

## NOTES

## Introduction

<sup>1</sup> ~~Manning Clark~~, "Tradition in Australian Literature", in Clement Semmler (ed.), Twentieth Century Australian Literary Criticism, Melbourne, 1967, pp. 38-44.

<sup>2</sup> ~~A.A. Phillips~~, "The Democratic Theme", in The Australian Tradition, Melbourne, 1958, pp. 35-57.

<sup>3</sup> op. cit., second edition, revised, Melbourne, 1966, pp. 17-32.

<sup>4</sup> ~~Herbert Piper~~, "The Background of Romantic Thought", in Semmler, op. cit., pp. 67-74.

<sup>5</sup> ~~Vincent Buckley~~, "Utopianism and Vitalism", in Grahame Johnston, Australian Literary Criticism, Melbourne, 1962, pp. 16-29.

<sup>6</sup> H.P. Heseltine, "The Literary Heritage", in C.B. Christesen (ed.), On Native Grounds, Sydney, 1968, pp. 3-15.

<sup>7</sup> "The Literary Heritage Reassessed", in Christesen, op. cit., pp. 17-24.

<sup>8</sup> Leonie Kramer, review of John Barnes (ed.), The Writer in Australia, 1856-1964, Australian Literary Studies, Vol. IV, 1969, 185-9.

<sup>9</sup> See Leslie A. Fiedler, Love and Death in the American Novel, Cleveland, Ohio, 1962.

<sup>10</sup> F.R. Leavis, The Great Tradition, London, 1948, and elsewhere.

<sup>1</sup> Henry Savery, Quintus Servinton, Hobart Town, 1830-1. See Grahame Johnston, Annals of Australian Literature, Melbourne, 1970, p.6, and E.Morris Miller and Frederick T. Macartney, Australian Literature, ~~Sydney~~ revised and extended edition, ~~1956~~ Sydney, 1956, p. 420.

<sup>2</sup> H.M.Green, A History of Australian Literature, Sydney, 1961, pp. 83-97, 200-36.

<sup>3</sup> His Natural Life, edited by S. Murray-Smith, Harmondsworth, 1970. First published, Melbourne, 1870-2. Abridged edition, Oxford World's Classics series, entitled For the Term of His Natural Life, London, 1952; first published, Melbourne, 1874. For publishing history, see S.Murray-Smith, Introduction, pp. 13-4. All page references to the 1970 unabridged edition unless otherwise indicated.

<sup>4</sup> "The Redemptive Theme in His Natural Life", Australian Literary Studies, Vol. II, 1965, pp. 32-59.

<sup>5</sup> But compare His Natural Life, pp. 257-8 and 474.

<sup>6</sup> This element of the plot is kept in both versions of the novel. See His Natural Life, pp. 51-3; For the Term of His Natural Life, pp. 5-6.

<sup>7</sup> The reference to smirking, but not the remark, is omitted from the abridged edition - For the Term of His Natural Life, p. 351.

<sup>8</sup> Dawes' self-sacrifice is more convincingly explained in the ~~revised~~ abridged version but is present in both accounts.

<sup>9</sup> In His Natural Life, Dawes, with Dorcas, daughter of Frere and Dora (Sylvia), is rescued from the storm and escapes to Melbourne, where he starts life again under the name of Tom Crosbie (Book Five, Chapters 18 and 19; Book Six, Chapter 3). In For the Term of His Natural Life, Dawes and Sylvia die together in the storm just after Sylvia has recalled the truth about their past relationships (pp. 599-602).

<sup>10</sup> Russell Ward (ed.), The Penguin Book of Australian Ballads, pp. 24 and 38.

<sup>11</sup> These usages have been noted by T. Inglis Moore in "The Meaning of Mateship", in C.B.Christesen, On Native Grounds, pp. 223-31.

