
UNIT 5 COMING OF AGE

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5.0 OBJECTIVES

We shall be carrying forward the discussion of the preoccupation with Australia and the Australian identity in this unit in our reading of McAuley and Hope. The two representative poems of these poets reflect this absorption. We shall, in addition, read one poem of Hope's which voices environmentalist concerns and should be of special interest to Indian readers as it is set in the jungles of Assam. By the end of this unit you should be in a position to compare the perspectives of the various writers we have already discussed along with their 'Australian' poems. The other poems I have included in the Reader which have Australia as their theme are meant to give you a clearer idea of the perceptions of the writers with regard to Australia.

5.1 JAMES McAULEY

James McAuley (1917 - 1976), apart from his complicity in the Ern Malley hoax, had at that time published only two volumes of verse *Under Aldebaran* (1946) and *A Vision of ceremony* (1956). While the first of these showed traces of a writer toying with the idea of a type of modernism which he was later to parody, it ends with a long, formal satire. The second collection, in spite of having some exquisite lyrics, was practically insulated in its remoteness and coldness of tone.

McAuley, who was a brilliant and tortured intellectual, lapsed into political and religious reaction, emerging only at the end of his life as a lyrical and elegiac writer. His was an inhibiting influence, though in a period of reaction against excess, his cool formalism offered something of poise and certainty to cling on to, a means of incantation against the terrible unleashed holocaust of the war and the atom bomb.

His own preoccupations in life and art seemed to be : a unified world view, a soaring ardour of heroic self-dedication and an opportunity of producing significant social results. His deep awareness of the spiritual tradition and spiritual malaise of the West was found not in Europe but in the jungles of New Guinea in the years during and immediately after the war.

His early poetic thought was nourished by a vision of the cyclical upheaval and stagnation of society and a concern for the revolutionary role of the poet. His aesthetic theory asserts the visionary and intuitive nature of poetry and speaks of the craft of the poet as a mystery requiring self-dedication which is ratified by exceptional experiences yet he sees the vital sap of poetry as flowing from the traditional values of Western society. His political concern is with the organic life of

society, just as in poetry, despite a sense of deepening despair, he is concerned with the unity of the human personality in a world which is seen to have essential metaphysical significance. As a literary figure, his influence in Australia is considerable.

Although his experimentation with fixed verse forms, his intellectual clarity, his subdued and noble music have earned for him the title of **classicist**, several critics believe that it is a misconception. McAuley is the most subtle and inward of Australian poets and his verse is romantic and symbolist. It continually recalls the cadences of the Romantics the **Metaphysicals** and diverse European influences. Essentially, however, he owes very little to any other poet or school and the individuality of his imagination is too conspicuous to be missed. Later, he experimented for a time with classical myth and wrote fragments of drama and epics.

McAuley is in agreement with Hope on the question of modernity but unlike him, he explores the meaning of modernism philosophically and in terms of the history of ideas. Like Hope too, he is a learned poet with interests and first-hand experience of anthropology, religious history, music, politics and those large movements of thought which shaped the intellectual debates of the twentieth century. But unlike Hope, his poetry is not overtly learned, does not display his range of knowledge, nor is it as allusive. He is essentially a lyricist who wrote with the sense of the spoken poem in mind. His early poems reflect his interest in periods of historical crisis and revolution, his sense of the intellectual sterility of the Australia of his youth, his thoughts on traditional values and his strong lyrical gift.

As he himself said, his poetic concern was 'the search for and the struggle to express, an intuition of the True Form of Man' and 'to write poems that are lucid and mysterious, gracefully simple but full of secrets, faithful to the little one knows and the much one has to feel'. His understanding of the True Form of Man is rooted in his belief in a world which is the expression of a divine order, and in which are to be discovered complex relationships between animate and inanimate form, the human and the divine.

Despair is a recurrent word in McAuley's poetry and his apparently simple, lyrical celebration of 'a world of sense and use' is qualified and enriched by the recognition of countervailing and disturbing forces. Images from daily life and the natural world present impressions of growth and decay, fulfillment and loss, age and youth, hope and despair balances against each other. His sensuous world shines through the simplicity of texture. His voice appears firm but not dogmatic, reflective, vibrant, wise yet unassuming.

