



ISAA

National Newsletter

Independent Scholars Association of Australia Inc

The Boab tree is self-sustaining; it draws on its own resources

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ISAA
GPO Box 268
Canberra ACT 2601
email: info@isaa.org.au
www.isaa.org.au
ABN: 62 304 661526

Editor: Christine Yeats FRAHS
Email: ciyeats@gmail.com

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MEMBERSHIP

\$80—Full members
\$50—Concessional
\$140—Household
\$75—Concessional Household

President's Report

Welcome to the June 2024 Newsletter.

In the last Newsletter, I encouraged ISAA members to be bold in their scholarship. You took up the challenge and the conference program is shaping up really well. I also encouraged you to consider writing something for the 25th anniversary issue of ISAA Review, but members have not responded to this challenge with the same enthusiasm. Nonetheless, there have been other signs that members are taking up the challenge. In Sydney, in response to a suggestion from a member, there was a seminar, face to face, with several members presenting their desk research on aspects of modern slavery. A suggestion from a member in another state for sharing interest in a topic is under consideration. If you have an idea that might engage others, especially in discussion online, please send me an email with an outline of what you have in mind.

It's time to renew your subscription. Each year we farewell longstanding members; I'd like to acknowledge that those of you who have left ISAA recently have engaged in ISAA affairs enthusiastically, in the past, leaving an important legacy. Each year, we welcome new members, with your interest in engagement in a community of independent scholars, and I thank you for your willingness to contribute your ideas and expertise.

PYC Corner

Intended to pique your curiosity, here I introduce you to some scholarly work – usually by an independent scholar that you might not otherwise come across. This time, it's not in the usual mould; it's the very important scientific work done in our wonderful Botanic Gardens, here in Sydney, by scientists at the [Research Centre for Ecosystem Resilience](#). The link will take you to their website.

Dr Hilary Yerbury
ISAA National President

News from ISAA NSW

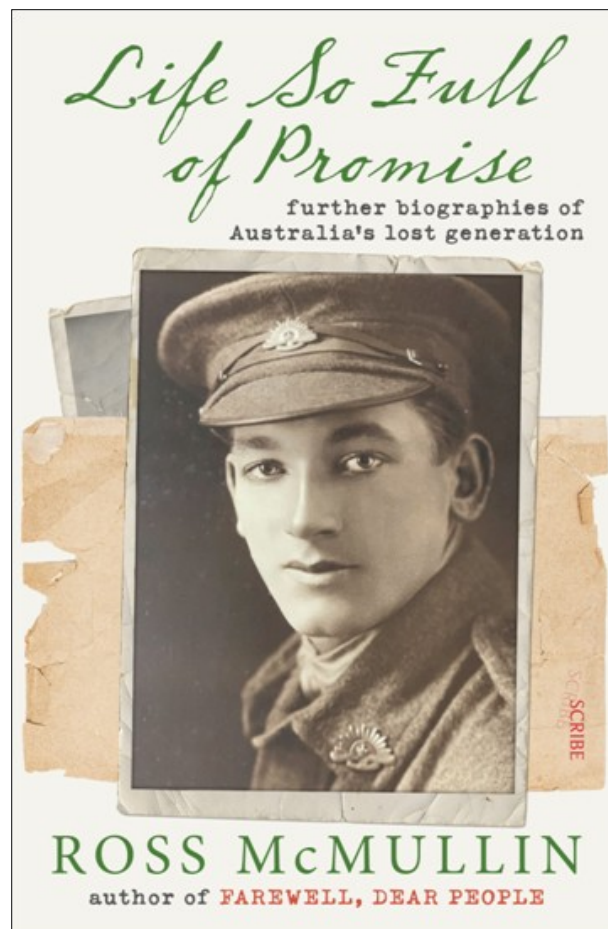
The second issue of ISAA NSW's *Bulletin* for the year was distributed in the first week of June and the Committee has held monthly meetings via Zoom since these recommenced in February. A 'Workshop on Modern Slavery' held on 15 April at the State Library where four members spoke on slavery among rural workers, sexual slavery, cleaners and in the fashion industry. Brief reports on these talks are to be found in ISAA NSW's June *Bulletin* which is to be found on the website.

