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Published in North America — 1993, Compiled by Faye Christenberry
Portrait of Henry Handel Richardson
Rupert Bunny, 1864-1947
Oil on canvas: 58.7 x 48.6 cm
National Library of Australia

Born in Melbourne, Rupert Bunny went to Paris when he was twenty-one. There he established himself, and in 1892 his Sea Idyl entered the National Gallery of Victoria, long before the acceptance of any local artists’ work. Bunny retired in Melbourne.

Daniel Thomas in Outlines of Australian Art (1989) sums up Bunny’s work — “the vibrant colour and controlled rhythm of his painted canvases were perfect vehicles for what had always been his content; namely a celebration of that state of well-being in which all the physical senses are in a heightened state of receptivity” (28).

The librarian in the Pictorial Division of the National Library reports that it has never been determined whether Henry Handel Richardson actually sat for her fellow expatriate artist.

A Note from the Editor . . .

This issue of Antipodes marks the beginning of the journal’s ninth year; 1995 also marks the tenth anniversary of Antipodes’ sponsoring organization, the American Association of Australian Literary Studies. During the past decade great strides have been made toward making Americans more aware of literature written in English beyond their shores. (If you are not sure what Australian literature is exactly, then turn to John Salter’s article in this issue.)

Because of the transition from one reviews editor to another, the last Antipodes was short on reviews. That cannot be said of this edition — and what a varied, perceptive, well-written offering of reviews there is. This issue includes the 1993 bibliography, the impressive result of a devoted researcher’s work. The extensive listing certainly indicates the spreading interest in the subject of Antipodes.

— Robert Ross

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