

1996

Front Matter

Antipodes Editors

Follow this and additional works at: <http://digitalcommons.wayne.edu/antipodes>

Recommended Citation

Editors, Antipodes (1996) "Front Matter," *Antipodes*: Vol. 10: Iss. 1, Article 1.

Available at: <http://digitalcommons.wayne.edu/antipodes/vol10/iss1/1>

Antipodes

A North American Journal
of Australian Literature

The Publication of the
American Association of
Australian Literary Studies

JUNE 1 1996



About the cover

“Woden Waiting”
John Cattapan
1992-93
oil on linen
195 x 330 cms

“Woden Waiting” is part of a cycle of works that has developed from my obsession with urban identity and its attendant darker side. The painting was done in 1992 while I was living in Canberra, a constructed capital city that has been superimposed on the Australian bush. Canberra as a protected vision of planned, dense, urban containment was overtaken earlier this century by the automobile. Cars and flawless highways became important signs of expansion. And so the Woden Valley is one of a number of interconnected satellite suburbs. The office buildings, shopping malls, and perfect rows of tiered car parks present themselves as competition to the rich spectacle of the surrounding Brindabella Mountains.

“Woden Waiting” is, in essence, a commentary on the effects of a pristine, ordered, but alienating environment on its inhabitants. One thing that everyone who lives in Canberra feels is the horror vacui of so much open unattended, manicured space—Canberra has the largest green acreage per person of any Australian capital city. The notion of a “chance encounter therefore is improbable.

The image of an accident in “Woden Waiting” stands first as a metaphor for a desire for the unexpected—literally a chance encounter. Second, the accident scene represents the idea of disruption or indeed derangement—the surreal urban disaster of the foreground takes place as a disembodied, nocturnal vision.

Drifting across the surface are cryptic hieroglyphic-like markings. They stand for an unseen, spontaneous “atmosphere” of information—a kind of automatic transmission. Blown up from doodles, the markings are, like the narrative of the painting, a stage intervention that reinforces the desire for “something (anything) to happen.”

John Cattapan

Editor
Robert Ross
Edward A. Clark Center
for Australian Studies
University of Texas at Austin

Managing Editor
Marian Arkin
City University of New York
LaGuardia College

Fiction Editor
Ray Willbanks
University of Memphis

Poetry Editor
Paul Kane
Vassar College

Reviews Editor
Nicholas Birns
The New School for Social Research

Editorial Advisory Board
Ian Adam, University of Calgary; Jack
Healy, Carleton University; Herbert C.
Jaffa, New York University; Glen Love,
University of Oregon

Address Inquiries
*Essays, letters to the editor,
general correspondence*
Robert Ross
Edward A. Clark Center
for Australian Studies
University of Texas
Austin, Texas 78713-7219
512/471-9607
FAX 512/471-8869

Fiction manuscripts
Ray Willbanks
Department of English
University of Memphis
Memphis, Tennessee 38152
901/454-2651
FAX 901/678-2226

Poetry manuscripts
Paul Kane
Department of English, Box 299
Vassar College
Poughkeepsie, New York 12602
914/437-5636
FAX 914/437-7187

Books for review/reviewing
Nicholas Birns
205 East 10th Street
New York, New York 10003
212/533-8397
EMail: NBIRNS57@AOL,

SUBSCRIPTIONS
Antipodes
190 Sixth Avenue
Brooklyn, New York 11217
718/789-5826
FAX 718/482-5599

Antipodes

A North American Journal
of Australian Literature

The Publication of the
American Association of
Australian Literary Studies

JUNE 1996 • VOL. 10 • NO. 1

P O E T R Y

- 4 Two poems — *Imagining Darmstadt; Ode to the Choko*,
Peter Porter
- 10 *Departure*, *Joanna C. Scott*
- 17 *drought master*, *Manfred Jurgensën*
- 20 Two poems — *Lessons; At Yarrangobilly Caves*,
John Foulcher
- 24 *Letter to a Dead Friend*, *Catherine Bateson*
- 27 *Under the Brazilian Tree*, *Frances Rouse*
- 28 *The Water Drinkers*, *Craig Sherborne*
- 28 *The Idea of Memory at 33 Celsius*, *Chris Wallace-Crabbe*
- 31 *Ball Lightning As Medium*, *John Kinsella*
- 32 *The Map the Territory*, *Ron Pretty*
- 40 *Palestrina's Garden*, *Michael Sariban*
- 45 *Hall's Gap*, *Joel Deane*
- 77 *Elegy for Philip Hodgins*, *Michael Sariban*