<sup>12</sup> See L.L.Rohson, "The Historical Basis of For the Term of His Natural Life", Australian Literary Studies, Vol. 1, 1963, 104-19, for a discussion of Clarke's historical accuracy. Rohson concludes that there are historical analogues for Clarke's episodes, although his account selects the worst examples rather than the typical. Dawes' life is probably darker than any single history.

- <sup>1</sup>Melbourne, 1970. First published, London, 1859.
- <sup>2</sup>The Buckley family fortunes were destroyed in the South Sea scheme, and the estate bought by a brewer. (pp. 6-7, 12-13)
- <sup>3</sup>See Rolf Boldrewood, Old Melbourne Memories, with introduction and editorial comment by C.E.Sayers, Melbourne, 1969, p.149. First published, Melbourne, 1884. For discussion of the issue, see John Barnes, Henry Kingsley and Colonial Fiction, Melbourne, 1971, p.9.
- <sup>4</sup>See Barnes, op.cit., for both a critical commentary and a bibliography of Kingsley commentary.
- <sup>5</sup>Volume I, From the Earliest Times to the Age of Macquarie, Melbourne, ~~XXXXXX~~ 1971, p.9.
- <sup>6</sup>'An Emigrant Mechanic' (?Alexander Harris), Settlers and Convicts, with foreword by C.M.H.Clark, Melbourne, 1964. See this foreword for speculation about the identity of the author. First publication of original work, London, 1847.
- <sup>7</sup>Geoffrey Hamlyn, Chapter XXVI, 'White Heathens', particularly pp. 234-7.
- <sup>8</sup>ib. Chapter XVIII; Settlers and Convicts, Chapter XII. Harris does, however, consider the morality of settlement. See his 'Concluding Remarks', and further discussion in this chapter.
- <sup>9</sup>Harris, p.139.
- <sup>10</sup>Kathleen Fitzpatrick (ed.), Australian Explorers, London, 1958, p. 139.
- <sup>11</sup>Harris, pp. 222-232.
- <sup>12</sup>Recollections of Squatting in Victoria, 1841-1851, Melbourne, 1965. First published, Melbourne, ~~19~~ 1883.
- <sup>13</sup>See E.Morris Miller and Frederick T. Macartney, Australian Literature, a Bibliography, p.269.
- <sup>14</sup>Melbourne, 1970. First published, London, 1888.
- ~~<sup>15</sup>See T.Inglis Moon on article on Thomas Alexander Brown, Australian Dictionary of Biography, Vol.3, p.268.~~

<sup>15</sup>'The Historical Basis of Robbery Under Arms', Australian Literary Studies, Vol.II, No.1, ~~June~~, 1965, 3-14.

<sup>16</sup>See T.Inglis Moore's article on Thomas Alexander Browne, Australian Dictionary of Biography, Vol.3, p.268.

<sup>17</sup>Old Melbourne Memories, p.37. Boldrewood does refer to the Aborigines as a 'fine race, physically and otherwise', but these sentiments play no part in his behavior towards them. A similar contradiction between perception and action is found in E.M.Curr.

<sup>18</sup>John Steinbeck, ~~Exxx~~ Grapes of Wrath, 1939.

<sup>19</sup>~~ThisxxxxxxxAMERICAN~~ It is in this era that the American dream is finally put to rest, filmically, ~~xxx~~ in such pictures as Easy Rider, where the clean-cut small-town citizens and the colourfully ~~indians~~ independent farmers gun down Captain America and his fellow travellers on the road to freedom out west. Even more disillusioned are the sepia tones of The Last Picture Show, where all the images of the dream - small town, high school, young love, motor mobility, good fellowship - coalesce in a story of bleak despair from which the only escape is still further west to the Korean war - a theme repeated in American Graffiti, except that this time the war is in Vietnam, and the heroism that of My Lai. No doubt, however, the dream will survive these assaults, just as it survived the similar assaults of Scott Fitzgerald and others in the 1920's. For the dream, enshrined in the Declaration of Independence, is the basis of the American identity.

<sup>20</sup>James Fenimore Cooper, The Deerslayer, New York and London, 1926. First published, 1841.

