

# Editorial

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The year 2000 has seen the death of two individuals who played important roles in shaping the literature and culture of Queensland in the twentieth century: Judith Wright and Sir Theodor Bray. *Queensland Review* begins its second issue for the year with reflections on the lives of these two figures. In 'Judith Wright: A Memoir in Parenthesis and Three Parts', Alison Cotes muses on the transformative impact of Judith Wright on Australian literature and the whitefella psyche. Patrick Buckridge draws on his acquaintance with the formidable wartime editor of the *Courier-Mail* and founding Chancellor of Griffith University in 'Memories of Sir Theodor Bray', emphasising Bray's enthusiasm for connecting the academy with the public sphere.

Both Judith Wright and Sir Theodor Bray arrived in Brisbane in the early 1940s, so it is appropriate that our literary retrospective theme continues with a discussion of the Brisbane literary scene during World War II. At the 1995 Warana Writers' Festival, Patrick Buckridge chaired a session in which Estelle Runcie Pinney, Val Vallis, Don Munro and David Rowbotham reminisced about writers and writing during the war years. The transcript published here provides four different perspectives on the turbulent but culturally vigorous era during which *Meanjin* and *Barjai* began publication, and Brisbane became the headquarters for General Macarthur's Pacific campaign.

Queensland's literary history is also the focus of articles by Kay Ferres and Marjorie Harris. In 'Troubled Homecomings: Rosa Praed and Lemuria', Kay Ferres analyses Rosa Praed's novel *Fugitive Anne: A Romance of the Unexplored Bush* (first published in 1902). She reads protagonist Anne Marley's entry into the contact zone of the 'unexplored bush' as an experiment in the reconfiguration of gendered and racial identities, and an unsettling of the social and colonial relations in which they are implicated. Marjorie Harris, in "'The Modern Athens": The Literary Culture of Colonial Ipswich', examines evidence of the existence of literary culture in Ipswich between its founding in 1842 and 1900. This article, the outcome of a research project in *Understanding Queensland*, an undergraduate subject in the School of Humanities at Griffith, begins to fill a lacuna in our knowledge of this state's literary history: it is the first time that research into Ipswich's colonial literary milieu has been published.

Neglected or little-known aspects of Queensland's history remain a major interest of *Queensland Review*. My article, 'Constructing a Life on the Northern Frontier: E.A.C. Olive of Cooktown', investigates the commercial, domestic and scientific pursuits of E.A.C. Olive, an early resident of Cooktown who was a businessman, shire clerk and field naturalist. I argue that Olive and his family were dependent in complex, ongoing and unacknowledged ways on Aboriginal people in the period following the frontier wars, when the colony of Queensland was reinforcing its

territorial conquests. In 'Close to the Edge: Imagining Climbing in Southeast Queensland', Michael Meadows, Robert Thomson and Wendy Stewart suggest that the distinctive climbing culture of southeast Queensland emerged out of a range of discourses, including Aboriginal creation myths, the nature of the landscape, the influence of the European idea of climbing and charismatic local individuals. The authors focus in particular on the way in which print media created a primary discursive site for imagining climbing. Serendipitously, climbing forms a hidden thread in this issue: Meadows, Thomson and Stewart refer to the 1872 ascent by Thomas Murray-Prior, the brother of Rosa Praed (the subject of Kay Ferres's article) and my article on E.A.C. Olive mentions the 1899 ascents of Bellenden Ker and Mt Sapphiri – likewise for purposes of 'exploration' – by Olive's son, the naturalist Edmund Olive.

A neglected aspect of Queensland's social history – adoption policies and practices – is explored by Bernadette McCabe in 'The State, Adoption, and Matron Ivy McGregor'. She explores discrepancies between the official rhetoric and the practical application of adoption policy in the case of Ivy McGregor, matron of St Mary's Home, Toowong whose practices challenged the authority of the State Children Department.

The history of art in Queensland is another ongoing interest of *Queensland Review*. In 'Locating "Lady Woodcarvers of Rockhampton"', Glenn Cooke discusses how he came to curate an exhibition which was held earlier this year at the Rockhampton Art Gallery. Cooke demonstrates that Rockhampton was the home of a number of prominent and skilled women woodcarvers over a sixty year period. Through tracing a number of scattered pieces and researching the histories of the carvers, he identifies two distinctive styles in the work of these women.

A desire to retrieve neglected aspects of Queensland's art history also lies behind our choice of a painting by Garnet Agnew for the cover of this issue of the journal. Agnew (1886-1951) is known mainly as the cartoonist for the *Brisbane Telegraph* during World War II, but also painted in watercolours and oils. The panoramic view of Cooktown reproduced on the cover was probably commissioned by Carlton Chaloner Olive (1881-1958) in the early 1930s. Agnew's view from Mt Olive, a ridge of Mt Cook, includes the town of Cooktown in the foreground, flanked by Grassy Hill, the Endeavour River and Mt Saunders. Another watercolour of Cooktown, painted by Agnew in the same period, was presented to Colonel Sir Leslie Orme Wilson, Governor of Queensland from 1932 to 1946.

With this issue *Queensland Review* completes its seventh year of publication. We are grateful for the continuing support of the University of Queensland Press and of our subscribers.

*Belinda McKay*