5.2 TERRA AUSTRALIS

Please read the poem and try to answer the questions which follow:

- a) To whom is the poem addressed? Is there a shift from a first/second person discourse to a more general tone? What purpose does this shift serve?
- b) What are the adjectives and expressions the poet uses to describe Australia?
- c) What are the different aspects of Australia portrayed in the poem?

Discussion

The first stanza speaks of Australia as a place of myth, a 'country of the mind', to use a phrase from **Patrick White's** *Voss* (1957). It conjures up the Australia of fables and dreams, the unexplored continent, the yearned-for destination of intrepid explorers in days gone by. It is not a physical, experienced reality but an imagined

land which exists in 'Quiros' vision - his *hidalgo* heart'. In order to reach this 'Southern Continent', one needs to voyage within oneself, on 'the fabled ocean' of fantasy and dream as Quiros and others of his ilk did.

The second stanza sets out the democratic and egalitarian values of the country. The surroundings 'give ease', and the wattle sows the seeds of faith in the hearts of the doubters, kindling love and loyalty even in those who are sceptical of the future and stable existence of Australia. It is 'home' there where you are recognised by the birds as the magpies whistle at you 'like larrikins' and 'call you Jack'. The recognition by the native inhabitants, the warmth, the easy familiarity, the use of the nickname - all signify the egalitarian, classless nature of Australian society. 'It is the land of similes', says the poet, for the landscape, its flora and fauna reflect certain human values and sentiments.

The third stanza draws a darker picture of alienation and exile, of the Australia of the convicts, the colonised land cut off from the mainstream of European culture. The angophora dots the hillsides, spreading and tossing its branches 'with the gestures of Moses' as the white cockatoo perches on the boughs and 'screams with demoniac pain' in its characteristic screeching voice. 'The insolent emu', all the while, struts 'on the edge of the plain', straddling the twilight world 'between morning and night'. It is a gloomy, abstract world in which alienation and exile loom large.

The last stanza takes us away from the darkness of the preceding one. Beginning as it does with 'but...', it indicates a change or reversal in perception and mood. The unearthly light between morning and night gives way to the 'valleys of the fiery Goat where the sun like a centaur vertically shoots his raging arrows'. Great heat and brilliant light is evoked in these lines as the poet draws a picture of valleys brimming over with the radiance of the sun which ignites 'the ecstatic solitary pyres of unknown lovers'. These are the markers of the isolated Romantic heroes who carved out an identity for themselves by overcoming all odds and are imbued with the light of life and vitality, serving as beacons to the uninitiated.

The invocation of Moses reiterates the image of Australia as the Promised Land which is peopled with strange creatures like the cockatoo shrieking with 'demoniac pain' and the 'insolent emu' striding on the edges of twilight in the boundary of the plain. It is a land which seeks to find its similes in the imagination and thus become a part of the living consciousness of its people.

The poem speaks in the language of metaphors and projects Australia as the symbol of imagined constructs which can be moulded according to the inclination of the perceiver.

The poem makes direct contact with the Australian reader for it makes the familiar new. It invites from him scrutiny of a different kind since he is able to assess the accuracy of the poem. He can hardly avoid measuring, and perhaps questioning, the poem in terms of the direct knowledge he shares with the poet. But the process is a two-way exchange. *Terra Australis* might invite a challenge from its Australian reader, but it also issues challenges; it challenges the reader's awareness of his familiar world and his understanding of what he sees.

5.3 A D HOPE

Born in Cooma, New South Wales, Hope (1907-2000), studied languages and literature at Sydney and Oxford universities. Returning to Australia, he taught at Sydney Teachers' College, then Melbourne University, and in 1951 was appointed Foundation Professor of English at the Australian National University in Canberra. He retired from this position in 1968 to concentrate on writing poetry.

Hope's first collection of verse, *The Wandering Islands*, appeared in 1955. Others followed including *Poems* (1960), *A Late Picking* (1975), *The Drifting Continent* (1979), *Ladies from the Sea* (1987), and *Orpheus* (1991). Through his poetry, which characteristically uses traditional rhythms and forms, he comments on contemporary values and seeks to provide insights into human experience. Acknowledged as one of Australia's leading poets, his work is acclaimed internationally. In addition to poetry, Hope has also written critical studies on aspects of Australian literature. He was made a Companion of the Order of Australia in 1981.