<sup>21</sup>D.H.Lawrence, Studies in Classical American Literature, New York, 1964, ~~1969xxxxFirstxpublishedxxNewxYorkxx1923x~~ eighth printing, 1969. First published, New York, 1923.

<sup>22</sup>Leslie A.Fiedler, Love and Death in the American Novel, Cleveland, Ohio, 1962.

<sup>23</sup>Nelson Algren, A Walk on the Wild Side, London, 1960. First published, 1957.

<sup>24</sup>Larry McMurtry, The Last Picture Show, London, 1972. First published, 1966.

<sup>1</sup>All references are to Short Stories and Sketches, 1883-1922, edited by Colin Roderick, Sydney, 1972, pp. 30-32.

<sup>2</sup>"Lawson Revisited", in The Australian Tradition, second edition, revised, Melbourne, 1966, p.21.

<sup>3</sup>"The Nurse and Tutor of Eccentric Minds': Some Developments in Lawson's Treatment of Madness", Australian Literary Studies, Vol.IV, No.3, ~~May~~ 1970, pp. 251-7. See also Matthews' development of this theme in his ~~The Receding Wave~~ The Receding Wave, Melbourne, 1972.

<sup>4</sup>Barbara ~~Baynton~~ Baynton, Bush Studies, Sydney, 1965. First published, London, 1965.

<sup>5</sup>Short Stories, pp. 537-99. Roderick has gathered together in one section, pp. 509-613, all the stories ~~referring~~ directly concerning Joe Wilson, who in some ways represents the author himself, but my discussion is restricted to the four originally published together in Joe Wilson and His Mates, ~~Edinburgh~~ Edinburgh-London, 1901; Sydney, 1902.

<sup>6</sup>Lawson tells us in his note, "The Writer Wants to Say a Word", that the first story he wrote in the sequence was "Brighten's Sister-in-Law" (~~Stories~~ (Short Stories, p.599).

<sup>7</sup>First published in the collection Children of the Bush, London, 1902; Sydney, 1907. This collection, which followed Joe Wilson and His Mates, ~~contains~~ shows a tendency to rely on incident and sentimentality, and indulgence in alcoholic themes.

<sup>8</sup>Joseph Furphy ("Tom Collins"), Such is Life, London and Sydney, 1948. First published, Sydney, 1903.

<sup>9</sup>~~cf.~~

<sup>9</sup>cf. Short Stories, pp. 288 ("Mitchell on Matrimony") and 531 ("The Story of 'Gentleman Once'"). The contradiction could be resolved by allowing for a long period between the marriages of Jack Barnes and Joe Wilson, and putting Mitchell's marriage in this period, but there is no reason to suppose that Lawson plotted in this detail. cf. also the ~~hitter~~ story "Some Day", pp. 137-8. The

situation is that Mitchell's character emerges through the accumulation of ~~stories~~ and sketches written over a number of years, rather than through a developed plot which would require the consistency of character in action.

<sup>10</sup>"The Blindness of One-Eyed Bogan", p.320.

<sup>11</sup>~~Phi~~ A.A.Phillips, op.cit., p.27.

<sup>12</sup>"The Golden Graveyard", "The Chinaman's Ghost", "The Loaded Dog", "Poisonous Jimmy Gets Left" and "The Ghostly Door" are the first stories in the second part of Joe Wilson and His Mates, Edinburgh-London, 1901; Sydney, 1902.

<sup>13</sup>See A.D.Hope, "Steele Rudd and Henry Lawson", in C.B.Christesen (ed.), On Native Grounds, Sydney, 1968, pp. 75-83; Vane Lindesay, The Inked-In Image, Melbourne, 1970.

<sup>14</sup> ~~63~~ e.g. John Barnes, Joseph Furphy, Melbourne, 1963, pp.18-19; H.P.Heseltine, "The Literary Heritage", in Christesen, op.cit.

