

Networks and Genealogies: Tracing Connections, Inventions, and Reflections across Australian writing

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This general issue of *JASAL* brings together a diverse collection of essays on a range of writers, texts and concerns in the field. The critical and conceptual rubrics informing the essays are similarly diverse, however there are also to be found productive points of interconnection and resonance, of shared interest and engagement. These shared concerns might be grouped loosely under the two broad terms from the issue title: networks and genealogies. The essays variously examine texts, writers and literary practices within the material, economic, and industrial as well as the representational and discursive networks of literary practice instated and supported by changing historical formations such as settler colonialism, nationalism, and the mobilities of cosmopolitanism. At the same time, they share a concern with practices of literary and intellectual recollection and acknowledgment, for instance in the processes of canon formation and its concomitants of obscurity and literary neglect.

This issue opens with *JASAL*'s second commissioned essay for the Copyright Agency's Reading Australia project, aimed at producing scholarly essays around key works of Australian Literature for use by tertiary students and teachers. A.J. Carruthers has approached the selected text, *Out of the Box: Contemporary Gay and Lesbian Poets*, edited by Michael Farrell and Jill Jones, through a broad consideration of a range of anthologies of Australian poetry, and an examination of the nature and function of the poetry anthology more broadly. The essay conceives the project in formal and conceptual terms, while at the same time attending to the demands of particular poems and poets, producing a provocative essay that foregrounds the roles played by 'inventive poetics . . . in the broader institution of poetry and its multiply-linked communities.' It concludes speculatively with a sense of a poetic anthology informed by 'material poetics,' which might provide the capacity to 'more deeply theorise shifting historical and formal tendencies in Australian poetry and poetics rather than being burdened with the task of representing a national literature.' The issue also features the 2015 A.D. Hope prize-winning essay by Shaun Bell. The A.D. Hope judges' citation commends Bell for bringing fresh attention to the oeuvre of Sumner Locke Elliott, through his innovative re-reading of the primal scene of an emergent writing self in Elliott's fiction. Working from Lee Edelman's concept of homographesis, Bell attends to Elliott's various recastings and reconfigurations of this signature scene, both autobiographical and fictional, real and imagined. Bell argues that Elliott's fiction rightly belongs neither to any narrowly conceived nationalist literary paradigm nor to the category of the middlebrow to which it is often consigned. Rather he wants us to see that its significance arises from Elliott's homographetic negotiation of the writing self, and from his vivid illumination of a queer writer's trials and tribulations in Sydney during the interwar years.

In 'Illustrating Mobility: Networks of Visual Print Culture and the Periodical Contexts of Modern Australian Writing,' Victoria Kuttainen makes a significant contribution to the growing study of modern Australian print cultures across popular and middlebrow readerships, through an examination of the role of illustration in late nineteenth and early twentieth century magazines. Kuttainen traces the transnational and later the cosmopolitan networks of magazine publishing from the mid-nineteenth century, through the *Bulletin* years,

to the twentieth century interwar publications, which brought the imagery of new international media and leisure cultures to Australian readers. This essay also stresses the significant part played by economic, legal and technical considerations in the publishing field, and the ways the diverse content, both visual and textual, has always been grounded in changing material, institutional and trade contexts. Helen Bones's essay, 'Falling Between the Cracks: Dora Wilcox and the Neglected Tasman Literary World,' traces the literary reception and reputational decline of trans-Tasman author Dora Wilcox, whose significant career is now recorded only through marital contingencies: 'she appears in the *Australian Dictionary of Biography* only as a sub-section of her husband's entry . . . [and] does not feature in the *Dictionary of New Zealand Biography* at all.' Bones provides a detailed account of the review reception of Wilcox in both countries, and also pursues a careful analysis of the effect of gender on the visibility of her work in her own time and subsequently.

Keyvan Allahyari examines the archives of Peter Carey to consider the question of Carey's 'literary value' within the field of Australian Literature. Drawing on the work of Pierre Bourdieu, Allahyari traces the institutional acquisition of Cary's material archive in light of Carey's own deployment of archival fragments, fictional and nonfictional, in his *True History of the Kelly Gang*. Suzette Mayr's essay, "'A Place With Its Own Shying": Countering the Aboriginal Uncanny in Vivienne Cleven's *Her Sister's Eye*,' draws on theorising around the uncanny spaces of colonial landscapes, in particular Colleen E. Boyd and Coll Thrush's account of what they call the 'Indian uncanny.' Mayr, however, aims to '[shift] the focus' from the depiction of uncanny dwellings in writing by white authors to 'one Aboriginal writer's subversion of the "Indian uncanny" formula for her own ends,' specifically to 'distort' the Gothic conventions at play, such that 'the dominant culture . . . is refigured as the Gothic other' by Cleven's novel.