Yet there are some like me gladly
From the lush jungle of modern thought, to find
The Arabian desert of the human mind
Hoping, if still from the desert the prophet come

A.D. Hope

The dangerous nature of land; the moral, social political retrogression of modern world do not obstruct A.D. Hope from appraising the value of his country. Instead the poet asseverated in a unique style that, "if as his always been the case, true prophets arise from desert, then Australia seems the best bet. The desert, ostensibly its greatest drawback, might will prove to be the greatest asset and its distance and isolation may contribute..."1 The above cited paradoxical expression is taken from the most distinctive and authoritative poem of Hope, *Australia*. The poet’s acknowledgement regarding his own country in venerable manner transmutes the whole poem into an ‘autonomous’ one, while placing it if even among the poetical flowerings of that period.

Prior to a sincere endeavour to know Hope’s poetic strength, it is necessary to consort oneself briefly with Australian Literature and Australia geographically. Research on any author literati naturally were the scholar to look back at his country, culture and academic background. To be very forthright opting for an Australian poet has at-least few undisputed reasons. First, it should not be anticipated that nothing is left to be studied in English Literature primarily British Literature. As a student of Literature one gets acquainted with British Literature, American Literature and Indian writing in English at graduate level. Very soon they find a new term popping out i.e. “Commonwealth Literature” or “Post-Colonialism”, an umbrella term for a variety of different countries like India, Australia, Africa, Canada etc. Almost
ignorant about Commonwealth Literature, one develops an inclination towards gaining more knowledge about non-British writers.

It is difficult to construe what is Commonwealth Literature. Still, scholars have been able to describe it as per its origin and usage, condoning many social, political controversies. The consensus indicates that 'Commonwealth Literature' is that literature in English, particularly being written in countries, which have suffered the process of colonization, by the British Empire. To be more precise:

The term broadly covered the diverse phenomenon of Commonwealth writing in English and, while allowing for differences of individual talents and cultural and national contexts, acknowledged the common factors of colonial experience and the transplantation of English culture and traditions.²

Further it has been divided into two groups – 'whites' and 'non-whites'. Few scholars divided it among the countries where the British Empire ruled the land (Australia, Canada, New Zealand); the other where they ruled the land and people both (Asia, Africa, Caribbean). A further classification of Commonwealth Literature on the basis of the literature created, "(a) no native past, as in case of Canada, the West Indies and Australia (b) the tribal past, as in case of West Africa, and (c) the past with heritage, as in the case of India..."³ Ultimately the term "Commonwealth Literature" distended as per the convenience, and after 1980s it came to be termed 'Post-Colonialism' which is in vogue.
Before offering a plethora of names like 'Colonial Literature', 'Commonwealth Literature', 'Post-Colonial Literature', 'Third World Literature' or even Australian Literature or Indian Literature reference will be made to Prof. A. Wegner's "Theory of Drifting Continent" according to which all landmasses were united together in the form of a single landmass named 'Pangae'; eventually due to gravitational force and the force of buoyancy the landmass broke and they drifted from each other. The present continents and oceans with their respective names are result of that. If they had remained united, they would have been addressed by a single name. In the same way unavoidable geographical, political or social conditions paved the way to name the literatures. But it would have been easier, if the language would be the criteria to name any Literature i.e. English Literature, French Literature, Hindi Literature, American Literature and so on. Because Literature is a reflection of life which needs a 'language' as its medium of expression. Secondly the main job of the connoisseur is always:

.... To distinguish between good literature and bad, and not between the adhesive labels. When a segment of local or personal experience is rendered in terms of universality and verbal artistry, then surely we are in presence of Literature.  

China Achebe, Wole Soyinka, Clark (Africa); Raja Rao, R.K. Narayan, Mulkraj Anand, Vikram Seth, Kamala Markandya, (India); Derek Walcott, V.S. Naipaul (West Indies); Margaret Laurence, Morley Callagem (Canada); Katherine Masefield (New Zealand); Patrick White, Judith Wright and A.D. Hope (Australia) created rich literature which transcended national boundaries.
Their work itself corroborates that they enriched literature in English. Their contribution is no less than any of the American or British writers.

By the year 1770, English Literature had covered a rich period of more than three centuries. Australia was a country discovered as a part of captain cook's voyages of discovery in 1770. He landed on the east coast of Australia with an aim, “to benefit science, as well as commerce and imperialism expansion.”