F I C T I O N

- 11 *The Egg Run*, *Catherine Conzato*
- 25 *Unnatural Twins*, *Valerie Jeremijenko*
- 37 *106 Ophelias*, *Maddo Field*

E S S A Y S

- 5 *A Changing Scene—Australian Art Since the 1960s*,
Michael Denholm
- 15 *Patrick White the Parodist: The German Tradition in Voss*,
Glenn Nicholls
- 21 *The Back-to-Back Journeys of A.G. Stephens and
Mark Twain*, *Mark Klemens*
- 29 *B. Wongar—Teaching an Emu How to Fly*,
Marilyn Strelau
- 33 *The Meeting Place: Interface and Transition in the
Artwork of Yumayna Burarwana*, *Danica Majstorovic*
- 39 *Australian Cinema—Searching for a National Identity*,
Tearlach Hutcheson

Antipodes

A North American Journal
of Australian Literature

The Publication of the
American Association of
Australian Literary Studies

DEPARTMENTS

About the Cover (inside front cover)

- 3 Editor's Notes, *Robert Ross*
43 A Conversation with Gerald Murnane, *Susanne Braun-Bau*
59 Gwen Harwood — 1920-1995
76 Soundings from Down Under, *Nicholas Birns*

REVIEWS

FICTION

- 49 Helen Darville, *The Hand that Signed the Paper*. Pearl Bowman
51 Commentary on *The Hand that Signed the Paper*. Felicks Gross
52 Alex Miller, *The Sitters*. Ray Willbanks
53 Carmel Bird, *The White Garden*. Nicholas Birns
54 Lucy Sussex, Judith Raphael Buckrich, editors. *She's Fantastical: The first anthology*. Catherine Miner
55 Elizabeth Jolley, *The Orchard Thieves*. Barbara Milech
56 Linda Jaivin, *Eat Me*. Nick Smart
56 Sara Douglass, *BattleAxe: Book One of the Axis Trilogy*. Kelly Burkhouse
57 Gillian Mears, *The Grass Sister*. Felicity Plunkett
58 Gerald Murnane, *Emerald Blue*. Jeff Richardson
58 Philip McLaren, *Scream Black Murder*. Jane Paznik-Bondarin
60 Amanda Lohrey, *Camille's Bread*. Jane Emery

POETRY

- 61 Peter Porter, *Millennial Fables*. Paul Kane

DRAMA

- 62 Plays by Daniel Keene, Nick Enright, Jilly Shearer, and Elaine Acworth. Alexandra Cromwell
62 David Williamson, *Dead White Males*. Dennis Carroll

CRITICISM • STUDIES • BIOGRAPHY

- 63 Gail McGregor, *EcCentric Visions: Re Constructing Australia*. Graham Huggan, *Territorial Disputes*. Phillip O'Neill
64 John McLaren, editor, *Prophet from the Desert Critical Essays on Patrick White*. Graeme Sharrock
66 Dennis Carroll, *Australian Contemporary Drama*. Brian Kiernan
67 Albert Wendt, editor, *Nuanua: Pacific Writing in English Since 1980*. Norman Simms, *My Cow Comes to Haunt Me*. Juniper Ellis
68 David J. Tacey, *Edge of the Sacred*. John Boe
69 Nicholas Jose, *Chinese Whispers*. Angus McDonald, *The Five Foot Road: In Search of a Vanished China*. Fiona Giles
70 Howard Pedersen, with Banjo Woorunmurra, *Jandamarra and the Bunuba Resistance*. Jennifer Kelly
71 Mudrooroo, *Us Mob. History, Culture, Struggle*. Susanne Braun-Bau
71 Frank Brennan, *One Land, One Nation: Mabo*. Murray S. Martin
72 Gillian Bouras, *Aphrodite and the Others*. Wendy Goulston
73 Osvaldo Bonutto, *A Migrant's Story*. Darren DeFrain
73 Laurie Hergenhan, *No Casual Traveller: Hartley Grattan and Australia—U.S. Connections*. Herbert Jaffa

Antipodes

A North American Journal of Australian Literary Studies, is published by the American Association of Australian Literary Studies

Antipodes, the official journal of the American Association of Australian Literary Studies, is published by the Association twice a year, June and December.

Edward A. Clark Center for Australian Studies at the Ransom Center—University of Texas at Austin.