ISAA NSW held its Annual General Meeting via Zoom on June 6. The Committee is as follows: Christine Jennett Chair, Vice Chair Christine Yeats, Immediate Past Chair Lesley Potter, Secretary Susan Flaxman, Treasurer Rodney Nillsen, Committee members: Ian Willis, Hilary Yerbury, Monica Dennison, Michelle Cavanagh, Susan Steggall.

An Open Forum was held via Zoom on 14 June at which Dr Ron Popenhagen spoke on his book on *Modernist Disguise: Masquerade in Modern Performance and Visual Culture*. It was a most informative and stimulating session. The first *Doing Research* meeting will take place on 18 July when speaker Dr Christine de Matos will talk about *Uncovering the Feminine Occupation: Researching women as occupiers in Japan and Germany*. For the second Open Forum for the year on 27 August Ross McMullin will speak on *Life So Full of Promise: Further Biographies of Australia's Lost Generation*.

Planning is underway for another *Doing Research* meeting and a *Work in Progress* meeting later in the year. The Public Affairs Reading Group has met twice this year via Zoom but the Biography Group has yet to meet due to the absence of its Convenor.

Dr Christine Jennett
Chair ISAA NSW



Vale Jane Margaret Burns AM (4 May 1932 - 17 April 2024)



Tributes from F Harding Burns, Meredith Hinchliffe AM, Dr Christine Jennett And Dr Susan Steggall

Extract from F Harding Burns' eulogy at Jane Burns' funeral

Jane grew up as a cheerful, charming little girl with auburn curls and freckles. She liked being at the convent school. She loved riding the town on her pony Billy. Sometimes she rode out along the Binda road to meet Nancy Lockwood, a family friend who rode in from Binda to stay with us.

Our parents wanted us to have the best education for social life and career. At Sacre Coeur Rose Bay Jane preferred the humanities, music, and singing. ... It was there she made friends for life. ... Other life friendships followed travel, time in Ireland and London ... Throughout her working life, first at the Family Welfare Bureau, and at Bradford Cotton and later at the Crafts Council and in social life was sort out for her competence and charm. She was active in ISAA ...

Jane from her youth and all her adult life had firm views on politics, religion, social and cultural life, which she would defend vigorously.

Her family and friends miss her greatly. She will always be the font and well spring of affectionate memory.

Vale Jane may she rest in peace.

F Harding Burns

Jane Burns AM became involved with the contemporary craft movement in 1970. She is remembered with love and respect for all her contributions to the Australian craft movement. The post-war contemporary studio crafts movement had been growing strongly from the 1950s into the 1970s, with individual local, state and national specialist organisations being formed for those working in ceramics, textiles, jewellery and metalwork, furniture and woodwork and glass. They are still going strong.

At the same time, craftspeople also became interested in multi-crafts organisations, influenced by the formation of the British and American Crafts Councils, and in 1964 the first World Crafts Council Assembly in New York. Australians wanted a similar structure, and a national crafts network started in Australia with the establishment of the Craft Association of Australia (NSW Branch), in 1964. (Now Australian Design Centre, (ADC) and celebrating its 60th year).

Vale Jane Margaret Burns AM cont.

They saw a need to come together as a national group. This was taking place at the same time as the government funding body, the Australian Council for the Arts was being reformed to operate with specialist arts boards – which included a Crafts Board from 1973.

Jane became the Executive Director of the Crafts Council of Australia in 1972. She found premises in 27 King Street, Sydney – just one room – a secondhand typewriter, and after a while, one part time assistant.

Jane was enthusiastic, energetic and passionate about the crafts and she shared her knowledge and experience with many others. Her management style was engaging, professional and collaborative. These were exciting times, with support for the arts coming from many sources, including federal and state governments.

Jane contributed her experiences to other organisations. The list of organisations of which she was a member – sometimes a founding member – in all areas of the arts, not just the visual arts, included: the Arts Law Centre, The National Association for the Visual Arts, the National Arts Industry Training Council, and the Australian Academy of Design, as well as the Sturt Craft Centre and the Australian Costume and Textile Society. She was also involved in the early development of the Independent Scholars Association of Australia.