Australia was a part of oldest landmass called “Gondwanaland” which was disrupted, forming today’s Indian Peninsula, Mudagaskar, Australia and Antarctica. However, Australia was yet to be discovered. Since then various names came to be appended to it, ‘The land of sunshine’, ‘Island Continent’, ‘driest continent’, ‘flattest continent’ and all the more ‘Terra Incognita’ (unknown land). Cook possessed the land on the basis of “Terra Nullius’ which meant ‘empty land’. Inspite of its natives aborigines who inhabited the land some 50,000 years ago. In 1786 the British Government established a penal colony at Botany Bay. The official rule of British Imperialism was established with the arrival of Six Arthur Philip on 26 Jan 1788 as first Governor: Till date:

What is Australia day to the former group of British origin, is to the latter group of aborigines ‘Invasion Day’

It was a violent conquest. The purpose of trade was secondary, the main aim of the British Government being to find a suitable, “the overcrowding of British prisons and the loss of the newly independent American colonies made it necessary that a new place be found for deporting British prisoners. The unproduction yet vast nature of land in Australia made it seem perfect for this
Nearly 150,000 men and women were transported. These convicts were compelled to stay in Australia. The white man in Australia found something different from what he had seen in America. Because Australia lies in the southern hemisphere the seasons of the country are totally different from the other countries of Europe. It possesses a unique environment which has distinctive life forms seen nowhere else in the world. The typical flora and fauna, which evolved in isolation from other parts of the globe, baffled the Europeans. So, the tender feeling towards the land seemed negligible those days. On the other hand there was also another change which natives faced in the process of British Colonization that was 'social reform', which came to be slow poison for the Aborigines. They were not able to sustain the power of the British. The last nail in the coffin was the “white Australian Policy” which encouraged the themes of oral tradition were generally love, death, marriage or relationship, direct or indirect settlements (migrants) of Anglo-Saxon or Anglo-Celtic descent. All these factors concisely throw light on the course of the history of Australian Literature.

Australian Literature developed in a very gradual and arduous manner. Still H.M. Green has tried to divide it into four periods, “an inevitable development from initial “conflict” (1789-1850) through “consolidation” (1850-1890) and “self-conscious nationalism” (1890-1923), “to world consciousness and disillusion” (1923-1950). So, the history of Australian Literature is only two hundred years old with an immense range and material covering all the forms of creative writing; the novel, drama, and poetry. In each form of written Literature one can observe the influence of oral tradition and tradition of the Aborigines.

Australian poetry started flowering during the period of colonization. Since then it progressed at a steady pace. One cannot move ahead without
giving due credit to ballads and bush songs. Because ballads were composed by white convicts who settled in the bush. The Dutch world ‘bosch’ means ‘unsettled areas’ or ‘forests’; this led to the development of bush ballad or song. This outpouring convict community was mainly reflecting the penal system, hard life which convicts were condemned to, or nostalgia and praise for those who escaped from it. Two most popular ballads still in circulation are *Bold Jack Donahue* and *The Wild Colonial Boy*. These ballads and bush songs got their due position in the literary trends. An arrant study will be only possible when one has an idea of these secondly they have been greatly affected by Aborigine tradition:

The colourful history of the development of Australia and her white people along with the aborigine at different stations of life found a reflection in the poetry that has written by migrants and native born Australia.⁹

It is very essential to elucidate the third major instrument in determining the course of Australian poetry i.e. ‘The Sydney Bulletin’ edited by J.F. Archibald, which will be discussed later. Prior to this industrialization economic independence and discovery of metal had completely changed the attitude of the people. Year 1841 is remarkable as it exposed the silver-lead mines. In 1845, gold field official, Chasles Horpus published Thoughts: A series of sonnets. It was the ballads that churned out his poetical skills because:

The ballads and bush songs, which had earlier been mostly part of the folk tradition, now become part of
the literary tradition. Writers began to consciously cultivate and develop the forms, themes and figures of the oral ballads and bush songs.\textsuperscript{10}

Charles Harpur (1813-1865) is known as the ‘father of Australian poetry’. Australian poetry at a juvenile stage was in very much need of a poet who reflected not only social reality, but was also the first to develop in his art of poetry the sense of belonging with Australia. He was the one who promulgated social ‘identity’ and ‘reality’ in English language with immense pride. Surprisingly, he was born to parents who were convicts, transported to Australia. That may be the reason why Wentworth is sidelined; he was native born to parents. He was a poet interested in landscape, and had the commitments of a Governor. So, his poem ‘Australasia’, “is celebrating the development of a new Britannia in another world.”\textsuperscript{11} on the other hand Charles Harpur took the vocation of poetry seriously and had a genuine love for Australia.

In 1845 England, during the Victorian period, emanated a choir of singers: Alfred Lord Tennyson and Robert Browning. The former voiced in his verse social and political views. His faith regarding progress can be felt in his 1842 poems, “The essence of his social faith is doctrine of loyalty set forth in the legend of the round table in Idylls of the Round table.”\textsuperscript{12} Browning was completely free from this preoccupation with politics, as he portrayed in one of his poems, “why I am liberal”. When Victorians were concerned with progress, science, and religion. America moved into the age of Nationalistic Literature. Emerson came out with essays like \textit{Nature} (1836) \textit{The American Scholar} (1837). Thoreau published his political views in his \textit{Civil Disobedience} (1849). “It became sweeping in its influence when Mahatma Gandhi adopted it as a
model for his campaign of non-violent resistance in India.”

