David Brook's editorial for this special issue of Southerly advertises a double purpose: 'commemoration' and 'continuation' - the 'customary presentation of ... new and established Australian writers' (6). The second is closely related to the first because in continuing to provide a forum, a kind of tribute is offered to Hope and Wright. Both, we are reminded, were early contributors to the journal and both have prompted, directed, and been the subjects of discussions that have filled its pages. Thus, the memorial proceeds under the auspices of a larger claim for the poets. As Brooks puts it, between them they 'virtually set the register' (5). That Hope and Wright were instrumental in shaping Australian literary life is indisputable. However, as important and timely as this commemoration may be, unless it leads to a renewal of questions it risks monumentalising its subjects, using them as occasions for nostalgia until like most public monuments, they are familiar, but unremarkable and unregarded. The measure of this journal, then, lies in the questions addressed by the various tributes, commentaries and original works it brings together.

Rosemary Dobson's eulogy for her friend closes by telling us that a poem of Wright's now appears on a poster in the London Underground. Dobson had claimed only to speak of Wright's influence as a 'lyric poet,' not her 'engagement in public activity,' but locating 'The Rainforest' (among Wright's more ecological works) in this setting gives a striking image of the way these threads are intertwined (78). Two questions follow from her brief remarks: the first asks after Wright's place in poetry, internationally - not simply her status as an Australian poet; the second considers her work as 'ecologist' and 'activist.'

Veronica Brady's essay takes up these questions by seeking to connect the poetry with Wright's social and environmental concerns. In this, Brady does not seek to show the latter as a product of the former nor the opposite, but to argue that they represent an indissoluble whole. Following a similar line of argument, John Hawke's essay 'The Moving Image: Judith Wright's Symbolist Language' is a thorough study of the philosophical underpinning of Wright's poetry. It places the work within a wider tradition of ideas but also seeks to correct a problem with previous readings. As Wright herself identified, too often her poems have been decontextualised and praised for their superficial conformity to the demands of hegemonic nationalist concerns' (173).

The examination of Wright's philosophy, of course, also brings one back into the orbit of her life, and particularly her relationship with Jack McKinney. This, as is frequently the case with biographies of the poet, is a focus of Barbara Blackman's memoir. Both essayist and memoir writer restate Wright's philosophy as inspired and deepened by her partner's influence. A problem with this approach, however, is that it tends to dry out the poems, the best of which are not simply philosophical expositions no matter how much theory stands behind them. Blackman's portrait of McKinney and Wright is the more appealing as it remembers a relationship between living beings, not philosophical treatises. 'The Hanging Avalanche of Days,' the poem by Wright which opens the journal, is a further reminder that the personal and emotional are not always of a piece with the intellectual in her work.

Two documents offer glimpses of how the personal and professional intertwined for A.D. Hope. One is David Brook's journal which records Hope's visit to an International Poetry festival in Toronto; the other is a selection of Hope's correspondence with Vincent Buckley over three years in the early fifties. Both show Hope as a teacher, mentor and friend, but in very different times. They record the shift in poetic focus from England to America. Hope and Buckley write to each other of the difficulties of academic and poetic work in Australia and at Cambridge, while Brooks (revealing perhaps more of his own interests than his older companions) observes Hope alongside a varied company of mostly younger contemporaries. Where the latter provokes questions about how Hope might be placed with respect to twentieth century poetry the former, particularly in an amusing and very bawdy review of Buckley's _The World's Flesh_, recalls some of the lifelong concerns of the older poet - sex, religion and the impoverished...
state of Australian poetry, not to mention the condition of modern poetry in general.

Entertaining as both are, more sustained interest may be stimulated by Hope's poem, 'The Poet, The Philosopher and La Jeune Parque: a Fable within a Fable,' published for the first time here. Based on a tale about the reception of a late work by Paul Valery, the poem is a mixed work of translation, satire and criticism which also gives a summary of Hope's poetics. David McCooey's close reading of 'Ascent into Hell,' likewise, gives an account of the poet's central concerns. McCooey does not so much re-direct appreciations of Hope's work as admirably condense issues which continue to occupy scholars of the work: Hope's Romanticism, his relationship with tradition, his attitude to sex and generation, and his sense of the purpose and craft of poetry.

Almost by omission, I think, 'That Fatal Song' raises one further question about the two poets: how do Hope and Wright sit with respect to one another? What connects them beyond the coincidence of their beginnings and of their deaths? In the gallery of photos presented at the centre of the journal none show the two together, although they must have crossed paths more than once. Their work, moreover, intersects and divides at various known points: their civil but complete disagreement in the wake of Hope's essay 'The Discursive Mode,' over how poetry could survive and flourish, and Hope's 1975 monograph on Wright, to name just two. Their poems also touch on shared themes of mortality and love, despite radically different treatments. Recognising that together these two 'set the register' for Australian Poetry leads to a question, unasked and unanswered in these pages: do Hope and Wright represent aspects of a shared influence, or utterly separate influences leading, thus, to distinct ideas of both Poetry and Australia? That aside, Southerly is to be praised for honouring two poets whose influence and challenge ought to remain undiminished long after their passing.