<sup>15</sup> ~~14~~ Chris. Wallace-Crabbe, "Joseph Furphy, Realist", in Grahame Johnston (ed.), Australian Literary Criticism, Melbourne, 1962, pp. 139-47; quotation from p. 143.

<sup>16</sup> ~~15~~ "The Literary Heritage", in Christesen, op.cit., p.8.

<sup>17</sup> ~~16~~ "The Craftsmanship of Furphy", op.cit., pp. 33-49.

<sup>18</sup> ~~17~~ Melbourne, 1921. For account of the revision of the MS, see Barnes, op.cit.

<sup>19</sup> John Barnes, "The Structure of Joseph Furphy's Such Is Life" in Christesen, op.cit., p.56.

<sup>20</sup> Heseltine, op.cit., p.8.

<sup>21</sup> Chris. Wallace-Crabbe, op.cit., p.145, contends that "the scene ~~where~~ in Chapter I where the camped bullockies systematically destroy the reputation of each man who goes to fetch water puts paid to any idealized notion of mateship". However, these remarks are used by Furphy as <sup>examples of</sup> characteristically derogatory gossip rather than malicious character assassination. Such remarks are possible only between men who fundamentally accept each other, and are quite different from the morally serious discussion by the bullockies of Warrigal Alf.

<sup>22</sup>There is a slight exception in Such Is Life, pp.219-20, when the Chinese boundary rider Paul Sam Young is conceded the encounter.

<sup>23</sup>~~Phillip xxxxxxxxxx~~

<sup>23</sup>Nathaniel Hawthorne, The Scarlet Letter, New York, 1962. First published, 1850.

<sup>24</sup>Mark Twain, A Connecticut Yankee in King Arthur's Court, Greystone ~~First published xxxxxxxx~~ Press, New York, n.d. First published, 1889.



<sup>1</sup>Publication dates from Grahame Johnston, Annals of Australian Literature, London, 1970.

<sup>2</sup>Bush Stories, second edition, Sydney, 1965. First published, London, 1902.

<sup>3</sup>A.A. Phillips, The Colonial Tradition, second edition (revised), Melbourne, 1966, p.81.

<sup>4</sup>London, 1930. First published in separate volumes; ~~London 1917~~ Australia Felix, London, 1917; The Way Home, London, 1925; Ultima Thule, London, 1929.

<sup>5</sup>Sydney, 1946. First published, London, 1921.

<sup>6</sup>An author's note opposite the title page in the Sydney edition says that it was written in 1918.

<sup>7</sup>Sydney, 1967

<sup>8</sup>"Their Road to Life: a Note on Richard Mahony and Walter Richardson", Meanjin Quarterly, Vol. XXIX, No. 4, 1970, ~~500~~ 505-8.

<sup>9</sup>Vincent ~~Buckley~~ <sup>Buckley</sup>, Henry Handel Richardson, Melbourne, second edition, 1970, pp. 36-8.

<sup>10</sup>~~The~~ "The Fortunes of Richard Mahony" in Graham Johnston (ed.), Australian Literary Criticism, p.148.

<sup>11</sup>"The Pilgrim Soul": the Philosophical Structure of The Fortunes of Richard Mahony", Meanjin Quarterly, Vol. XXVIII, No.3, 1969, 328-37.

<sup>12</sup>"Walter Lindesay Richardson: the Man, the Portrait and the Artist", Meanjin Quarterly, Vol. XXIX, No.1, 1970, 5-20.

<sup>13</sup>See Alan Stoller and R.H. Emerson, "The Fortunes of Walter Lindesay Richardson", Meanjin Quarterly, Vol. ~~XXIV~~ XXIV, No.1, 1970, 21-33. cf. Fortunes, pp.881-884.

