**Summary**

**Creator:** Kinsella, John, 1963-

**Title:** Papers of John Kinsella

**Date range:** 1945-1994

**Reference number:** MS 324

**Extent:** 1.04 m (8 boxes)

**Repository:** Australian Defence Force Academy Library
Canberra ACT 2600

**Abstract:** The collection includes personal and publishing correspondence, manuscript and typescript drafts, notes, newspaper cuttings, photographs, a computer disc and a journal. The papers primarily date from 1989 to 1994.

**Scope and Content**


**Organization**

The arrangement of this collection has largely been imposed by Special Collections staff.
Biographical Note

John Vincent Kinsella was born on 2 February 1963 in Perth, Western Australia. After studying at the University of Western Australia, Kinsella travelled extensively throughout Europe and Asia. He is the founding editor of *Salt* and the small press Folio (Salt), co-editor of *Stand* (UK) and international editor for *The Kenyon Review* (USA). He was awarded the Western Australian Premier’s Prize for Poetry 1993 and 1998, the Harri Jones Memorial Award (University of Newcastle) 1994, the Furphy Award (Fellowship of Australian Writers, WA) 1995, the John Bray Poetry Prize (Adelaide Festival) 1996 and the Dinny O’Hearn Poetry Prize (*The Age* Poetry Book of the Year Award) 1998. Kinsella has received several senior Fellowships from the Literature Board of the Australia Council, together with an inaugural Young Australian Creative Fellowship in 1996. He was made a Fellow of Churchill College, Cambridge, in 1997, and has been appointed the Richard L. Thomas Professor of Creative Writing at Kenyon College (USA) for 2001.

Administrative Information

Access
This collection is partly available for research and partly closed.

Restrictions on Use
No copying is permitted without the permission of the copyright owners.

Preferred Citation
[Manuscript Item], Papers of John Kinsella, Australian Defence Force Academy Library, MS 324, Series [Number], Folder [Number].

Provenance
The collection was acquired by the Library from John Kinsella in 1995.

Additional Information

Separated Material
Further papers of John Kinsella are held by the National Library at MS 8241, and the University of Western Australia Library at MS 96.

Series List and Descriptions

Series 1 Correspondence, 1945-1994

Kinsella corresponded with Australian and overseas poets and other writers, journal editors and publishers regarding his writing and publishing projects, particularly publication of the literary journal Salt. The correspondence primarily dates from 1989 to 1994, and includes correspondence regarding development and publication of Eschatologies (1991), The bird catcher's song (1992), Full fathom five (1993) and Syzygy (1993). The series also contains several typescript poems by Kinsella and other writers, and features a letter from Robert Harris with notes regarding his poem “Jane, interlinear”.

The major correspondents include Robert Adamson, Clark Blaise, Ken Bolton, Anne Brewster, Robert Crawford, John Forbes, Stephen Forster, Fremantle Arts Centre Press, Dennis Haskell, Robert Harris, Lyn Hejinian, Michael Hulse, David Kennedy, Anthony Lawrence, Rod Mengham, Peter Parker, David Ray, Peter Riley, Michael Schmidt, John Tranter, Brenda Walker and Chris Wallace-Crabbe.

Folder 1
A, 1992-1994


Folder 2
B, 1989-1994


Folder 3
C-E, 1991-1994

Including Heather Cam, Central Coast Poetry Society, G. S. Sharat Chandra, Judith Choice of Johnson County Community College (Kansas), Susan Clark of Raddle Moon (US), Pamela Constantine of the Sharkti Laureate, Catherine Conzato, Louise Craig (together with Kinsella’s typescript poem “The dam busters (for John Forbes)”), Robert Crawford of Verse (UK), [?] Creeley, David C. C. Daintree of Jane Franklin Hall (University of Tasmania), Department for the Arts (WA), Dog River Review (US), Rita Dorz, Laurie Duggan, Edith Cowan University, Brian Edwards of Mattoid and Steve Evans.