The early poems of both Hope and McAuley reflect their strong intellectual interests as well as their responses to experience. McAuley and Wright published their first volumes in 1946 and Hope, who is more than ten years their senior, brought his first volume out in 1955. These three poets became major poets in the next thirty years and along with R D Fitzgerald, Douglas Stewart and David Campbell, virtually wrote the history of Australian poetry in this period. Their poetry represents not so much a **renaissance** in Australian poetry as a first full flowering, as a form able to challenge what had hitherto been the dominance of fiction and, their work characterises both the diversity and quality which continue to characterise the work of younger generations.

Both Hope and McAuley have been labelled classicists and I have pointed out earlier the reasons for classifying the latter as one and why it may not be entirely correct. Hope's case is similar. In his poetry and critical essays, he has asserted the value of traditional modes and has argued that the modern period has presided over the destruction of the specialised forms such as the **epic, epistle, ode, elegy and satire**. In consequence, the modern poet has available to him only the short lyric which has largely replaced the earlier variety in forms and thus reduced the range of poetic possibilities. Yet, despite this, Hope is in important ways, romantic. Much of his best poetry is made out of experiences of frustrated or unfulfilled love, destructive passion, the inner conflicts of a divided will and a strong sense of isolation, loss and guilt. The pains and ecstasies of existence are mediated through fable, legend, myth or allusion and it is the manner rather than the content which marks him out as a traditionalist.

On display in his works are his range of interests and learning and his authoritative use of language. His tone is frequently didactic and the relationship between poet and reader that of teacher and student. Given the seriousness of his purpose, the most prominent quality of his expression is gravity. But his verbal facility also makes him a witty poet - a trait to be seen in his satires. Beyond the sharp edges of his wit is a sense of recoil, perhaps of horror, as though faced with a difficulty - the idea of close human exchange. Man is better seen as a predator, isolated from God and his fellows. In much of Hope's poetry of denial, the very framing of the denial stresses the agony of loss, of deprivation from a state profoundly wished for. Many of the early poems remind one of Slessor's similar hollow celebrations but the elegance and fussiness of Slessor is replaced by a harsher, more impassioned tone, a protest, the anger of someone starved of some birthright, of some nourishment withheld.

He is a poet of man's persistent preoccupations. There is a conflict in the ce... and the world of the intellect. Some po... and tender. Certain themes ha... at times he has viewe... him in his splendid, almost trag... Nietzschean hero. The idea of man stand... various ways.

He has not been influenced by modern trends in poetic subject matter. He has indeed written about the disadvantages of the **free verse** forms. Strangely, ... of defining himself as an inheritor and transmitter of tradition, he was thought of as the most controversial and daring of Australian poets. He was a fierce campaigner

5.4 AUSTRALIA

After reading the poem, do the following:

- a) Compare the description of the landscape to Slessor's rendering of it in *South Country*.
- b) Do you find a change in tone or attitude during the course of the poem or is it uniformly the same throughout?
- c) Is it an emotional, satirical, ironic, sad ... poem?

Discussion

The poem is a traditional 'homecoming' poem with the point of view presented at the beginning, of a revenant - of someone returning home but seeing his country from the outside, as if for the first time, after a long absence. It is necessary to keep this in mind if one is to understand the apparent change in the last two stanzas. It takes as its theme, the idea of Australia's qualities as a nation. The description maps the geographical and physical aspects of the country as well as its psychological territory. The poem begins in a disenchanting, sardonic but completely accurate observation - 'a nation of drab green and desolate grey'. There is a deliberate downplaying of natural beauty and the landscape emerges in muted tones of grey and green. Hope evokes the monotonous colour, the flatness, the sense of age and attrition. There is a direct comparison to the colours of army uniforms - an image replete with suggestions of horror, waste and destruction. This is further reinforced when he compares it with the Sphinx. There is no idea here of vitality or growth but only a stark picture of desolation and emptiness. It is a country as inscrutable as the **Sphinx**, characterised not by the vivacity and spirit of its people but by the flora that 'darkens her hills'.

'They call her a young country but they lie', he states unequivocally. Geographically, it is one of the oldest lands but is known as a young country because it has only recently been brought under 'civilised' white domination.

There seems no hope of fertility - no possibility that exuberant vitality will once more pour forth from its depths; it has seemingly exhausted all its resources of creation and rejuvenation. Hope dwells on the bleak prospect, painting a picture that is without joy or colour. He laments the paucity of a distinct Australian culture and identity as he cries out - that it is a nation 'without songs, architecture, history...' The men who inhabit this country do not - cannot - boast that they 'live' but only that they 'survive'. It bears out the theory of the survival of the fittest which implies that there is nothing delicate, artistic or innocent about them for they are tough, hardened veterans of life's battles in a harsh, inhospitable continent - 'a type who will inhabit the dying earth'.