Jane was very supportive of all the people she worked closely with. She was made a Member of the Order of Australia (AM) for services to the crafts and received the 1992 Emeritus Medal from the Visual Arts Crafts Board; made an honorary Member of the World Crafts Council, and when she died was an Honoree of the Australian Design Centre – the first crafts association.

For many Australian craftspeople, Jane was the crafts.

She will be remembered with great respect and warmest love.

Meredith Hinchliffe AM

(My thanks to Grace Cochrane AM for allowing me to draw on her eulogy for Jane Burns at the funeral held on April 30, 2024 at Our Lady of the Sacred Heart, Randwick.)

Susan Steggall, our Website Manager, joined ISAA in 1998 and says that at that time Jane, her sister Maggie McDonald and Gretchen Poiner were the driving forces in ISAA's NSW Chapter. Jane and Gretchen were also very active at the national level and when I joined ISAA in the early 2000s Jane was Honorary Secretary of ISAA for six years and during a period of 'interregnum' in 2010 she was Acting Hon Secretary (presumably with a non-voting role).

Sue says 'she was always such a wise and calm presence in ISAA doings, especially in my first years in the Association'. Monica Dennison says she 'always found Jane to be such a warm encouraging person'. She encouraged me to join the NSW Chapter Committee and Monica to join National Council. Her final role for Council was as ISAA Representative on/liaison with the Copyright Agency (2012–2017).

Jane had health challenges for the last decade and was not able to take an active role in ISAA but maintained an interest in what we were doing and continued to store some of our archives in her garage. I retrieved the last lot from her in January when she was her warm, bright self and, over afternoon tea at her home in McLennan St, Randwick, enthusiastically spoke about an expected visit from a researcher who was going to consult her for her memories of her days with the Craft Council.

Vale Jane Margaret Burns AM cont.

ISAA NSW remember Jane's generous hospitality at her home for some of these Open Forums. Lastly, a major contribution to ISAA NSW's activities was as Project Manager for the two beautifully presented books edited by Gretchen Poiner and Sybil Jack using the State Library of NSW's holdings – *Limits of Location: Creating a Colony* (2007) and *Gardens of History and Imagination: Growing New South Wales* (2016), in which ISAA scholars authored the individual chapters.

Dr Christine Jennett
Chair ISAA NSW

Jane Burns AM was already an invaluable, authoritative presence in ISAA when I joined in the late 1990s as a new (if not young) independent scholar. She, along with Gretchen Poiner seemed, to me, to be the epitome of independent scholarship. She brought to many discussions her expertise in all aspects of Australian craft and her experience as a founding member of the Arts Law Centre (NAVA). In the latter capacity she joined forces with ACT ISAA member John Greenwell to ensure essay contributors to the *ISAA Review* understood the legal implications of ISAA's move into online databases, which she saw as a way to further recognition of the Association.

While Jane did not submit many papers in her own right to ISAA publications she was always a supportive presence, ready to give advice whenever needed. During my time as editor of the *ISAA Review* (2010-2015) I had many long and wide-ranging conversations with Jane and was always impressed with the depth and breadth of her knowledge of Australian art and craft.

My only regret is that she did not find time to write her own story. As editors Gretchen Poiner and Sybil Jack note in the Acknowledgements to *Limits of Location. Creating a Colony* (2007):

There is no mention of Jane Burns' name as a contributor [to the collection] but from the very beginning, she has managed the project and shepherded it through to its conclusion. Without her labour and her efficiency, understanding and good humour we would have mired many a time.

Dr Susan Steggall
ISAA NSW



Vale Reverend John Moses PhD (10 June 1930 - 30 May 2024)



Tributes from Dr Alan Roberts and Walter Struve

Dr John Moses, who died in Canberra on 30 May 2024, was a prominent historian and active member of ISAA. He had an unusual and varied background. John was born on 10 June 1930 in Atherton, Far North Queensland. He was the eldest child of Tony Moses, born in Cairns, the son of a Syrian Antioch Christian who migrated from what is now northern Lebanon, and Wilhelmina nee Macfarlane, the daughter of Scottish migrants who were members of the Church of Scotland. Tony worked at the family hotel and drove a taxi. With no Orthodox community in Far North Queensland, the Moses family added to their unusually mixed ethnic and religious backgrounds by converting to Roman Catholicism.