<sup>14</sup>There is an irony behind Tangye's advice to Mahony of which the ~~poet~~ chemist is himself unaware. He quotes the phrase "Coelum, non animus, mutant, qui trans mare currunt" (Men change the sky, not their spirit, when they flee across the sea) (p.305) as a diagnosis of Mahony's troubles, but the interpretation he gives is that they would

both have been better never to have left home, as they cannot fit in with the ways of the new country. He advises Mahony to get away as soon as he can. The rest of the novel demonstrates, however, that Mahony's restless spirit will destroy him wherever he is. This ~~in~~ fact does not, however, detract from the destructive quality of the Australian environment, which finds a particularly ready victim in Mahony.

<sup>15</sup>See Green, Stewart, opera citata.

<sup>16</sup>Revised edition, Adelaide, 1963. First published under pseudonym, "Martin Mills", London, 1928.

<sup>17</sup>Louis Stone, Jonah, third Australian edition, Sydney, 1965. First published, London, 1911.

<sup>18</sup>Mary E. Fullerton, Barkhouse Days, Melbourne, 1964. First published, Melbourne, 1921. Mary Gilmore, Old Days: Old Ways, 1934, and More Recollections, 1935, in Dymphna Cusack, T. Inglis Moore and Barrie Ovenden (eds.), Mary Gilmore: a Tribute, Sydney, 1965.

<sup>19</sup>Frank Dalby Davison, Manshy, Sydney, 1946. . First published, Sydney, 1931. It should be noted, however, that Davison also has an understanding of the tragic conflicts of life and the unpredictability of fate. See Hume Dow, Frank Dalby Davison, pp. 9-10 and elsewhere, Melbourne, 1971, for a full discussion of this element of Davison's work.

<sup>20</sup>Dusty, Sydney, 1946; short stories collected in The Road to Yesteryear, Sydney, 1968. First published, Sydney, 1964.

<sup>21</sup>Forever Morning, Sydney, 1931, p. 113.

<sup>22</sup>Katharine Susannah Prichard, Coonardoo, Sydney, 1971. First published, London, 1929.

<sup>23</sup>See Russell Ward, The Australian Legend, Sydney, 1958, pp. 186-9.

<sup>24</sup>~~There~~ 'The Drover's Wife', Short Stories, p. 49. ~~First published~~ From White the Billy Boils, Sydney, 1896.

<sup>25</sup>"An Emigrant Mechanic" (?Alexander Harris), Settlers and Convicts, Melbourne, 1964. First published, London, 1847.

<sup>26</sup>Rolf Boldrewood, Early Melbourne Memories, ed. C.E. Savers, Melbourne, 1969. First published, Melbourne, 1884.

E.M.Curr, Recollections of Squatting in Victoria, ed. H.W.Forster, ~~xxxxxx~~ Melbourne, 1965. First published, Melbourne, 1883.

<sup>27</sup> Australian Encyclopedia, Sydney, 1958, Vol.I, 453-4, 95-6, 206-7.

<sup>28</sup> ~~xxxxxx~~ A Tribute, pp.68-71.

<sup>29</sup> The Little Black Princess, London, 1905; We of the Never Never, London, 1908.

<sup>30</sup> ~~xxxxxx~~ third edition, Sydney, 1956. First published, Sydney, 1938.

<sup>31</sup> ~~VicentxxBuckley~~ "Capricornia", in ~~xxxxxx~~ Australian Literary Criticism, p.186.

<sup>32</sup> Images of Society and Nature, Melbourne, 1971, p.94.

<sup>33</sup> When Herbert turned his attention to Sydney during the Second World War, which is the ~~period~~ period of Soldiers' Women (Sydney, 1961), he portrayed the city as the same kind of violent jungle he had ~~xxxxxx~~ used as the setting of Capricornia, but with little of humour or affection to balance it.

<sup>1</sup>~~The Aunt's Story~~ Patrick White, The Aunt's Story, Harmondsworth, 1962, <sup>p.66.</sup> First published, London, 1941.

<sup>2</sup>"The Prodigal Son", in Geoffrey Dutton and Max Harris (ed.) The Vital Decade, Melbourne, 1968, p. 157.

<sup>3</sup>London, 1939.

<sup>4</sup>Harmondsworth, 1961. First published, London, 1956.