It is not only the land itself that gives rise to dismal reflections. The men who have colonised the continent have made of its five major cities, 'five teeming scres' and have reduced the nation to a state where '...second hand Europeans pullulate timidly on the edge of alien shores'. These lines are among the most widely quoted of Hope's works and regarded as expressing his scathing contempt for his countrymen. In an attempt to imitate European culture and customs, the Australian is left without an identity of his own and is a pale, washed-out version of the original. His home is still alien to him for he pines for another country - England - which he regards as his true home. But since he can not participate in the mainstream of Europe's consciousness,

he remains, painfully, only a second-hand European, even if he may not be aware of this harsh reality and it is left to thinkers like Hope to point it out.

So much that Hope felt about Australia in the 1930s - its aridity, its stupidity, its colonial timidity - is suggested in the poem and is all the more forceful, coming as it does from an insider, an Australian who love-hates his country. It is interesting to note that at a time when so many Australian writers and painters were expatriates, Hope practised a kind of inner expatriation in an attempt to ascend the insularity of Australian culture. If Hope's poem consisted only of the first five stanzas, it would have been impressively concise with a directness of statement that would impose its own emotional tone and conviction. However, the last two stanzas are important for the feeling of the whole, being remarkably optimistic, offering a marked change from the dullness and desolation pictured so far. They change a disillusioned comment into a paradoxical affirmation of the place.

After the cruel indictment of his country and its inhabitants, Hope abruptly changes the tone and tenor of his thoughts. Other civilised societies are merely 'lush jungles' in which intellectualism and its pseudo counterpart walk hand in hand. If, as has always been the case, true prophets arise from deserts, then Australia seems the best bet. The desert, ostensibly its greatest drawback, might well prove to be its greatest asset and its distance and isolation may contribute in great measure to the birth of an original philosophy uninfluenced by modes and trends prevalent elsewhere. For, what is 'called civilisation over there', is nothing more than 'the chatter of cultured apes'. True to his name, Hope, expresses his belief in the power and energy latent in all creation and of its ability to renew and manifest itself in different ways. This recognition transforms the poem, leading it away from a wallowing in depression to the silver lining that lightens every dark cloud.

Whatever its defects, Australia, to Hope, is home. He in fact returns somewhat like the prophets of the old to the desert. Not only is Australia 'placed' in relation to the rest of the world in the opening stanzas, the rest of the world is 'placed' in relation to Australia. Here quiet work is possible as the place is conducive for undistracted concentration and there is hope for the future. Above all, there is contact with something ancient and elemental and profound as opposed to the superficial glitter of the modern which is often - and mistakenly - considered to be 'civilisation'.

This poem remains one of Hope's most distinctively personal and authoritative poems. Its savage inversion of all the accepted nationalistic clichés - 'they call her a young country but they lie' - struck home with particular force in the late forties, when the Australians in the grip of post-war euphoria, did not on the whole feel like regarding themselves as 'second-hand Europeans'. It is a tough-minded poem, intent on facing the facts without subsiding into despair or ascending into empty optimism. It is also an adult poem for it is a sign of one's growth and development that one is able to handle criticism constructively, an even healthier sign if one shows the ability of introspection and self-evaluation. The adolescent person or nation cannot stand criticism and even if many Australian readers could not appreciate such criticism just then, it was still significant that a couple of Australian writers were capable of producing it.

5.5 MOSCHUS MOSCHIFERUS

- a) What do you think the title means?
- b) Is the poet conveying a message through the poem? If so, what is he trying to say?
- c) The poem describes the hunting of the deer by human beings. Do you think the hunt is justified? What is the difference between an animal killing another and a human killing the deer?

- d) Please try to read Dryden's *Song for St. Cecilia's Day* and contrast the description of the power of music with Hope's report of its destructive use.

Discussion

It is a poem set in India against the backdrop of the jungles of Assam. The 'kastura' deer, hunted unrelentingly for the musk it carries within its body, is the *leitmotif* of the poem. In an entrancingly vivid description, the poet unravels the process whereby hunters use music for perverse ends - to lure the deer within the range of deadly poisoned arrows.

