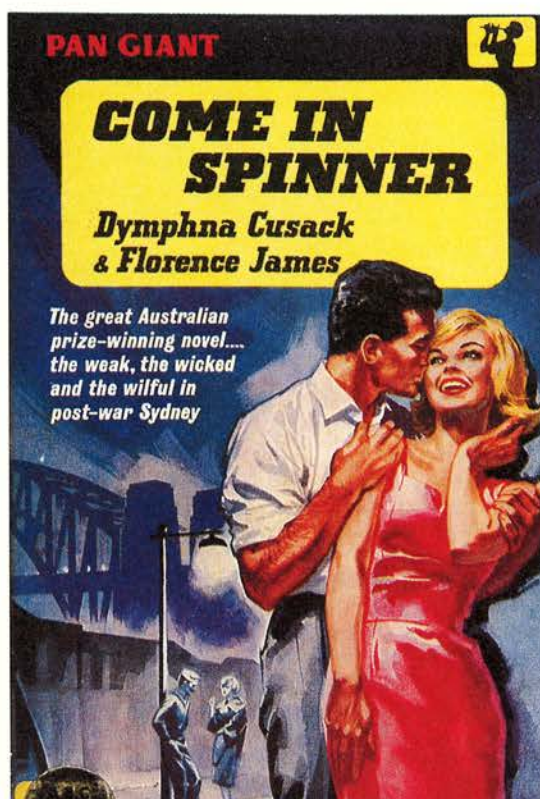
DAY, A.G. *Modern Australian prose, 1901–1975: a guide to information sources*. Detroit, Michigan, Gale Research Co, 1980. 462 p.

A guide to fiction with annotated lists of reference aids, books, articles and periodicals.

HAMILTON, K.G. ed. *Studies in the recent Australian novel*. UQP, 1978. 257 p.

Essays on modern novels and novelists. A survey of developments in fiction since 1930 set in the context of culture and society.

KIERNAN, B. *Images of society and nature: seven essays on*



Front cover, Pan paperback edition of *Come in Spinner*, 1960. Unknown artist, printed in England. *Come in Spinner* won the Daily Telegraph novel competition in 1948, but no Australian publisher would accept it. Finally published by Heinemann in London in 1951, it became a bestseller in England and America before the first copies—transported by ship—were available in Australia. Many Australian novelists have had their early novels published overseas, sometimes because of prudishness or lack of entrepreneurial spirit in Australia, but mainly because the relative small local market can make it economically difficult to publish books here.

Australian novels. OUP, 1971. 187 p.

Essays aimed at elucidating some leading themes in Australian fiction. A concluding chapter moves tentatively towards a new description of the tradition.

RAMSON, W.S. ed. *The Australian experience: critical essays on Australian novels*. ANUP, 1974. 344 p.

Essays on major Australian novels, novelists and fictional preoccupations. Many are revaluations of received reputations and interpretations.

REID, I. *Fiction and the Great Depression: Australia & New Zealand, 1930–1950*. Melbourne, Edward Arnold, 1979. 166 p.

Deals with the depression not only as a setting and a subject for fiction but as an influence on the preoccupations of writers.

SINNET, F. *The fiction fields of Australia*. Ed by C. Hadgraft. UQP, 1966. 52 p, illus.

First published as a journal essay in 1856, this is an important early survey of Australian fiction which discusses the concerns appropriate to a new literature.

WALKER, S. ed, *Who is she? Images of woman in Australian fiction*. UQP, 1983. 219 p.

New essays on the depictions of women by major Australian fiction writers of all periods.

INDIVIDUAL AUTHORS

BOYD, MARTIN: NIALL, B.M. *Martin Boyd*. OUP, 1977. 137 p. An accurate listing of work by and about the novelist, Martin Boyd. Reveals existence of revisions, anonymous and pseudonymous works, not previously known.

BRENNAN, CHRISTOPHER: CLARK, A. *Christopher Brennan: a critical biography*. MUP, 1980. 341 p, illus.

An account of a complex and tragic life in conjunction with a study of what is one of the most demanding bodies of poetry written in Australia.

CLARKE, MARCUS: McLAREN, I.F. *Marcus Clarke: an annotated bibliography*. Melbourne, Library Council of Vic, 1982. 393 p, illus.

An exhaustive survey of Clarke's writings unlikely to be surpassed for many years to come. Lists all Clarke's contributions to journals and newspapers, all editions and variants and concludes with writings about him and bibliographic essays.

WILDING, M. *Marcus Clarke*. OUP, 1977. 52 p.

A brief guide to Clarke and to the whole range of his work as a novelist, short story writer, essayist and journalist.

DENNIS, C.J.: McLAREN, I.F. *C.J. Dennis: a comprehensive bibliography*... Adelaide, LBSA, 1979. 248 p, illus.

Detailed work listing variants, journal contributions by Dennis and works about him. A supplement was published in 1983.

FRANKLIN, MILES: BARNARD, M.F. *Miles Franklin*. Melbourne, Hill of Content, 1967. 174 p, illus.

Barnard, an eminent novelist, short story writer and historian, writes perceptively about the life and literary career of Franklin.