<sup>5</sup>Harmondsworth, 1967. First published, London, 1948.

<sup>6</sup>~~xxxx~~ Rodney Mather, "Patrick White and Lawrence", The Critical Review, No.13, 1970, pp.34-50.

<sup>7</sup>"Patrick White: Chaos Accepted", Quadrant, Vol.XII, No.3, 1968, ~~7-19~~ 7-8.

<sup>8</sup>"Dialogue", in Between Man and Man, translated and introduced by Gregor Smith, London and Glasgow, 1966, pp. 17-59.

<sup>9</sup>Henry Handel Richardson has a similar fascination with women's moustaches.

<sup>10</sup>~~Jardin Exotique~~ "'Jardin Exotique": The Central Phase of The Aunt's Story", in G.A.Wilkes(ed.), Ten Essays on Patrick White, Sydney, 1970.

<sup>11</sup>"Patrick White and his Epic", in Grahame Johnston, Australian Literary Criticism, Melbourne, 1962, p.193.

<sup>12</sup>"The Four Novels of Patrick White", Meanjin, Vol.XV, No.2, 1961, 164.

<sup>13</sup>Burrows also shows (op.cit.) that Theodora learns, through such episodes as her relationship with Sokolnikov, to discard arbitrary judgements of right and wrong, as life is too complex for them. The section does not, however, question the validity of the ultimate distinctions of sensitive and insensitive, living and dead, established in the first chapter of the novel.

<sup>14</sup>op.cit. p.86.

<sup>1</sup>"The Prodigal Son" in Geoffrey Dutton and Max Harris, The Vital Decade, Melbourne, 1965, p.157.

<sup>2</sup>Harmondsworth, 1961. First published, London, 1956.

<sup>3</sup>Katharine Susannah Prichard, The Pioneers, Adelaide, 1963, p.7.  
First published, London, 1915.

4 <sup>5</sup>~~Miles Franklin~~ "Brent of Bin Bin" (Miles Franklin), Ten Creeks Run,  
Edinburgh and London, 1930, Author's Note, p. ix.

<sup>5</sup> <sup>5</sup>Rodney Mather, "Patrick White and Lawrence", The Critical Review,  
No.13, 1970, p.50.

<sup>1</sup>

Hammondsworth, 1960. First published, London, 1957.

<sup>2</sup>

Judd also shoots the native who spears Palfeyman (p.343).

<sup>3</sup>

"Patrick White: Chaos Accepted", Quadrant, Vol.XIII, No.3, 1968, 7-19.

- <sup>1</sup> Riders in the Chariot, London, 1961
- <sup>2</sup> The Solid Mandala, London, 1966.  
The Vivisector, London, 1970.  
The Eye of the Storm, London, 1973.
- <sup>2</sup> The Burnt Ones, London, 1964.  
Four Plays, London, 1965.
- <sup>3</sup> Patricia Morley, The Mystery of Unity, Brisbane, 1972, pp.237-8.
- <sup>4</sup> ~~see~~ cf. also the relationship with fire, e.g. p. 492, where Himmelfarb sees his "last blaze of earthly fire" from the ruins of his home as he dies.
- <sup>5</sup> Himmelfarb comes on the Chariot during his ecclesiastical studies. He betrays his wife by his absence on the night of the pogrom. The Chariot appears to him ~~again~~ before he surrenders himself to the Nazi police.
- <sup>6</sup> The roles are not quite as simple as I have suggested. Mrs Godbold also has resemblances to Martha, Mary Hare to Mary the sister of Martha, and Dubbo to Peter, who denied Christ. White is not writing allegory, but fiction with symbolic overtones.
- <sup>7</sup> The discovery of Arthur's poem finally destroys Waldo's confidence in himself. <sup>He realizes</sup> ~~He realizes~~ the futility of his own literary pretensions. He destroys his papers, and then dies in his effort to free himself from Arthur. We see this scene later through Arthur's eyes, pp. 294-5.
- <sup>8</sup> See Oxford Classical Dictionary, "Apollo", para.4. The Pythoness was priestess of Apollo's shrine at Delphi, regarded as the centre or umbilicus of the world.
- <sup>9</sup> See for example Patricia Morley, op.cit. This work contains useful analysis of the philosophic and mystical ideas which are developed through Patrick White's novels, but suffers from the assumption that agreement with a writer's ideas is a necessary condition of evaluating his work.
- <sup>10</sup> See the way they agree to reduce the tithe ~~tax~~ of conscience ~~to~~ paid to the cleaning women, p. 583.