The lines which describe the music resounding through the woods are exquisite in their evocativeness - '...a tremulous skein of melody wavers ... now dancing... now a rain of pure, bright drops of sound'. Hope makes the most effective use of language to convey the passionate intensity of the music which heightens the horror of the indiscriminate massacre. The silvery notes of the flute drift, soaking through the gloom of the forest, spreading enticing tentacles into its depths till the deer, forgetting fear and with souls aquiver with the melody, step into the clearing where the predators are waiting with infinite patience.

And how much more noble is the animal whose being responds instinctively to the haunting melody, making it oblivious to its innate caution while Man, who has the ability to create such beauty, makes such devilish use of it! The most noteworthy point here is that there is no overt condemnation of such cruel practices, no attitudes struck of horror or repulsion. There is just the detailed description of the progress of the whole hunt beginning with the siren-like notes of the flute. The horror emerges out of the narrative itself.

It is supremely ironic that music which has been described as the balm to sore minds, with the ability to soothe man and wild beast alike, is here monstrously used as a bait, as an instrument of destruction. Hope ends with a mock-reverent address to St. Cecilia (the patron saint of music), which bring up echoes of John Dryden's *Song for St. Cecilia's Day, 1687*, a poem in which Dryden speaks of the creative, regenerating power of music, set in contrast to the destruction wreaked by music in Hope's rendering.

The multiple ironies of the poem are characteristic of Hope. It is a song dedicated to the patron saint of music but it is about music perverted to cruel, profit-motivated destruction. The beauty of the language expressing the beauty of the music and of the deer is in total contrast to the viciousness of the situation. The moment of death corresponds with the most exultant movement in the music. The music continues after each death but the continual killing will soon make the deer extinct and the music redundant.

The hunters, like **Orpheus**, entrance the animals with music and the narrative celebrates music's power and refinement at the same time that it recounts the slaughter of the deer and the continuing depletion of their numbers. Many have praised the powers of music. Few have spoken of the uses and abuses it can be put to. The poem is a comment on the price to be paid for certain exquisite refinements and pleasures. The price is the final elimination of the very source of those pleasures.

5.6 LET US SUM UP

Evidence of the impact of an aloof and bleak landscape is best seen in Hope and McAuley. They both belong to a tradition in which the most important questions about man's fate are beginning to be asked.

Terra Australis insists upon Australia as a place in myth, as having its existence in imagined constructions, 'a country of the mind'. But the poem also makes it clear that the nature of that country may vary according to the ideological predisposition of the writer. So, it may be a land which reflects the egalitarian Australian legend, one which is modelled on a gloomy metaphysical conviction of alienation and exile, or one which is the natural site for the isolated Romantic hero. In each case, the land (topographical and intellectual) seems to make available an appropriate metaphor for the preferred ideology.

Hope, in his finest poetry, aims to strike at the core of human experience without raising the question of a national identity at all and what he celebrates is a radically human aspiration. *Australia* expresses a romantic desire for the spiritual purity of desert landscapes where Hope locates 'some spirit which escapes the learned doubt'. He defines 'his' Australia in terms of what it does not have and attempts to recuperate these deficiencies and see them as offering a distinctive site for a somehow purer human experience.

Moschus Moschiferus, a prayer or report to Saint Cecilia about the way the power of music is being misused, is one of Hope's most perfect and serene pieces. It is a poem of protest, a conservationist's plea to save from extinction the musk deer that are killed in horrific numbers for the perfume industry. The protest is delivered with all the resources of art and is a delicate tissue of language and sound.

5.7 QUESTIONS

- 1) What are the shifts in the poet's perception of Australia in each stanza of the poem, *Terra Australis*?
- 2) Where does the poet speak of Australia as a democratic country and how does he put this point across?
- 3) In what ways is the poem different from or similar to Slessor's and Hope's poems?
- 4) What are the features referred to in the poem which set it out as explicitly 'Australian'?
- 5) Do you think that Hope's attitude to his native country is a harshly critical one or is it mixed with other emotions as well?
- 6) Could we draw a parallel between the Australian and the Indian experience as post-colonial nations? In these days when everyone is talking of a cultural invasion, do you think Indians are in the position of being 'second-hand Europeans' or, more pertinently, second-hand Americans? This question requires you to draw on your own perceptions and ideas.
- 7) How do you think that the criticism of one's own country is different from a foreigner's criticism of it? Are you happy with all aspects of the Indian situation? How would you react if someone who is not Indian made adverse remarks about your country even if you happen to share the same opinion?
- 8) In what way does *Moschus Moschiferus* reflect Hope's concern over the degradation of art?
- 9) Can the slaughter of the deer also be called the slaughter of innocence and an environmentally conscious way of life?
- 10) How does Hope depict the horrors of the killing of the deer through music without making any overt references to the cruelty of the hunters?