By 1855 the American literary scenario was embellished with literary works: Hawthorne’s *The Scarlet Letter*, Melville’s *Moby Dick* (1851) and Walt Whitman’s *Leaves of Grass* (1855). One can’t be apathetic towards Indian Literature in English. Here many writers chose English as the medium to express themselves. Henry Derozio (1809-1831), Kashiprasad Ghosh (1809-1873) and Michael Madusudan Dutt (1827-1873). It will be unfair to compare the Australian and Indian poets to their English or American counterparts.

Harpur was still trying to embody in his work, “the Australians’ reach for identity within the framework of a transplanted culture.” Nature was the dominant theme of Harpur, *The Bush Fire* is an excellent example of local description. In another well-know poem he has voiced the quietness and vastness of Australian nature *A Midsummer Noon in the Australian Forest*. *The Greek of the Four Graves* describes the settlers murdered by the Aborigines.

Harpur:

had a warm faith in humanity in general; he had a deep love of nature, even if he would not interpret in its own terms the Australian countryside; and he aimed neither to attack nor to stand wholly aloof from life, but to represent something of the moods of man in contact with nature and by means of description of nature, though not those moods which closely reflected the temper of age.

Milton, Keats and Wordsworth influenced Harpur, and through him Australian poetry sensed the fragrance of ‘Romantic’ poetry. Still Harpur’s imagination
specifically hunted for an inspiring muse, and in *The Dream by Fountain*, he sings for an Australian Muse and poetry:

I am the Muse of the Evergreen Forest  
I am the spouse of thy spirit, lone Bard!  
Even in the days when thy boyhood there worst  
Thy pastimes drew on thee my dearest regard.\(^{16}\)

His lyricist successor, Henry Kendall (1839-1882) did the same in his first collection of verse *Poems and Songs* (1862). A poem in it describes the poet's uneasiness as he is not able to evoke the 'Muse'; she is absent or has receded eluded him:

I know she is fair, as the angels are fair  
For have I not caught a faint glimpse of her there:  
A glimpse of her face, and her glittering lyre  
And a hand with the Harp of Australia.\(^{17}\)

The poem ends on a sad, dejected note, when she walked away with someone else:

Oh, Vain regret! Why should I stay  
To think and dream of joys unknown?  
You walk with her from day to day  
I faint a far off – and alone.\(^{18}\)
This clearly exemplifies that Harpur and Kendal were trying hard to come to
terms with their ‘Australian’ poetic muse. Kehdall being the successor of
Harpur was very much influenced by him. How much he was indebted to
Harpur shall be apparent from the following lines dedicated to the poet, in a
poem *To Charles Harpur*:

I would sit at your feet, for I feel
I am one of or glorious band.
That ever will own you and hold you their chief
And a Monarch of song in the land.¹⁹

As an accomplished writer he used various moods and modes in his poetry, and
experimented with narrative ballads, mythological, political, satirical and
humorous compositions. Shelley, Wordsworth and Tennyson influenced his
moods and lyrics while Australia dominated his psyche. His excellent poems
are *September in Australia, Araluen, Bell-Birds* and *Narrara Creek*, which
reveal his predominating characteristic i.e. ‘melancholic retrospection’,
‘emotions of solitude’, ‘alienation, and isolation’, besides his treatment of three
themes is very evocative. The poem *Bell-Birds* exemplifies his achievement as
a true Australian poet. Indited during the colonial phase, it brims with the ardor
of ‘Australianness’ in such a way that one feels that the song of the *Bell-Birds*
is the harbinger of Australian poetry:

Australia was on her way to nationhood, as Harper
had hoped. But still the country was in her
transitional phase. Kendal’s poetry reflects this stage
of transition through his portrayal of landscape, the
people and the society. Even his poetic craftsmanship projecting the land of emus, peacocks and kangaroos reflects the phase of transition in Australia.²⁰

Underestimating his contribution, Kendall yearns in After Many Years; he unveils his optimism projecting poetic talents of the future. Forgetting his lineage his verse bubbles with Patriotism'. He confesses what he was not able to achieve, will be achieved by future poets:

And when the day is near,
And birds are on the wing,
My spirit fancies it can hear
The songs I cannot sing.²¹

However, A.D. Hope has glorified Kendall's contribution to Australian poetry saying that it:

.... was very different from that which saw the formative years of Wentworth or even of Harpur. Before 1840 the Australian community was smaller than some country towns today, conscious of being an outpost of England and its separation from English life of which it formed part. After 1860, when most of the poetry of Kendall was written, it was large enough to be called nation, it was conscious of a
separate identity and its separation rather than its separation from English Life.\textsuperscript{22}

