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Kunapipi 16(2) Editorial, Contents

Anna Rutherford

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Kunapipi 16(2) Editorial, Contents

Abstract

Editorial, Contents

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KUNAPIPI

VOLUME XVI NUMBER 2
1994

Kunapipi is a tri-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. Manuscripts should be double-spaced with footnotes gathered at the end, should conform to the MHRA (Modern Humanities Research Association) Style Sheet. Wherever possible the submission should be on disc (software preferably WordPerfect or Macwrite) and should be accompanied by a hard copy.

All correspondence - manuscripts, books for review, inquiries - should be sent to:

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Kunapipi

VOLUME XVI NUMBER 2, 1994

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COVER: 'World Power' by Richard Kelly Tipping.

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

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Editorial Judgements

It seemed appropriate, given the lead article and visual material on subvertising, to dedicate this issue to scholars whom many would regard as subversive. These scholars were people who, whilst they were well versed in the so-called 'canonical texts of Empire', had the vision to recognize at a very early date that there was a wide body of literature in those countries which had formerly been coloured red on the map of the world. One cannot overestimate the influence of these scholars, not only on the students they taught, but also on the younger generations taught by their students. Time has justified their foresight and Richard Tipping's warning, 'Caution. There is No Avant-Garde. Only Those Who Have Been Left Behind' is, I believe, a very appropriate remark. And so I dedicate this issue to Victor Dupont, R.T. Robertson, Doireann MacDermott, Bernard Hickey, Hena Maes-Jelinek, Britta Olinder, Michel Fabre and Lars Hartveit and, on behalf of many others, thank them for their vision.

ANNA RUTHERFORD