Folder 4
F-G, 1987-1994
Including Fellowship of Australian Writers (WA), John Forbes, Stephen Forster of *Printed Matter* (Japan), Peter Foss, [?] Fox, Fremantle Arts Centre Press (together with Kinsella's typescript poem “On arriving at a deserted house deep in the country after running over a rabbit on a gravel road, at night”), Carolyn Gale of *Naked Eye*, David Gilbey, James B. Gray (Consul of the United States of America) and Robert Gray

Folder 5

H, 1989-1994

Including Kay Hallahan (Minister for the Arts, WA), Robert Harris with notes re “Jane, interlinear” (letter later published in *Scripsi*, June 1994), Carl Harrison-Ford, J. S. Harry, Kevin Hart, Dennis Haskell, John Hawke, Robert Hefner of *The Canberra Times*, Lyn Hejinian, Scott C. Holstad, Helen Horton of *Imago*, David Howard, Susan Howe and Michael Hulse

Folder 6

I-K, 1989-1994

Including Ivor Indyk, Ingrid [?], Peter Jeffery, John Jenkins, Kate Jennings of *The Bulletin*, Doug Jesberg, Jill [?], Jill Jones, Manfred Jurgenson of *Outrider*, Paul Kane of *Antipodes*, Katherine Susannah Prichard Foundation, Franz Keil, David Kelly of the Poets' Union (NSW), Ken [?], David Kennedy, Kerry Shawn Keys (together with Keys' poem “Making music”), Andy Kissane and Jeri Kroll

Folder 7

L-M, 1990-1994

Including Gary Langford of the University of Western Sydney, Larry [?], Anthony Lawrence (together with Lawrence's poem [“Through months of silence”]) (first line), Lee [?], Geoffrey Legge of Watters Gallery, Mark Letteri of *Windsor Review*, Library and Information Service of Western Australia, Library Board of Western Australia, Craig Loney, Maryanne Lynch of *The Guide* (Queensland Poets Association), Jamie MacQueen, John Mateer (together with Mateer's poem “A reply”), Maurice [?], Andrew McAllister of Bloodaxe Books (UK), Trish McKeown of *Island*, Philip Mead of *Meanjin*, Melville Civic Square Library, Rod Mengham, Susan Miller, Mary Moore, David Morley, Deborah Muir of *The West Australian Magazine*, Les Murray and Ray Mutton of *Takahe*

Folder 8

N-R, 1990-1994
Including National Library of Australia, Matthew Ngui, Barry Oakley, Ron Offen of *Free Lunch* (USA), Victor Oost, Geoff Page, Ken Parker, Phil [?], Pi O, Christopher Pollnitz, Dorothy Porter, Peter Porter, Tom Raworth, David Ray, Barrett Reid of *Overland*, Mark Reid, David Reiter, Barbara Richards, Owen Richardson of *Scripsi*, Lyn Riddett of *Northern Perspective*, Peter Riley, Francine Ringold of *Nimrod: international journal of prose and poetry* (US), Nigel Roberts, Judith Rodriguez, Alison Rowley, Rural and Industries Bank of Western Australia, [?] Ryan, Tracy Ryan and Mona Ryder

**Folder 9**

Including Dipti Saravanamuttu, Michael Schmidt of Carcanet Press and *P. N. Review*, Thomas Shapcott, Andrea Sherwood, Simon [?] of the South Bank Centre (London), Alex Skovron, South Fremantle High School, Nicolette Stasko, Randolph Stow, Robin Surridge of United States Information Service, Andrew Taylor, David Tehr, Tom Thompson of Angus & Robertson, Scott Thurston, Walter Tonetto, John Tranter (including letter of John E. Simpson Jr to Tranter), Lyn Tranter, United States Department of Justice, University of Newcastle, University Library of the University of Western Australia, Ann Vickery of *Antithesis*, Brenda Walker, Chris Wallace-Crabbe, Elizabeth Webby of *Southerly*, Ralph Wessman, *Westerly*, Michael Wilding and Renee Wiltshire of *Writer*

**Folder 10**
Personal correspondence, 1945-1994, together with personal documents including Brentwood School student's report, 1969; “Beasts of burden” manuscript poem marked as “earliest poem”, 1977; employment references, notes and other items

Including Dulce Abbott, Kim Bidstrup (together with Bidstrup's poem “The prince of northbridge”), Scott Campbell-Smith, Fremantle Arts Centre Press, Susan [Good], [? Heywood], Caroline Horobin, Jim [?], Wendy Kinsella, Lorraine [?], Shirley Pays of Australian Technology Resources, Phillips-Fox, Ron [?], Tracy Ryan, Stephen [?], Frances Thomas and Nicholas Thomas-Kinsella, and Western Australian Alcohol & Drug Authority