Kendall’s poetry cannot overshadow Adam Lindsay Gordon (1833-70) who gained popularity as an ‘authentic’ recorder of the bush, and developed bush ballads in Australia. In 1867 he published his first collection of verse, Sea Spray and Smoke Drift. The second book of verse, Bush Ballads and Galloping Rhymes gives an idea of bush life to modern readers. He had read all the balladists and was acquainted with Byron, Browning, Ovid, Virgil, Homer, Racine, Goethe, Shakespeare and others. His Pastor Cum is a translation of Horace. His Laudamus reflects ‘love’ as man’s essential need. A reputed rider, he was also a good swimmer. He was enamoured with the deep life, power, colour, and rhythmic action of the sea, which inspired him to write The Swimmer. But his, The Stick Stockrider is as much Australian as it can be, and its colloquial style laid the foundation of the Australian ballad school. The poem marks out the ‘bush philosophy’ and:

\[\ldots\text{ a sense of pathos is generated by the tone of the speaker who is sick, and feels he is on verge of death}\]

\[\text{\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots}\]

Thus a stamp of the timelessness is put on the poem, despite it’s contemporarily in terms of its historical, geographical and local references. It is only pathos but a very genuine feeling of compassion for man, men and mankind,\ldots\textsuperscript{23}
Unfortunately, he committed suicide a day after his last volume *Bush Ballads* was published in 1870. 'Judith Wright' says that:

Gordon became an idol because of his Australian balladry and because he was himself of a legendary horseman and man of action .... This allowed the acceptance of the more articulate of the 'bush balladists' and injected a new vigor into Australian poetry....

Gordon was in all ways a forerunner of Paterson. In the intervening time it is necessary to mention *The Sydney Bulletin* (1880). Its contribution was equivalent to the *Red Page Literary Columns* which helped Australian fiction to make a mark. The motto of *Bulletin* was ‘Australia for Australians’. Its effort was to provide a platform to pave the way for the “Nationalist” movement of the nineties. Initially *Bulletin’s* efforts popularized the ballad form, which mostly pictured the melancholy of city life and praised the bush for providing solace and livelihood. Encouraging major and minor writers, the *Bulletin* proved to be a gateway for mainstream poets. Marry H. Fott, Will Ogilvie, Edwar Dyson, E.J. Brady, Victor Daley and George Essex Evans etc.

The third major figure of the 1890s was A.B. Paterson (1864-1941). His poetry too was preoccupied with bush life. He became popular as ‘Banjo’ Paterson. More than any other balladist Paterson characterized bush life unmistakably. A well-read man and ardent admirer of Carlyle, he enjoyed bush life thoroughly. Later he became a war correspondent. His poetic sensibilities always accumulated bush tradition and culture through excursions and
holidaying. Paterson’s first book of verse, *The Man from Snowy River* was published in 1855, and opines that he:

became a celebrity overnight (1967:9), as his identity is rendered in the publication.

.... The success of this book was described in London Literary Year – book as without parallel in colonial literary annals ..... 25

In the poem *The Man From*...... is about a horseman and his adventures and ultimately how he turns out to be the hero of ballad. The Australian background with its rugged mountains captures the reader’s attention. With his excellent craftsmanship he raises the image of the horseman into a myth. One of his other famous poems a fine Australian patriotic ballad, *Ballad of the Calliope*. Nobody can turn a blind eye to his famous *Waltzing Matilda*. It was so popular among Australian troops that it became an ‘unofficial national anthem’.

With Paterson the name of Lawson is always be mentioned. The contribution of Henry Lawson dates and others cannot be underestimated. He had a different approach to bush life. He was interested in story- telling and so the name of his first book is *Short stories in Prose and Verse*. His verse can be divided into three main forms i.e. ballads, ballad-songs and revolt songs. He used to get furious at the callous acts of man to man. This led him to paint the ‘bush’ in melancholic shades. His greatest drawback as a writer was the “imaginative penetration which is capable of bringing life to the glowing focus that is poetry”. 26 Which can be seen in *Faces in the street, Scots of Riverear*. The image of the bush can be easily understood by the following lines of *Roaring Days Ends*:
The Mighty bush with iron rails
It’s tethered to the world.²⁷

In totality Lawson’s ballads depict the morose, agonizing, coarse, and dejected aspect of bush life. He sympathized fully with human misfortune, as his soul was ‘ultra-democratic’. One can sense in a few, “poems of revolt he looks with regret to the great days of the past or with prophetic fire to some imagined future discovering in each a freer, brighter, more heroic world.”²⁸ This romantic attitude with a realistic touch and democratic spirit facilitated Australia with Independence in 1901.