<sup>1</sup> London, 1964.

<sup>2</sup> Melbourne, 1965

<sup>3</sup> Melbourne, 1967

<sup>4</sup> John B. Beston, "The Hero's 'Fear of Freedom' in Keneally",  
Australian Literary Studies, Vol.V, No.4, ~~October~~, 1972, 374-87.

<sup>5</sup> Sydney, 1968.

<sup>6</sup> The Survivor, Sydney, 1969; A Dutiful Daughter, Sydney, 1971.

<sup>7</sup> Sydney, 1972.



<sup>1</sup> "Pittsburgh Identity: ~~xxx~~ 0000000621", Overland No. 39, 1968, 12-16.

<sup>2</sup> "Seeing Mathers Subjectively", Overland No. 35, 1966, p.12.

<sup>3</sup> Melbourne, 1966.

<sup>4</sup> Melbourne, 1972.

<sup>5</sup> Overland No. 21, 1961, pp. 19-21.

<sup>6</sup> Overland, No. 25, 1962, pp. 3 - 9.

<sup>7</sup> "The Stupendous Adventures of Wondermath", Overland No. 35, 1968, pp. 5 - 10; "Pittsburgh Identity", loc. cit.

<sup>8</sup> This convention, incidentally, is a comparatively recent development. The earliest novelists, such as Defoe and Swift, were at pains to insist on the reality of their fictions. A writer such as Fielding speculates on the narrative method, but by so doing he emphasizes the ostensible objective reality of the events he wishes to convey through an appropriate mode of writing. It is possibly twentieth century criticism as much as the attitude of novelists which has insisted on the autonomous status of the fiction. Mathers, however, returns to a style where events have an objective reality which commands the author.

<sup>9</sup> Melbourne, 1954.

<sup>10</sup> "Steele Rudd and Henry Lawson", Meanjin, Vol. XV, No. 1, 1956; reprinted in Chris Wallace-Crabbe (ed.), The Australian Nationalists, Melbourne, 1971, pp. 58-68.

<sup>11</sup> See Vane Lindesay, The Inked-In Image, Melbourne, 1970.

<sup>12</sup> There is some difficulty in co-ordinating Trap's ancestry on his father's side with that on his mother's side, as Old Peters, his great-great grandfather, seems contemporaneous with his grandfather, Armstrong Trap. Even if we put Peters back a generation, his mother's people must have bred sufficiently rapidly to catch up one generation in four. As this line of descent was female, Sarah Trap was white enough not to want to be conspicuous, and no fathers are named, the implication is that each girl was used for breeding soon after reaching puberty.

<sup>13</sup> Sydney, 1971.

<sup>14</sup> Sydney, 1972.

# POSTLUDE

1. In 'The Argentine Writer and Tradition', English translation in Labyrinths, ~~Penguin Books edition~~, Harmondsworth, 1970, pp. 211-20.
2. In his Introduction to the Penguin Books edition of Titus Groan, Harmondsworth, 1968, p. 9.
3. Norman Mailer, Advertisements for Myself, London, 1961, reference to Panther Books edition, London, 1968, p. 17.
4. London, 1970. Reference to Penguin Books edition, Harmondsworth, 1971.
5. Op. cit.
- ~~5.~~ ~~Op. cit. p. 218.~~
- ~~6.~~ ~~Bellow, op. cit., pp. 42-3.~~