**Series 2 Journal, 1993**

This series features a journal containing correspondence, manuscript and typescript drafts, notes and related papers. The journal is **closed** until April 2021.
Folder 1
Journal, volume 3, 9 April-22 November 1993

Series 3 Poetry


3.1 Poems

ecologically minded”; “At cross-purposes”; “A voice”; “Avon River inventory - winter”

Folder 2
B

“The battles of gods and giants” together with “Oil on troubled waters”, “(A verse for fire tumbles)” and “On the half-life of cuttings that should have tapped the water though was left to atrophy”; “Beyond the one lane bridge”; “Beyond W. Eugene Smith's photographic essay 'Life without germs'” (Life, 26 September 1949); “Birth notes” (also titled “Epistle 6”); “Birth of a storm”; “Black suns”; “Blood and bone”; “Blue bags/Talismans”; “The blue bus”; [“The boo-book owl leering”] (first line); “Borobudur”; “Brambles” sequence including “A piece of turf” and “The temptation of blackberries”; “Brambles (in memoriam)”; “Bridging the gap: the gaff”; “Broad beans”; “Buddhist monk, Bangkok”; “Bull ant run (for Nicholas and Frances - an incorruptible memory)”; “Burnt orange”

Folder 3
C

“Cactus garden” together with “Mad song” and “The devil's apples”; “Cairns” together with a reader's comment re an earlier version of the poem; “Candle, flame, stained glass and prayer for peace”; “Carnivale, Sid e Nancy, and anarchy - for Pi O”; “The carpet snake poem”; “The cherry poems” sequence including “Liberating the cherry”, “Blood”, “Notes towards the liberation of cherries”, “Cherry vignettes”, “Inner truths” and “Cherry stalks: twists of premonition”; “Children trapping parrots at Mullewa”; “Chillies”; “Chilli poems” sequence including “Aphrodisiac chilli sonnet”, “Archetypal chillies”, “Chillies: an epigramme”, “Chilli catharsis”, “Chilli hunt”, “Final chilli poem”, “Hereditary chillies/Predestination”, “The liberating chillies”, “The police busted me with a chilli in my pocket”, “Residue” and “Transcendental chillies”; “Chinese rings”; “The city refuses poetry: reproduction of a photograph from the Imperialist 1980s”; “Civilisation”; “Closing the curtains (on a childhood memory) - Lighthouse, Cape Leeuwin, Augusta”; “Colloquy with John Keats”; “The company of parrots”; “Conceit and a hay rake” (also titled “Conceit and the hay rake: a rural patriarchy”); “Concentricals”; “Consumer editing : the great train robberies”; “Cook's anthropology”; “Coralie Court blues”; “Corruption of white surfaces”; “Cosmos”; “Counterpoint”; “Crane and hawk”; “Crosscut” together with “The flightless nomads”; “The cross like a marker on cloistered waters”; “Crows obscure and then delete the Southern Cross: telegraph poles”; “Cupid and the antlers”; “Cuspidor Coppinger”
Folder 4

D


Folder 5

E


Folder 6

F

“Faith”; “Falnash”; “The farmer checks his sheep two mornings after the glad day”; “Faust in Cracow”; “Feeding on the wastes of desire/flight” sequence together with “Conservative chillies”, “Radical chillies” and “Chillies without seeds”; “The fig spire and insect grave”; “Fireballs”; “The fire in the 44 gallon drum”; “The fire mist: the return from exile”; “The fires already lit”; “The fish still jump next to the freeway”; “Five poems from Happy Valley” sequence including “Happy Valley”, “Hay” and “Predators in Happy Valley”; “Flares”; “Flycatcher”; “Fog”; “Fox wedding”; “Frame(d) - for Karl Wiebke”; “Fritz Lang of the streams”; “From Ern Malley: the early drafts - Durer: Innsbruck, 1945”; “From 'Fury!' after Francis Bacon's 'Three studies for figures at the base of a crucifixion', 1944”; “From Westminster Bridge: the Thames”; “Frost's mock epic”; “Frozen ants”; “Funeral procession” together with “Grain on the asphalt thickly spread”
“Gender exper (i) (men) ts: the white coats neutered”; “The genetics of film”; “Goading storms out of a darkening field”; “Grotesque: an elegy and a parody” (for John Forbes); “Handstands”; “Harvest” sequence including “Prayers and charms”, “Dry weather”, “Harvest bins”, “Bins”, “The sunshine harvester” (also titled “Sunshine harvester lament”) and “Verandah and watermelon”; “Hay baling for export”; “The healing of the circle (a response made necessary by Jackson Pollock’s painting “The moon woman cuts the circle”, c. 1943”); “High school pyrotechnics/Living next door to the Geraldton Drug and Alcohol Reform Centre”; “Hitching south from Fortescue”; “Hoax”; “Holyoake”; “Hoppers and gargoyles”; “Horseshoes, bellows and anvil”; “Hunting the afterlife”; “Hybrid”; “The hydra”; “The hydra project”; “Hydraulics, fly wheels, saw and PTO”