Unlike Australia, Canada and New Zealand were not so lucky to be fostered by authentic journals/magazines or literary magazines. Both countries were on the way to forming National Literatures when many other Asian countries or their colonial counterparts didn’t even think of it. New Zealand always followed the footsteps of the British tradition. The rapid development of mateship was also a feature of Australian Literature. So,

The core of the nationalistic achievement of this young literature of the nineties and early nineteen hundreds was the ballad, which represented something essentially new. Neither in American nor in Canadian frontier verse, to both of which it has its relationships, nor in any other kind of verse, has there been anything quite like it.²⁹
In England at the end of the 19th century the change in literary thought can be felt. American literature brought with it the alarming effect of modern life and carved the definition of reality. In addition, Sigmund Freud and Carl Yung Opened New Vistas of experimental psychology; readers for the first time faced the "ingrained drama of subconscious". There came a galaxy of talented writers: Ezra Pound, T.S. Eliot, Hemingway, Allen Tate and others. In Australia, with the arrival of a lesser-known writer, C.J. Dennis, the first phase of poetry came to an end.

The passage from the colonial period to national Independence is smoothly covered by the most prominent writer of Australia, Christopher Brennan (1870-1932). He turned Australian poetry from the paths of nationalism to that of intellectual pursuit. His poetic preoccupation was completely different from his fellow poets, Kendal, Harpur and Lawson. He was the first to stand antithetical to bush life. His poetry lacks patriotic fervour and democratic spirit. An Irish by descent, he aimed to be a priest, won a travelling Scholarship to Berlin, which marked a turning point in his career:

it provided him with a literary environment as important as the European spirit and aesthetics of Baudelaire and Mallarme, and the varieties of German and other mysticism that interested him.\(^\text{30}\)

His best poems are published in Poems (1914) followed by a new collection A Chant of Doom (1918). But his famous piece of work is The Wanderer on which his popularity rests. With the background of Australian landscape, sea and mountains, the poem contains three images: man on a long journey; a
wanderer (a poet) giving all comforts; behind this the final figure peeps in, the 'soul' of man whom the wanderer is addressing in a nutshell it was:

.... a new poetic vision of the relation between man and his world, as between thought and thing, image and experience.\textsuperscript{31}

**Towards the Source** is a group of poems, which deal with love, it is related to youth, romance, and poetry. But the series of poems under the little, **The Forest of Night** contains the best of his 'Lilith' poems, where Mallarme influence can be felt to some extent. His major concern was man, life soul and universe. Even though he was closely associated with **Bulletin** he had isolated himself from the **Bulletin** group of poets due to his themes. He spoke and pondered on those things with which Australian poetry had got acquainted for the first time:

His poetry assimilates, refines and represents specific relationships, situations, cityscapes and landscapes in resonant metaphors and symbols .... a metaphysical landscape of the emotions, the spirit and the soul.\textsuperscript{32}

So one can feel a wide gulf between the ‘Banjo’ and ‘the wanderer’. Originating alongside the grand old man of poetry (Brennan) was Hugh McCrae (1876-1958). He has been slotted among the lyrical and descriptive poets. His poems were published under the title of **Satyrs and Sunlight** (1928). He was humorous. Before World War I, besides Brennan, another major poet to deviate from the path of nationalism was Shaw Neilson who overshadowed McCrae.
Shaw Neilson (1872-1942) a contemporary of Brennan, was more simple, genuine and close to 'nature'. Brennan’s philosophical symbols metamorphosised into instinctiveness in Neilson’s poetry. Born in farmers family made him close to nature. He was inspired by the beauty of nature, but he was not a complete nature poet. He resembled, and has often been compared often to Walter de La Mare. A life full of hardship and struggle prevented him from attaining a position like Frost or Wordsworth. All the more, weak eyesight at the early age of 30’s hindered his talent from blossoming fully unlike ‘Milton’. Still his deep natural instinct found an outlet in the form of poetry. His best works like The Orange Tree, Love’s Coming, Under a Kurrajong, reflected ‘time’, and his quest for a new world of spirituality, wishing that it may lift him from a cumbersome life.

Neither Brennan nor Neilson wrote recognizably ‘Australian Poetry’ .... at the beginning of 1920s lay in sweeping vision Brennan had achieved and the lyricism of Neilson .... Both of them ignored their contemporary preoccupations and wrote which, though, not bound by time or place.33

Last but not the least he too had a lofty opinion about the function of the poet and ‘poetry’ towards society:

Good brothers of the song
Be not too humble, it is you and I
And few others lift the world along.34
Without trying to reinforce Wordsworthian poetry in Australia, Neilson was just trying to explore the unique reservoir of ‘nature’.

At the same time the writers of English Literature in the early decades of the twentieth century no longer remained sweet singers. The foundation of modern poetry can be noticed by the dominance of W.B. Yeats and Eliot’s *The Wasteland* (1922). It is also can to be known as the ‘Age of T.S. Eliot’. The disintegration due to World War I followed by the Great Depression also produced giants like Eliot, Yeats, Auden.