John boarded at All Soul's School in Charters Towers where he encountered teachers from England who impressed him as men of culture who offered a sense of a wider world beyond rural Queensland. He commenced an apprenticeship as a radio mechanic, which took him to Toowoomba. There he experienced a calling and moved to St Francis College seminary in Brisbane. The college leaders in turn encouraged him to attend the University of Queensland as a mature-aged student. He lived at St. John's College, the Anglican residential hall.

After a stint teaching high school in Sydney, he gained a scholarship in Germany in 1961 (aged 31) to study for a masters and a doctorate. He became proficient in German, a language and culture he loved. He studied the German labour movement because it offered opposition to the authoritarian political culture of Imperial Germany, and wrote a book about the bitter German historiographical dispute in the 1960s on the country's expansionist war aims in the First World War that made him famous in the field. In Munich, he met Ingrid, a first-year university student, aged 20. They were engaged at Christmas that year and married in September 1963. So began a marriage that was to last 60 years.

After finishing his doctorate in 1965, John returned to a lectureship in History at Queensland University. Ingrid followed six months later. Two sons were born in the next two years, Dirk and Rolf. John worked at the university until 1993, after nearly thirty years, having established the teaching of German history there, trained PhD students, run the *Australian Journal of Politics and History*, and serving as departmental head. He visited Germany again as a Humboldt Fellow. He finished his religious training, became a priest in 1978, and has served as an honorary assistant priest ever since. John and Ingrid then worked at the University of New England. Ingrid took up a senior position in Canberra. They returned to Canberra in early 2006 after eight and a half years at Armidale.

Formal retirement enabled John to devote much of his time to writing books on Australia and the First World War, the origins of the ANZAC ceremony, on Dietrich Bonhoeffer, and on German history more

Vale Reverend John Moses PhD cont.

generally. Dirk remarked that these passions energized him and contributed to his longevity. 'He was not passing time but wanted to change the world.' His last two books were in press at the time of his death on 30 May 2024.

He was very firm in his beliefs, both historical and religious. He engaged in spirited debates, in some cases (like the necessity for Australian involvement in the Great War) verging on intolerance of other views. But we in ISAA benefited particularly from his explication of the Fischer controversy in post-war Germany, on the fundamental origins of German totalitarianism and how it was countered by a new political approach that has enabled the development of a liberal democracy there. He felt happiest in this final phase of his life in Canberra where he felt truly understood and appreciated.

Dr Alan Roberts
ISAA ACT

'I had always believed', John noted in his memoirs, 'that the vocation of the academic historian was that of a traveller into distant countries where one had to learn new languages and engage with colleagues and students formed in a totally different culture'.

His own record as an academic historian was outstanding. 'I was internationally published on German social democracy, trade unionism, colonialism, historiography as well as the Anzac tradition', John wrote; he was also a distinguished Bonhoeffer scholar, 'chuffed' (he confided) by the respect given him by key international scholars of this 'reluctant revolutionary'.

John was both scholar and ordained Anglican priest, his position on Christianity 'rigorously thought through'; and, as Ann Moyal recalled, he was part of the original group that 'came together to define the Independent Scholars' character and goals'.

I knew John much later, thanks to ISAA, and came to value each encounter with him, most of all the leisurely chats in Canberra, sitting back with John's favourite beers on hand. He was, indeed, as his friend Professor Joseph Siracusa explained to an audience of international affairs students at Melbourne's RMIT University, when introducing a lecture by John, the Australian scholar with the deepest understanding of modern Germany and its history.

At the 2014 ISAA Conference John presented an account of his life, no doubt a precursor to the richly reflective volume of memoirs that appeared last year, *Looking over the Fence: Reflections and reminiscences of an historian's journey from the Australian bush to a wider world*. (An earlier title under consideration – *From the Bush to Berlin and back to Brisbane: The Memoirs of a Wog-Bred Australian Academic* – offers a glimpse of John's sparkling humour.)

Over the years there were emails, some with attachments containing either drafts or finished articles, with comments such as:

'It occurred to me that this essay on Bonhoeffer's *Mandatenlehre* might resonate with you'.