“Keeping the garden alive/A sense of place”; “Kite and mare’s tails”; “Knife in the water (after the film by Roman Polanski)”; “Kodak safety film Rl x Pan Film : Darling : Sunday thru Thursday”; “Lambs in the cradle”; “Lasseter discovers a reef within the Reef, and renounces his claim”; “Legations”; “Lilith of the harvest”; “Lilith sings a song of herself”; “Living with words”; “Liz as a spectacle - so Andy need not
entertain”; “Locating the hive, or The rootless mind acting as a
tachistoscope”; “Lonely heart: the pendulum glass bird connection”; “Long
necked tortoises”; “Love song abstract”; “Lucidity within the premium
mobile”; “Lucion Fontana ‘Green oval concept’” and “Georges Mathieu
‘Painting’, 1953”; “Lustre and the iron sky”; “Man with a convulsive shake -
a blurb”; “Max Dupain, Milton Avery, Arthur Boyd and Paul Cezanne:
bathing in the light of form”; “The Meckering earthquake”; “The mercury
climbs in Happy Valley”; “Merrymaking: a triptych”; “The millenarian's
dream”; “Moreton Bay figs”; “Mottlecahs”; “Mrs Roxburgh and the spirit of
Jack Chance”; “Night piece 2: sleeping with Ern Malley”; “Night seeding
and notions of property”; “Notes from Southern Seas: an allusion to
love”; “Notes on divining”; “Notions of dispensation and re-building”

Folder 10
O

“Of”; “Of falling asleep breast feeding”; “Oil”; “Omen's residuum”; “On a
plot conspired in the north: Lasseter muses”; “On arriving at a deserted
house deep in the country after running over a rabbit on a gravel road, at
night”; “On being the youngest poet included in the 1991 Penguin book of
modern poetry”; “Once I saw myself”; “On entering my thirty first year - ref.
Byron, Porter, Tranter et al.”; “On Frances reading...”; “On Georgia
O'Keeffe's 'Black Cross, New Mexico', 1929”; “On independent vision and
voices”; “On Jackson Pollock's 'Ocean greyness', 1935”; “On Kathy goes
to Haiti, a novel by Kathy Acker”; “On Kenneth Noland's “Magic box”,
1959”; “On Milton Avery's 'Bathers by the sea', 1960”; “On the cryptic
coloration of the deserted meatworks, or Swimming on the doorstep of the
city”; “On the death of a sign-writer”; “On the destruction of golden
pheasant eggs and becoming a vegan fourteen years later”; “On the half-
life of cuttings fallen short of water”; “On the hills hoist being used as an
antennae to receive masculinity”; “On the paintings in their gilded
frames”; “On the sun being further away than it should”; “On the
transference of grain”; “Orchardist” together with “The orchardist's book”

Folder 11
P

“Palinode”; “Parrot deaths”; “Parrot deaths 2: rites of passage”; “Petit
testament”; “The phenomena that surrounds a sighting of Eclipse
Island”; “Photo essay: prongs, ramp, Chevrolet and kangaroo”; “Pigeon
Club”; “Pillars of salt/The heart's grain”; “Placebo: anti-dirge: life as”; “The
plinth that haunts the photograph could be God or phenomena
unexplainable - the great storm still one day off”; “Poem as a
room”; “Poem for those at Wheatlands”; “Poem on a granite rock
formation in Dryandra Forest - The devil's backbone - or cultural
“Palimpsest”; “Poem out of drowning”; “Poems for Veronica Brady”
collection, including “Vignettes of rose light and focus in Birmingham, England”, “Te deum laudamus”, “Trinity”, “Duet” sequence
including “Arum lily” and “Into a strange fashion of forsaking” - Sir Thomas Wyatt”, “The well as entry into the overworld”, “Candle, flame,
and prayer for peace”, “Death side by side, from the top down”, “Daniel -
towards the lion's den”, “A splendid cryptography” and “Epistle to Veronica Brady”; “Poem without a dedication”; “The poet paints grey” sequence
including “Prologue”, “Shoreline”, “Anthills” and “Grey is reminded of
King Nebuchadnezzar”; “Pressed flowers”; “Prospectus”; “Pump/Drought”