On the contrary in Australia at that time (early decades of 20th century) a literary magazine Vision was trying to establish the ‘Vision Movement’. Two literary figures, Jack Lindsay and Kenneth Slessor were the editors. They refused to look at European Moderns because of decadence. Its object was:

Primary to provide an outlet for good poetry or for any prose that liberates the imagination by gaiety or fantasy .... We [say its editors], would vindicate the youthfulness of Australia, not by being modern but being alive ... Vision is the form of mental sight that defines the concrete image. It is the essence of vision that is lacking in all moderns .... The old world is dead. Literature is dead .... We stand for the younger generation.35

It wanted to establish ‘vitalism’ as a philosophy. But the sad part is that in the long run both Slessor and Fitzgerald both broke away from this group, and ultimately the ‘vision’ group distinkegrated.
Kenneth Slessor (1901) a gifted writer is not well versed like Brennan. He was influenced by the Movement Imagist. His major works are Thief of The Moon (1924), Cuckooz Country (1932) and Five-Bells (1939). His diction was very refined. His best poem is The Old Play all about ancient gods. He rarely uses the truth myth event though he hates city life because:

.....instead of looking to the bush and 'environment values' to find an arena of exotic' escapism, he turns instead to eighteenth and nineteenth century, especially in Europe, its aristocratic artists and its men of action and adventures.\\36\\  

At that time the single similarity between Eliot and Slessor was that both lamented the lack of heroic dimension and meaninglessness of the materialistic world of their own. The second-phase of his poetic career is vital because with the publication of Cuckooz he shunned the 'vilatism' of Lindsay. Five-Bells his last phase occupies intense feeling of disillusionment with the world. It is an elegy for his friend, unlike Milton and Arnold, he

instead of being deliberate or sad, it is a fiery outburst, a protest angry and despairing, at a real and agonizing personal loss, and not merely at the death of an old friend but at death itself ....\\37\\  

Slessor's poetry marks the inauguration of 'Modern Australian Poetry'. Another leading poet is R.D. Fitzgerald (1902-1971), a poet who wrote long meditative poems. He was tense at the complicated conditions of the world
around. He was a firm believer in action and adventurous life. His famous works are Essay on Memory, Moonlight Acre, The Hidden Bole, This Night Orbit. In his work:

There was an emphasis on action rather than intellect, on the physical rather than the emotional, a rejection of subtleties of thought and feeling, a tendency towards statement rather than suggestion, a certain lushness of imagery and perception.\(^{38}\)

He is often known as a philosophical poet, as he used to analyse and shed his own emotions while inditing it. His poetic phase can be divided in thee periods: in the first, he is a simple poet, in the second, the thinker dominates the poet and is influenced by Brennan in the third, and he matures with a tag ‘philosopher poet’. His poems reflect his technical skill.

In the 1930’s another significant movement came into existence. The ‘Nationalist’ group of poets was there, but among them a few writers under the leadership of Rex Ingamells (1936) formed the The Jindyworoboks which from James Devaney’s The Vanished Tribe (1929). It is an aborigine word which means ‘to join’ ‘to annex’. The group actually:

Wished to investigate the relationship between Australia, the land and the Aboriginality: The Jindyworobaks.\(^{39}\)

They wanted to use Australian Aborigine words and myths obliterating European influence. In addition to it, they also thought contrarily that “best Australian Literature must deal with universal themes and might have no local
colour at all." Meanjin (1940) a literary magazine came into the scene encouraging the local colour in literature. It was originally known as Meanjin Papers. The main task of it was to create an awareness of Australia and its literature in modern literature. The main contributors were poets like Judith Wright etc. Australian poetry fell into the hands of the intellectuals who believed in following their own instincts rather than be dictated by some one else.

In the 1940's another movement antagonistic to them emerged, the Angry Penguins. Max Harris (1940-46) was the founder. He considered himself to be a successful surrealist and wanted to publish the work of those young writers who may spread the same 'artistic modernism'. Works with highly subjective imagery, obscure symbolism, were in vogue, and many scholars believed that:

the Angry Penguins were an outpost of British and American surrealists and of their outgrowth, the New Apocalyptics.  

But soon the Angry Penguins became the victim of a hoax. Which was an attempt by scholarly poets like James McAuley and Herald Steward. In 1944 both the poets designed few poems, "a collection of garish images without coherent meaning and structure" under the name of a chimerical poet, Earn Malley. These poems were published in a special issue as a work of genius by editors and members. Soon the hoax was revealed to show that it was only an attempt on the part of McAuley and Stewart to make readers aware, that these poems were not judged by literary standards and proved that the:
The Earn Malley hoax crippled the Angry Penguins but it again proved that the Australian writers of 1940s, 1950s were busy in carving their own tradition. In the Mid of the twentieth century Australian poetry was wrapped in the poetic creations of 'intellectuals' like Slessor, Fitzgerald, and McAuley. Judith Wright had her own place among them but basically she is feministic in her approach. A.D Hope was prominent among this group.