- Essays on any aspect of Australian literature and/or culture are invited; comparative studies are especially encouraged. The essays should not exceed 5000 words, should conform to the MLA style, be double spaced, contain internal documentation, and include a list of works cited.
- Submissions of short fiction, parts of novels, drama, and poetry by Australian writers are invited. Submissions should be accompanied by a return, stamped envelope. International postage coupons are requested in order to return overseas mail. Otherwise manuscripts will not be returned.
- Antipodes publishes only fiction, poetry, articles, and interviews that have not appeared in other publications.
- All material is subject to editing to conform with Antipodes style.
- The Editors and Publishers of Antipodes assume no responsibility for contributors' opinions.
- Antipodes is indexed in the annual MLA International Bibliography and in AUSTLIT (Australian Defence Force Academy Library).
- Copyright of fiction and poetry lies with the authors. Permission to reprint critical material must be obtained from Antipodes, and full credit given.
- ISBN 0893-5580 • © 1996 Antipodes.

Subscription per year —
 Individual—\$25 Institutional—\$45
 Additional postage: Canada—\$4 Overseas—\$10
 Single/back issues: Individual—\$17; Institutional—\$20
 Address: Antipodes, 190 Sixth Ave., Brooklyn, NY 11217
 Australians may pay in Australian dollars: Individual—\$45 Institutional—\$70. Postage included. Address: Brian Kiernan, English Dept., University of Sydney, NSW 2006



American Association of Australian Literary Studies

The American Association of Australian Literary Studies is a professional organization whose members are drawn from North America, Australia, Europe, and Asia. The AAALS was organized in 1986. An invitation to membership is extended to all those interested in Australian literature. Dues for one year include subscriptions to Antipodes and the newsletter, both published twice a year: \$40—single membership; \$50—joint membership; \$30—graduate student/retired membership; \$60—group membership. Make check payable to AAALS, in U.S. dollars. Mailing address: Robert Ross, #220, 5353 Keller Springs Road, Dallas, TX 75248. Australians wishing to join the AAALS may pay their fees in Australian dollars. Please add \$10 to each of the above sums. Mailing address: Brian Kiernan, English Department, University of Sydney, NSW 2006.

AAALS Officers: Paul Kane, President; Patrick Morrow, Vice President; John Scheckter, Treasurer; Nan Bowman Albinski, Secretary. Board Members: Marian Arkin, T.G. Bishop, Carolyn Bliss, Pearl Bowman, Phyllis Edelson, Jack Healy, Brian Kiernan, Horst Priessnitz, Robert Ross, Ray Willbanks.

This issue brings Antipodes into its tenth year of publication. Trying to think of a way to tie this fact in the "Editor's Notes," I decided to take a sentimental journey back to March 1987, the date of Volume 1-Number 1 of Antipodes. It had been a long time since I had looked at the Inaugural Issue, and I feared that I might shudder with embarrassment. Much to my surprise it didn't look all that different from the December 1995 edition.

Certainly the fiction and poetry selections were impressive, including stories by Thea Astley, Barbara Hanrahan, Gerard Windsor, and B. Wongar, along with a chapter from a novel by Thomas Keneally. Poets represented included Kevin Hart, Les Murray (Les A. Murray in those days), A.D. Hope, Fay Zwicky, Alan Gould, and Philip Mead. Of course, many of these writers have published in subsequent issues of the journal and some have been the subjects of essays.

There were three articles focusing on the theme Australian/American Literary Connections." Brian Kiernan talked about "Connections and Disconnections"; Carolyn Bliss discussed how Australian writing could be "naturalized" for Americans; and Jacob Bennett compared Willa Cather and Henry Handel Richardson. All three of these essayists are still active members in the AAALS, with Carolyn Bliss assuming the Association's presidency this year. The interview with Shirley Hazzard was conducted by Dennis Danvers, who has had two novels published since.

With great optimism I submitted the first issue to the Council of Editors of Learned Journals' Annual Contest to be entered into the "New Journals" division. Of course, it didn't receive a prize. One of the judges found the whole project distasteful, objected to the overuse of rules (lines), and predicted an early death for Antipodes, noting that "it was obviously very expensive to produce," then adding that "it would be difficult to sustain interest in so obscure a subject." The other two judges, I recall, rather liked the journal. Antipodes probably still uses too many rules, and it is expensive to produce—back then we didn't even have a four-color cover and perfect binding, just staples. But the journal has survived, all the while making its subject less obscure.

Robert Ross

Antipodes acknowledges financial assistance from the following agencies and institutions:

- The Literature Board of the Australia Council
- Cultural Relations Branch of the Australian Department of Foreign Affairs & Trade
- Australians * ^ar College
- Edward A. Clark Center for Australian Studies