Folder 12

R

“Rat tunnels in the wall of the Horse Dam”; “Re-aligning the body
fluids”; “Red carnations and rivers of the sullen”; “Red gladioli”; “Red
River/Sanctuary”; “Regeneration”; “Retainers”; “Return”; “Returning to
Bickley Reservoir pending its re-introduction into Perth’s mains water
supply”; “Ringwallbilder”; “The rites of spring”; “The river dies in January’
(poem on a painting by Robert Juniper)”; “Rocketry and a vision of
mortality”; “Rock picking: building Cairns”; “Roundhouse”; “Roundhouse
and the rhetoric of salt”; “Roundhouse - a renunciation of the America's
Cup, Fremantle, 1987”; “The roundhouse/Cornucopia
nexus”; “Rowers”; “Ruse - a poem beginning and ending with lines by
Edwin Denby”; “Rushcutters Bay”

Folder 13-14

S

“The salmon swims in its can”; “Sampling”; “Sculpting a poem from the
landscape's painting”; “Self portrait without glasses”; “The sensuality of
bottlebrushes and power”; “Sexual politics 2: Harry and Flora” sequence
including “Mezzotint - the case of the jealous husband” and “The Ides of
March”, together with “Flora : the pellucid and the moribund” and “Brief
letter from Flora to Harry Larkyns”; “Sexual politics 4: cartoon realities c/-
Roy Lichenstein”; “Sexual politics in Edweard Muybridge's “Man walking,
after traumatism of the head””; “Sexual politics under review - a portrait of
stagnation”; “Sex?, violence? and intrigue? - a synopsis for an essay on
censorship”; “She-oaks”; “Shootings”; “Shotgun shell”; “Shot Marilyns
and gunbelt”; “The silo”; “Silos and field bins = auger”; “Silt”; “The sinking
sand”; “Skippy Rock, Augusta: warning, the undertow”; “Skippy Rock: the
pretty picture” (also titled “Skippy Rock in counterpoint”); “Small scenes
from the harbour” (also titled “The bridge twists like a Mobius
strip”); “Smith-corpora elect”; “Soak”; “Sonnets to be quoted out of
context” sequence including “Fable”, “Heliopause”, “Flares”, “Enclaves”
and “The dream of snapping fish”; “Soothsay” sequence including “Lasseter attempts to retrieve what has been lost”, “Evocation” and “Nebuchadnezzar and the third rising of Lasseter”; “Soul birds and the destitute dead”; “Splendid”; “Split ends”; “Starting with Delmore Schwartz’s ‘The self unsatisfied runs everywhere’”; “Still life: the crimes of yellow sand”; “Still life unsettled”; “Stilt Theatre”; “Stopover on the road from Varanasi to Kathmandu”; “Storm sailing” with note to Susan [Good] 20 June 1993; “Storm song tautly wound”; “Subliminal messages”; “Sunday afternoons”; “Sunday at Rushcutters”; “Sun rise, vegetable harvest”; “Sunspots and strawberries”; “Surfaces - redundant, made active: placebo”; “Survival” (for Robert Adamson); “Swarm”; “Swarm: the sequel”; “Sydney - for Mark O’Connor”; “Syzygy 30 : re (con) structure ing / damage control”; “Syzygy re:prise”; “Sysygynics I”