FURPHY, JOSEPH: BARNES, J. *Joseph Furphy*. OUP, 1979. 46 p.

Short survey of the life and work of the author of *Such is life*, demonstrating the range and complexity of Furphy's intentions. First published in 1967.

HARPUR, CHARLES: PERKINS, E. ed, *The poetical works of Charles Harpur*. A & R, 1984. 1013 p.

Scholarly edition of Harpur's verse; includes a detailed introduction and bibliography.

HERBERT, XAVIER: HESELTINE, H.P. *Xavier Herbert*. OUP, 1973. 52 p.

Capricornia and *Poor fellow my country* have been controversial novels and their author a notable figure. This short book is a reliable survey of his life and work.

HOPE, A.D.: HOOTON, J.W. *A.D. Hope*. OUP, 1979. 276 p. (Australian bibliographies.)

A comprehensive listing of the large and diverse output of a major poet and influential critic and of the response to his work.

KRAMER, L.J. *A.D. Hope*. OUP, 1979. 48 p.

Short survey of the work of the well-known modern poet influential critic, reviewer and speaker.

LAWSON, HENRY: KIERNAN, B. *The essential Henry Lawson: the best works of Australia's greatest writer*. Melbourne, Currey O'Neil, 1982. 399 p, illus.

A selection of Lawson's poetry and prose with a detailed introduction and select bibliography.

MATTHEWS, B.E. *The receding wave: Henry Lawson's prose*. MUP, 1972. xxi, 196 p.

A critical study of Lawson's prose which argues for the need to take full account of Lawson's literary skill and ambition; interesting discussion of Lawson's decline.

LINDSAY, NORMAN: HETHERINGTON, J.A. *Norman Lindsay:*

the embattled Olympian. OUP, 1973. 272 p, illus.

The authorised biography which covers the wide range of Lindsay's activities and his many personal contacts.

PALMER, VANCE HESELTINE, H.P. *Vance Palmer*. UQP, 1970. 216 p.

Vance Palmer, in association with his wife Nettie, was not only a writer of fiction, but the most influential literary figure in Australia in the first half of the twentieth century.

PATERSON, A.B.: SEMMLER, C. *The Banjo of the bush: the life and times of A.B. Paterson*. (2nd edn). UQP, 1974. 263 p, illus.

Uses much previously unrecorded biographical detail. Readable and well documented. First published in 1966.

PORTER, HAL: LORD, M. *Hal Porter: selected and edited with an introduction and bibliography by Mary Lord*. UQP, 1980. 408 p.

A selection of Porter's prose and verse with a critical introduction and bibliography.

RICHARDSON, HENRY: HANDEL: GREEN, D. *Ulysses bound: Henry Handel Richardson and her fiction*. ANUP, 1973. 582 p, illus.

An ambitious account of an Australian writer. Stimulating study of the works, the life and the critical response.

STEAD, CHRISTINA: LIDOFF, J. *Christina Stead*. New York, Ungar, 1982. 255 p.

A thorough account of the life and work of a major Australian novelist who wrote most of her work overseas.

WHITE, PATRICK: KIERNAN, B. *Patrick White*. London, Macmillan, 1980. 147 p.

An introductory account of the life and work of Australia's foremost novelist. The bibliography offers a guide to other recent criticism on White.

LAWSON, A.J. *Patrick White*. OUP, 1974. 131 p.

Comprehensive listing of work by and about Patrick White up to 1974; includes biographical references, translations and reviews as well as books and articles.

WRIGHT, JUDITH: WALKER, S. *The poetry of Judith Wright: a search for unity*. Melbourne, Edward Arnold, 1980. 194 p.

Treats Wright's poetry as a unified body of work with developing and often quite complex thematic and philosophical concerns.

WALKER, S. *Judith Wright*. OUP, 1981. 213 p. (Australian bibliographies.)

A comprehensive bibliography of Wright's work, including criticism and general essays, and of responses to her work.

CHILDREN'S LITERATURE

DUGAN, M. ed, *The early dreaming: Australian children's authors on childhood*. Brisbane, Jacaranda, 1980. 113 p, illus. Essays by ten writers for children on their own childhood and formative years.

ELLIS, V.R. *Louisa Anne Meredith: a tigress in exile*. Hobart, Blubber Head Press, 1979. 275 p, illus.

