

³ This project forms part of a larger study involving four creative writers: Tony Birch and Ross Gibson (from Australia), Elizabeth Knox (from New Zealand), and Jane Goodall (from the UK). Perhaps unavoidably, it is also informed by the researcher's own experiences as a novelist and short story writer.

⁴ A search for any documents containing the phrase 'literary sense of place' in the databases Proquest Central, Project Muse, JStore, and Google Scholar yielded a total of 66 sources that briefly mention the term, but none that offer a definition. Online searches within *The Oxford Dictionary of Literary Terms* (2008), *The Oxford Companion to English Literature* (2009), *The New Handbook of Literary Terms* (2007), and the academic journals *JASAL*, *New Writing*, *Journal of Literary Studies*, and *TEXT: Journal of Writing and Writing Courses* yielded zero results for 'literary sense of place.'

⁵ Lutwack argues that as certain human experiences come to be associated with particular types of places, a kind of 'archetypal place symbolism' develops: mountains may come to symbolise ambition and challenge, forests or swamps signify danger and entrapment, and roads or paths denote adventure and change. These collective understandings of place are both emotionally charged and common to a group, society, or culture; however, as noted, they are also subject to ambiguity, change, and individual interpretation (35).

⁶ Eve Vincent notes that while Birch resists being cast as a 'public Aborigine,' and seldom foregrounds his fictional characters' Indigeneity, in his non-fiction and academic writing he 'speaks comfortably in, and is designated as, an "Aboriginal voice"' (Vincent).

⁷ Speaking at an academic conference, Birch linked this destructive act with the practice of eugenics: the State government of the day designated Fitzroy as an area for 'decanting and quarantining social deviants,' associated slums with physical and moral disease, and viewed their inhabitants as 'costly to society and morally useless' (*The Other Half*).

⁸ Edward Casey's concept of 'emplacement' denotes our continuous bodily re-inhabitation of place, an ongoing process of striving to 'feel at home' in it (291–93).

⁹ Keen takes pains not to valorise empathy, or suggest that creative writers are somehow morally superior to non-writers; she simply argues that empathic abilities are essential to their craft.

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