Folder 15

“Tags/Go boys, and I'll tell you about Iggy”; “Tales from the apocalypse”; “Tales from the gutter”; “Taxidermy in Birmingham”; “Ten minutes drive from station road Sunday morning service is being held in York’s Church of the Holy Trinity” (also “from the Region of Decayed Smiles”); “That...”; “That kind of kiss”; “Theatre: a grand tour of Hyde Park and environs” (for Brenda Walker); “They tell me we're a contrived species anyway (abortion and contraception)”; “This moon” (with draft letter to John Forbes, 2 March 1992); “Thistles” together with “A ritual of bulbs”; “Tide table”; “The tiger moth poem”; “Time, place, setting”; “To kill and not feel guilty”; “To mix in city circles”; “Toneday”; “Towards beauty - conversations with a global gardener/painter. A re-enactment with variations on a theme. For Paul R.”; “Trans-celluloid vision” sequence including “View from a train”, “The cat and the canary, or The absence of sorrow accompanying a belated reading of the millionaire's will” and “Solarization - a celebration”; “Translation”; “Transpositions”; “Tree and grave”; “Tri-cactus in focus”; “Trinity” together with “Te deum laudamus” and “Against the tide”; “Turning out of Kerosene Lane (a particularly notorious intersection) after visiting a market garden”; “Twelve day old child senses a fly?”; “Two epigrammes: Touch & go and Loop the loop”; “The two of cups”; “Two stops from the Trestle Bridge”

Folder 16

U-V

and the remission of sins”; “Vignettes of rose light and focus in Birmingham, England”; “Virtual reality”; “Visiting a psychic”

Folder 17
W-Y


Folder 18
Notes and manuscript and typescript fragments of poems (untitled)

3.2 Full fathom five (1993)

*Full fathom five* was published in South Fremantle (WA) by Fremantle Arts Centre Press, 1993. This subseries includes a typescript draft of the collection with comments by John Forbes, together with a reader's report and other material relating to the work.

Folder 1
Typescript draft of collection (incomplete) with comments by John Forbes; reader's report typescript photocopy, 1 p.; launch invitation; Western Australian Premier's Book Awards 1993 shortlist

3.3 Syzygy (1993)

*Syzygy* was published in South Fremantle (WA) by Fremantle Arts Centre Press, 1993. This small subseries comprises a reader's report by Philip Mead.
Folder 1
Typescript reader's report, 2 p., by Philip Mead

3.4 *The silo: a pastoral symphony* (1995)

*The silo* was published in South Fremantle (WA) by Fremantle Arts Centre Press, 1995. This small subseries comprises annotated typescript and typescript photocopy drafts of poems, including poems not published in the final collection.

Folder 1
Annotated typescript photocopy draft of collection (incomplete); annotated typescript draft fragment marked 'final version' comprising the poems “Photo essay: harrow, ramp, Chevrolet and kangaroo”, “Where soul birds sit”, “A poem for Rita Dove”, “The sea of tranquillity” and “Collecting wood near Williams Cemetery”

3.5 Contracts, Reviews and Other Papers, 1988-1993

This subseries includes five of Kinsella's contracts with Fremantle Arts Centre Press, dating from 1988 to 1993. There are also reviews of *Night parrots* (1989), *Eschatologies* (1991), *Full fathom five* (1993) and *Syzygy* (1993), together with other papers.

Folder 1

Folder 2

Folder 3
Perth Institute of Contemporary Arts postcards (15) featuring the poems “Isis” and “The tomb of the two faces” from *The book of two faces* (1989); *Calapooya Collage 16*, August 1992, featuring the poems “Long necked tortoises” and “Driving past the Monadnocks Conservation Park in the south west of Australia”
Series 4 Prose

Kinsella's published prose writings include novels, short stories, articles, reviews and a play. This series includes drafts and other papers relating to his unpublished novel “Slide show”, three short stories and several reviews and critical responses. There are also papers relating to history units that Kinsella studied at the University of Western Australia in 1981, together with miscellaneous draft fragments and notes.

4.1 Novel - “Slide show”

This subseries comprises typescript drafts of Kinsella's unpublished novel “Slide show”, originally titled “Asia”.

Folder 1
Annotated typescript draft, 40 p., originally titled “Asia”

Folder 2
Typescript photocopy draft, 108 p.; annotated typescript draft fragment, 4 p.

4.2 Short stories

This subseries comprises typescript drafts of three short stories by Kinsella, including “A bargain”, “Julia 3” and “When I'm supposed to be asleep”.

Folder 1
Annotated typescript drafts of short stories “A bargain”, “Julia 3” and “When I'm supposed to be asleep”

4.3 Reviews and Critical Responses, 1990-1993

This subseries comprises a small selection of typescript reviews and critical responses by Kinsella, relating to works by Kate Jennings, S. K. Kelen, Gig Ryan, Tim Thorne and Fay Zwicky.