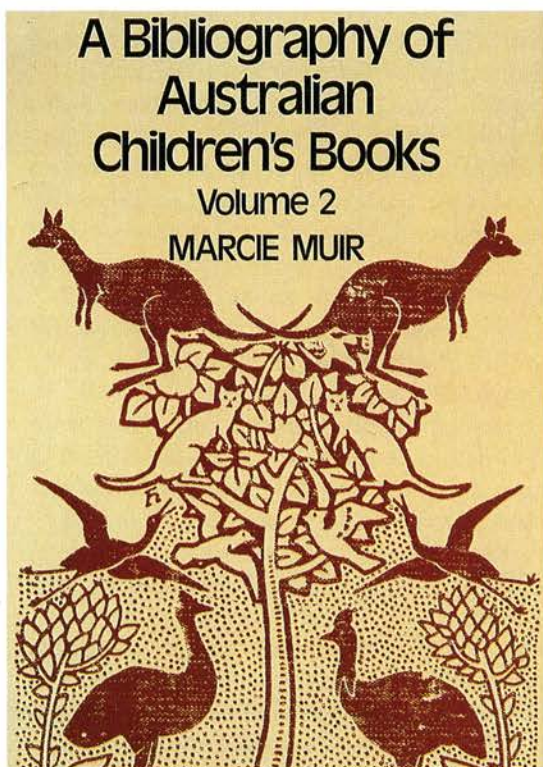
A life of particular interest for the pioneering experiences in NSW and Van Diemen's Land of this gifted author and artist.

McVITTY, W. *Innocence and experience: essays on contemporary Australian children's writers*. Melbourne, Nelson, 1981. 277 p, illus.

A well-known lecturer on children's literature discusses the work of eight leading contemporary Australian children's authors.

MUIR, M. *A bibliography of Australian children's books*. London, Deutsch, 1970-76. 2 vols, illus.

Aims to cover all Australian children's books, excluding educa-



Dustjacket based on the front cover of *More Australian legendary tales* by K. Langloh Parker, London 1898. Artist unknown. Marcie Muir's two-volume Bibliography of Australian children's books was published by Andre Deutsch in London and Hutchinson in Australia.

tional, to the end of 1972. Each volume contains a supplement relating to books of the southwest Pacific area; title index is included.

MUIR, M. *Charlotte Barton: Australia's first children's author*. Sydney, Wentworth Books, 1980. 35 p.

Tells of a search for the identity of the writer of Australia's first children's book and supports the case with varied but substantial evidence.

MUIR, M. *A history of Australian children's book illustration*. OUP, 1982. 160 p, illus.

Traces the development of Australian children's book illustration from the earliest books of overseas origin to today's local publications.

NIALL, B. *Seven little billabongs: the world of Ethel Turner and Mary Grant Bruce*. MUP, 1979. 219 p, illus.

This study of the books and careers of Ethel Turner and Mary Grant Bruce gains in readability and effect by the interesting contrasts made.

NIALL, B. *Through the looking glass: Australian children's fiction 1830-1980*. MUP, 1984. 357 p, illus.

Examines the Australian tradition in children's fiction, showing the emergence of national stereotypes and the long preoccupation with the Australian landscape. Bibliography.

O'HARRIS, P. *Was it yesterday?* Adelaide, Rigby, 1983. 119 p, illus.

Autobiography of the prolific author and illustrator of children's books from the time of her arrival in Australia in 1920.

PARKER, C.S.F. *My bush book: K. Langloh Parker's 1890's story of outback station life; with background and biography by Marcie Muir*. Adelaide, Rigby, 1982. 183 p, illus.

Marcie Muir's research fills out the background to Mrs Langloh Parker's autobiographical fragment that tells of her experiences with the Aborigines whose myths and legends she collected so assiduously.

SAXBY, H.M. *A history of Australian children's literature*. Sydney, Wentworth Books, 1969-71. 2 vols.

The importance of children's literature as a significant contribution to education and culture are recognised in this comprehensive history. Bibliography.

WIGHTON, R. *Early Australian children's literature*. Melbourne, Lansdowne, 1979. 40 p, illus.

A useful brief survey of some nineteenth-century Australian children's books. First published in 1963.

PERIODICALS

AUSTRALIAN book review. Melbourne, National Book Council, vols 1-12, 1961-73; ns, 1978-

The first journal under this title from 1961 to 1973 was edited by Max Harris. The new journal with the same title is issued by the National Book Council. The most up-to-date reviewing journal for all Australian books.

AUSTRALIAN literary studies. UQP, 1963-

Scholarly periodical with articles, reviews and notes on Australian literature. The May issue each year contains an 'Annual bibliography of studies in Australian literature'.

MEANJIN, Melbourne, University of Melbourne, 1940-

Journal of cultural studies with articles on literature, current affairs, the history of ideas, popular culture; it also contains creative writing. Founded in Brisbane in 1940 and influential since the mid-1940s.

NOTES and furrphies, Armidale, NSW, Association for the Study of Australian Literature, Oct 1978-

Bulletin of the Association for the Study of Australian Literature records conferences, awards, visits, publications, theses, work in progress and has some literary articles as well.

OVERLAND, Melbourne, 1954-

Journal of creative writing and articles on current affairs, literature and general culture. Left wing in political views.

QUADRANT, Sydney, Australian Association for Cultural Freedom, 1956/57-

This journal contains creative writing, criticism and reviews with many articles on contemporary affairs. Usually adopts a conservative stance.

READING time. Sydney, Children's Book Council of Australia, 1958-

Articles about, and reviews of, children's books.

SOUTHERLY, Sydney, 1939-

An important literary quarterly. Contains articles and reviews as well as creative writing.

WESTERLY. UWAP, 1956-

Journal of creative writing, critical articles and reviews. Particularly strong on recent writing.