Centaur	(in Greek and Roman mythology) one of a race of animals believed to be half man and half horse
Classical Style (art and literature)	a descriptive term for art and literature of ancient Greece or Rome, or similar in style or quality.
Cockatoo	a type of Australian parrot with a number of large feathers on its head that can be raised or lowered at will.
Elegy	originally, in classical Greek and Roman literature, classical elegies were often songs of lamentation, but elegies were also written on other themes, such as love, war, or politics.
Emu	a large Australian bird, smaller than an ostrich, that can run very well but cannot fly.
Epic	long narrative poem, majestic both in theme and style.
Epistle : (Greek, <i>epistellein</i>, "to send to")	formal and instructive letter, often intended for publication, written in verse form.
Free verse	rhymed or unrhymed poetry composed without attention to rules of metre. Free verse was first written and labelled <i>vers libre</i> (French, "free verse") by a group of French poets of the late 19 th century, including Gustave Kahn and other Symbolists. Their purpose was to deliver French poetry from the restrictions of formal metrical patterns and to recreate instead the free rhythms of natural speech. Pointing to the American poet Walt Whitman as their precursor, they wrote lines of varying length and cadence, usually not rhymed. The emotional content or meaning of the work was expressed through its rhythm. Free verse has been characteristic of the work of many modern poets, including D H Lawrence, Ezra Pound, and Carl Sandburg.
Hidalgo	Spanish gentleman; Spanish for <i>hijo dalgo</i> , literally 'son of something'.
Larrikin	a hooligan.
Metaphysical	exemplified by the poetry of John Donne and the other so-called metaphysical poets, which carried the metaphorical style to heights of daring complexity and ingenuity. This often paradoxical style was used for a variety of poetic purposes, ranging from complex emotional attitudes to the simple inducement of admiration for its own virtuosity; exhibiting subtlety of thought and complex imagery.

- Moschus Moschiferus** the musk deer belongs to the family Cervidae. It is classified as *Moschus moschiferus*.
- Nietzsche, Friedrich Wilhelm** (1844-1900) German philosopher, poet, and Classical philologist, who became one of the most provocative and influential thinkers of the 19th century.
- Ode** dignified and elaborately structured lyric poem praising and glorifying an individual, commemorating an event, or describing nature intellectually rather than emotionally. Odes were originally songs performed to the accompaniment of a musical instrument.
- Orpheus** in Greek mythology, a poet and musician, the son of the muse Calliope and Apollo, god of music, or Oeagrus, King of Thrace. He was given the lyre by Apollo and became such an excellent musician that he had no rival among mortals. When Orpheus played and sang, he moved everything, animate and inanimate. His music enchanted the trees and rocks and tamed wild beasts, and even the rivers turned in their course to follow him.
- Quiros, Pedro Fernandez de** led an expedition in 1605-1606 in search of the elusive Terra Australis ("southern land") but Quiros abandoned the party at Espiritu Santo, an island of the Vanuatu group, and returned in one of the ships to Mexico (perhaps as the result of a mutiny).
- Renaissance** period of European history that saw a renewed interest in the arts and in the classical past. The Renaissance began in 14th century Italy and had spread to the rest of Europe by the 16th and 17th centuries.
- Satire** in literature, prose or verse that employs wit in the form of irony, innuendo, or outright derision to expose human wickedness and folly.
- Sphinx** in Greek mythology, monster with the head and breasts of a woman, the body of a lion, and the wings of a bird. Her name means "throttler". Lying crouched on a rock, she accosted all who were about to enter the city of Thebes by asking them a riddle.
- Wattle** an Australian acacia with long, pliant branches, with bark used in tanning and golden flowers used as the national emblem.
- White, Patrick** became the first Australian to be awarded the Nobel Prize for Literature. He was cited for his "epic and psychological narrative art which has introduced a new continent into literature".