Folder 1
4.4 Other Prose, 1981-1994

This subseries includes lecture notes and papers relating to history units that Kinsella studied at the University of Western Australia in 1981, together with miscellaneous prose pieces and notes.

Folder 1-2

Lecture notes and papers relating to University of Western Australia units “Ancient History 100” and “History 100”, 1981

Folder 3

“On tradition and my poetics” annotated typescript drafts (4) with note for Maryanne Lynch of The Guide, 1994; “Project report” manuscript and typescript drafts (3); other draft fragments and notes

Series 5 Salt and Folio (Salt), 1990-1992

Kinsella is the founding editor of the international literary journal Salt, and the small press Folio (Salt). This series includes a draft of Garry Disher’s speech given at the launch of Salt in Melbourne, 1990, together with reviews of The bird catcher’s song: a Salt anthology of contemporary poetry (1992), the first anthology of poems published in the journal. There are also mock-ups of two early works published by Folio (Salt), including Ultramarine (1991) by Anthony Lawrence and John Kinsella. Drafts of Kinsella’s poems from Ultramarine are included in Series 3. Correspondence relating to Salt and Folio (Salt) is included in Series 1.

Folder 1

Material relating to Salt, 1990-1992, including typescript draft of Garry Disher’s speech for the launch of Salt, 13 July 1990; “Salt interviews Bruce Bennett, author of Peter Porter…” transcript draft; newspaper cuttings and photocopies of reviews of The bird catcher’s song: a Salt anthology of contemporary poetry (1992)

Folder 2

Mock-ups of Ultramarine (1991) by Anthony Lawrence and John Kinsella, and A touch of ginger(1992) by Fay Zwicky and Dennis Haskell

Series 6 Miscellaneous Papers, 1968-1994

This series features a small selection of poetry and prose sent to Kinsella by Robert Adamson, John Forbes, Anthony Lawrence, Peter Porter, David
Ray and Judy Ray. Further pieces by other writers are included among the correspondence in Series 1. This series includes letters, newspaper cuttings of poetry and prose, certificates and other papers relating to Kinsella’s mother, Wendy Kinsella, who wrote under the pseudonym Elizabeth Kinsella. There are also miscellaneous notes, theatre programs, newsletters, pamphlets, newspaper cuttings and other papers.

Folder 1
Miscellaneous notes and papers, including receipts, theatre programs, newsletters, pamphlets and newspaper cuttings, 1987-1993

Folder 2
Poetry and prose sent to Kinsella, 1991-1994

Including “The swamp” manuscript poem by [?]; notes by [?] re Joseph Atkinson Coupar (p. 1); “Woman inspired, after traumatism of the head (for John Kinsella)” and “Ghost of the word (for John Kinsella)” typescript photocopy poems by Robert Adamson, 1993-1994; Roman poems [nd] by John Forbes (limited edition); [ “Blazing a pattern”] (first line) annotated typescript poems by [John Forbes]; article by John Forbes regarding Surfers’ Paradise; “Cape Cuvier (for John Kinsella)”; newspaper cutting of poem by Anthony Lawrence; “9814” and “We ’see’ his poems with a thrilling freshness” typescript poems by Peter Porter; “Christmas card from Australia” typescript poem by David Ray, 1991; “Grasshoppers in a storm” pamphlet by Judy Ray, 1992

Folder 3
Papers relating to Elizabeth Kinsella (Wendy Jeanette Kinsella - John Kinsella’s mother), 1968-1976


Folder 4-14
Original artwork (11 pieces) by [?]
Series 7 Photographs, c. 1954-1993

This series includes photographs of Kinsella and his family, the family property “Wheatlands” and scenes from Fremantle and Perth. The series features photographs taken by Juno Gemes, together with transparencies of three paintings by Suzie Marston.

Folder 1
Slides (7) of drawings for a poem
Transparencies (3) of paintings from “The hairdresser” sequence by Suzie Marston, together with a letter from Geoffrey Legge, Watters Gallery, 3 July 1991
Photographs (7) by Juno Gemes, including John Kinsella and Robert Adamson
Photographs (173) including Chris Wallace-Crabbe, 3 October 1993; family and friends, “Wheatlands”, and other subjects, c. 1954-1993

Series 8 Computer Disc

This small series features a computer disc containing an interview of John Tranter by Kinsella.

Folder 1
Computer disc marked “John Kinsella interviews John Tranter” [nd]

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