In 1946 two poets came out with their publication. Judith Wright (1915-2001) with her book of verse, *The Moving Image* (1946) and McAuley with his first book of verse, *Under Aldeberan*. Judith Wright, a well, read poetess, had been the editor of *The Australian Oxford Anthology*. She too belonged to the *Bulletin* group of poets. She not only wrote poems but was also adept at writing short stories and essays, she wrote a critical study called *Preoccupation in Australian Poetry* (1965). Her poems reflect her own experience as a female or her own vision of the concept of love, war nuclear warfare, conservation, aborigine issues among other things. She makes a metaphysical journey tracing the very source of life. Her *Woman to Man* is completely feminine and is, "devoted wholly to the theme of woman's relationship to man and its sub-themes of fertility, procreation and the child's role in the scheme of the universe." Her *The Two Fires* is related to the physicality of love. A unique feature of her poetry is that she has:

Power of entering into objects of her experience, of becoming part of them and of making them part of
herself; moreover she perceives each object with an imaginative vision that relates it to other objects, so that it becomes part of a unified experience, a world, her world.\textsuperscript{45}

The most mature and the youngest among the group was James McAuley (1917-76), an active participant in creating the hoax. He was editor of \textit{Quadrant} for seven successful years. Among all the four he is known as the most classical. His style was simple and logical. He had a vast knowledge of Greek mythology, with wide interests. He was a good pianist, and a great musician. The outstanding characteristics of his poetry are the:

\ldots brooding power and a highly individual music, its leading idea is that of rhythmic change throughout the ages, as brought about by the creative imagination: this crops up continually as a theme and its latent almost everywhere.\textsuperscript{46}

His symbolic poems are \textit{Chorale}, \textit{The Incarnation of Sirius}, \textit{The Family of Love} to mention a few. Some of his poems are related to history and myth: \textit{Philoctetes} and \textit{Henry the Navigator}. But two typical Australian poems are \textit{Terra Australis} and \textit{The True Discovery of Australia}. These two poems have a satirical tone, which refers to the people of his country as ‘Lilliput’

\begin{quote}
Mentally [are] still in Pliocene
A flat terrain impermeably dense;\textsuperscript{47}
\end{quote}

He is concerned about the fate of man in the modern world. He turns back to historical events and revolution. He opines, his poetic concern was “the search
for and the struggle to express, an intuition of the True form of Man' and 'to
write poems that are lucid and mysterious, gracefully simple but full of secrets,
faithful to the little one knows and the much one has to feel.'

In the late 1960’s a new generation of poets emerged, a large and varied
group of young writers who fought against the constraints of conservatism to
create a revolution in poetry that has had far-reaching implications. Many of
them were outspoken in their conscription and war in Vietnam, and in their
advocacy of drugs, sex and rock music; but their most important achievement
was to invigorate and revitalize a tradition of verse that for too long had been
content with predictability and restraint. The poets were Bruce Beaver, Rae
Desmond Jones, Nigel Roberts, Michael Dransfield, Vicki Viidikaas, Tim
Thorne, Buckmaster, Robert Kenny, Kris Hemensley, Clive Faust, Walter
Billeter, Rudi Krausmann, Philip Hammial, Garrie Hutchinson, John Jenkins,
John Forbes, Laurie Duggan, Alan Wearne, John A Scott. But in poetic field
none could match his stature.

A.D. Hope (1907-2001) was the brightest star of the academic phase of
Australian poetry. He was son of Presbyterian minister in Cooma. Major part of
his childhood has been spent in Tasmania. He completed his graduation from
Sydney University in 1928. In the same year he won a travelling scholarship at
Oxford and came back to Australia in 1931. He taught in state schools, teachers
training college Melbourne University and ultimately became Foundation
professor of Australian National University in 1921. Before taking up poetry as
a serious vocation he also worked as vocational Psychologist. He got retired
in 1968 but enjoyed the status of Professor Emeritus until his death. His sojourn
in Canada, London, France, Portugal, Spain, Italy, Greece, India increased his
knowledge on various cultures. The international recognition that Hope’s
poetry has won is reflected in the diversity of his awards which include, among
others, the Britannica – Australia award (1965), the Myer Award (1967), the Levinson prize for poetry (Chicago, 1968), the Ingram Merrill Award, New York (1969), and the Robert Frost Award 1976). He was made OBE in 1972 and AC in 1981.

Modern Australian poetry is spineless without his oeuvre. 1950s saw the publication of his first book of verse The Wandering Islands (1955) which was certainly a jolt to the psyche of readers. It was rejected by many publishers on the charge of some poems being stamped as obscene. He attacked the Jindyworoboks as ‘The Boy Scout School of Poetry’. His themes were related to the complications of the man – woman relationship in this world of decadence. They are the outcome of his wide range of knowledge with deep meditation on matters of failure for which man himself is responsible. He looks back to the past of English Literature, the Augustans; to the myths and legends from all over the world which metamorphosis into highly meditative, erotic, mythological complex, allusive poetry, a new element on the Australian poetic scenario. He was also the first satirist worth verse reading in Australia.

