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Kunapipi 25 (1) 2003, Contents, Editorial

Anne Collett

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Abstract
Kunapipi 25 (1) 2003, Contents, Editorial
Kunapipi is a bi-annual arts magazine with special but not exclusive emphasis on the new literatures written in English. It aims to fulfil the requirements T.S. Eliot believed a journal should have: to introduce the work of new or little known writers of talent, to provide critical evaluation of the work of living authors, both famous and unknown, and to be truly international. It publishes creative material and criticism. Articles and reviews on related historical and sociological topics plus film will also be included as well as graphics and photographs.

The editor invites creative and scholarly contributions. The editorial board does not necessarily endorse any political views expressed by its contributors. Manuscripts should be double-spaced with notes gathered at the end, and should conform to the Harvard (author-date) system. Wherever possible the submission should be on disc (soft-ware preferably Microsoft Word) and should be accompanied by a hard copy. Please include a short biography, address and email contact if available.

Kunapipi is an internationally refereed journal of postcolonial literature formally acknowledged by the Australian National Library. Work published in Kunapipi is cited in The Journal of Commonwealth Literature's Annual Bibliography (UK), The Year's Work in English Studies (UK), The American Journal of African Studies (USA), The Grahamstown Information Journal (SA), Australian Literary Studies, The Indian Association for Commonwealth Studies (India), The New Straits Times (Indonesia), The Australian Public Affairs Information Service (produced by the National Library of Australia) and the MLA.

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EACLALS
European Association for Commonwealth Literature and Language Studies


Kunapipi refers to the Australian Aboriginal myth of the Rainbow Serpent which is the symbol of both creativity and regeneration. The journal’s emblem is to be found on an Aboriginal shield from the Roper River area of the Northern Territory of Australia.
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EDITORIAL

Shirley Chew and Anna Rutherford (the founding editor of Kunapipi) were friends, professional colleagues and 'unbecoming daughters of empire' who edited a book together that featured the critical and creative work of other unbecoming daughters of empire. What prompted them to collaborate on the production of such a book was, in their own words, 'a desire to investigate further the common ground which we shared and, more importantly, to uncover the differences' (n.p.).

It is fitting then that Kunapipi should be given the opportunity to honour Shirley's contribution to the study, promotion and appreciation of writing that grew out of the disparate yet similar worlds of that empire. It is also particularly apt that the editors of this special issue should have chosen to feature the work of Guyanese artist, Aubrey Williams, on the cover. The painting from which the detail is taken, Warrau Star Wheel I, is owned by Shirley and provides another connective link to Anna, who published a beautiful book on Aubrey's work in the year of his death.

Aubrey Williams made a significant contribution to 'Black British Art' in the latter half of the twentieth century, and was honoured with a retrospective of his work at the Whitechapel Gallery, London, in 1998. He was a founding member of the Caribbean Artists Movement and spoke at the first conference of the association, held at the University of Kent in 1967. His words are pertinent to the creative-critical interchange of this issue:

I would be far happier if I could see a greater interchange between all the arts in the Caribbean. Caribbean art seems to me up to now terribly isolated. Everybody is in his niche, using up endless energy working alone without the help of his colleagues. We should have more interchange, we should have dialogue between the novelist and the painter, the musician and the dancer, the potter, the weaver; even the artisans should be included in this. And the dialogue with the people would then be automatic.

Guayana Dreaming 19–20

A festschrift is the culmination of disparate and sometimes isolated energies brought together in the spirit of commemoration and celebration of a special individual with whom they share relationship. Thank you to the editors, Catherine Batt, Elleke Boehmer and John McLeod, for bringing together such a wonderful diversity of contributions. Due to the imminence of Shirley's retirement from her position as Professor of Commonwealth and Postcolonial Literatures at the University of Leeds, this issue of Kunapipi has taken precedence over the General Issue which will now be published in September, to be followed by a special issue on the Caribbean at the year's end.

Anne Collett

1 Shirley Chew and Anna Rutherford (eds) 1993, Unbecoming Daughters of Empire, Dangaroo Press, Sydney.