One more striking feature of his verse is the study and observation of many sides of a question, which make his poems multidimensional. During a long period of fifty years he published; The Wandering Islands (1955), Poems (1960). Poems (1969), Collected Poems (1972), Selected Poems (1973) and A Late Picking (1975) Orpheus.

He was a good critic, his critical works are: The Cave and the Spring, Native Companion and The New Cratylus. The poetry of A.D.Hope is different from that of his contemporaries. His first poetic statement of any significance was the lyric Australia, which appeared in a magazine in 1942, in which he said Australia may be, “the Arabian desert of the human mind, but he hope that
“still from the deserts the prophet come. And so he turns “ gladly home/ From the lush jungle of modern thought.” He turns to his homeland; Australia.

The poet who realised the tough obligation of a ‘poet’ made him more serious in his vocation. The Australian poet, with a prediction for what is somber, might have fallen into the romantic trap and given in to despair, but nevertheless, taken his own situation for granted and developed on his own lines in response to a felt need, his own place and time. He found strength in the nonchalance of the Convict Ballads. In a forthright attempt to deromanticise favourite poetic themes like nation, landscape, and new settlement, he gives expression to the Australian reality.

C. D. Narasimhaih is of the opinion that his romantic concerns and classical training are at the service of each other, and both nourish his poetry, giving it a rare distinction in Australian literature:

He, an insider to Western civilization, but also because of his geographical isolation, has forced a different history and destiny on him and on his country, can still meditate from his Antipodean distance on man’s fallen state and cause a Pyramid to rising squarely in the waste, to return to an image from the vast empty spaces of his Australian desert.

Hope’s poetry has been referred to as ‘autonomous’ because though he was heir to the colonial literary heritage, his interest and training made him carve a niche for himself. He shows little interest in subjects that were of great importance to his contemporaries: Fitzgerald’s interest in the history of Australia and his ancestors; Stewart’s detailed examination of the natural
world; McAuley's description of the landscape and vivid autobiographical recollections; Wright's exploration of the natural history of Australia and its singular geographical features, and of her ancestors; Slessor's evocation of city life, mere accounts of Australian life were not considered a virtue by him. As a poet he claimed no nationality, and made no attempt to reflect the particular society and environment in which he lived.

However, he had a remarkable facility for digesting a wide range of reading matter, literary, historical, philosophical and scientific. He also had an extensive knowledge of the history of language and a retentive memory. He could adopt levels of poetic speech at will. He also adapted popular verse forms (ballads, nursery, rhymes, popular narratives) to serious purposes. There are also instances of a luxuriant sense of beauty and horror in his verse. Brian Elliot writes:

a true intellectual and a man of great learning, an academic who has always done his best to throw off the contamination of his ingrained academic habit of mind, but who nevertheless even at his best – and his bet is excellent – remains a University Wit, brilliantly bookish post. He has been prolific, and in his later work has achieved not mere greater complexity and weight, but also a greater poetic freedom. In his earlier poems is found a persistent impulse to shock the bourgeoisie which ... was a protest against a certain ugliness and illiberality of mind which he found in his Australian audience and which he detested ... As a literary artist – a technician – he scarcely has a rival. (‘Australia’, Literatures of the World, ed Bruce King).
NOTES

1. Indira Gandhi National Open University, MEG-09, Australian Literature, Block 4, p. 5.

2. Trevor James; English Literature From The Third World, Hong Kong, Longman York Press, 1986, p. 5.


6. IGNOU, op.cit., Block 1, p. 15.

7. Ibid., p. 17.


9. IGNOU, op.cit., Block 2, p. 3.


16. IGNOU, op.cit., Block II, p. 28.


18. Ibid., p. 69.

19. Ibid., p. 66.

20. IGNOU, op.cit., Block 2, p. 41.


23. IGNOU, op.cit., Block 2, pp. 56-7.

24. IGNOU, Ibid., p. 52.

25. IGNOU, Ibid., p.58.


27. Ibid., p. 420.

28. Ibid., p. 421.

29. Ibid., p. 421.

30. Bruce Banett, op.cit., p. 60.

31. IGNOU, op.cit, Block 4, p.15.

32. Bruce Banett, op.cit., p. 60.

33. IGNOU, op.cit., Block 4, p. 22.

34. IGNOU, op.cit., Block 4, p. 19.


38. IGNOU, op.cit., Block 4, p. 30.

41. Ibid., p. 1068.
42. Ibid., p. 1073.
43. Ibid., p. 1073.
47. Ibid., p. 987.
48. IGNOU, op.cit., Block 4, p. 44.
51. Ibid., p.32.