He would sign off with greetings such as 'Alles Gute' or 'Best wishes, in Eile'.

In mid-May this year, however, came this sad news: 'my innings is drawing to a close', John wrote. Yet, even here, his spirit still sparkled:

I am not at all despondent since I have two books about to appear which means that there are not too many Oz historians publishing at the age of 93. I will have reached 94 if I hang around until 10th June.

Vale Reverend John Moses PhD cont.

There were a few more emails, including one in which his love of music shone through. We had chatted about the superb musicians who toured Australia thanks to the ABC, and John recalled the post-World War II years: 'I was a young blade at the time and when transferred to Brisbane to continue my apprenticeship I went to every ABC concert I could afford'.

In his memoirs, John wrote that he 'was *nüchtern und sachlich*, that is "sober and to the point", at least tried to be'.

He was, I think, so much more!

Walter Struve
ISAA VIC



2024 National Conference—Update

The Commonwealth ('Common Good') of Australia 1901-1970: its roots, development and paths ahead.

National Library of Australia, Canberra—Thursday and Friday 24-25 October 2024

Things are progressing well for the 2024 ISAA National Conference at the National Library of Australia on Thursday 24 and Friday 25 October. Following repairs to the roof of the NLA, we are able to return to our original location of the Conference Room.

This is the major National event and is the one time in the year in which we can meet as a National Body of scholars and share our experiences.

In looking at the influence of the first 70 years since Federation on the development of the Commonwealth (a term which unfortunately has gone out of favour) we have a wide range of papers covering such areas as:

- Art movements in the period and the role of women artists
- Competing American and British influence on creating the College of Surgeons
- Political action of Arrente women in preserving sacred sites on the Todd River in the Northern Territory
- Founding of Federal Statistics collection
- Cultural Festivals in the period and internationalism
- The beginnings of an Australian national Bibliography
- Archaeology and Reconciliation
- The light a family history can cast on the period
- Shifting identities in remote Australia

We could find room for a couple of more papers. Something on Science, Politics, Religion or Literature would make up a good balance.

Our Annual Lecture will be presented by Mark McKenna, author of the renowned biography of Manning Clark, *An Eye for Eternity*. Mark will explore what influence Manning Clark may have had on the period.



Mark McKenna

Ian Keese
Conference Organiser

Ann Moyal Essay Prize

Dr Ann Moyal AO was a founder of ISAA and a renowned historian of science who strongly encouraged dialogue between the sciences, social sciences and the humanities. This prize is in honour of her contributions to independent scholarship. Entries for the Ann Moyal Essay Prize will be accepted until close of business 30 September 2024. The winner will receive AU\$1,000.

Entries are welcome from current financial members of ISAA. If membership has lapsed, an entry can only be accepted once the membership fee has been paid and the member is in good financial standing.

Entries must be a non-fiction essay of up to 5,000 words. Entries must be original works which have not previously been published nor awarded. Entries must not infringe upon anyone's copyright.

Entries, in the English language, must be in Word documents (.doc or .docx), of up to 5,000 words (any endnotes should be included in that word count), with 1.5 line spacing and in 12 pt font. Please number the pages. You may use images, but the total file size must not be greater than 3MB. Files submitted must be anonymised: that is, the author's name must not appear in the essay or on the digital file.

The following criteria will be taken into account:

- Reflection of a dialogue between the sciences, humanities and social sciences, embodying the principles of ISAA.
- Use of the genre of the essay. The purpose of the academic essay is to use reasoned discourse to persuade. It is genre used by scholars to advance the discussion of ideas.
- Clarity of the expression of the criteria by which the essay's thesis statement or argument will be elaborated.
- Innovative nature of the topic selected and the way the argument is presented.

Entrants must make the following declaration in the email accompanying their submission:

Declaration:

I hereby declare that the essay entered for the Ann Moyal Essay Prize is my own work, and has not been previously published. I have read all the terms and conditions and agree to abide by them.

Entries must be submitted online via the ISAA email address: info@isaa.org.au. Members entering will receive confirmation of receipt to the email address they used to submit the entry.

The winner will be expected to take part in an ISAA event to speak on the topic of their essay.

The winning essay will be published on the ISAA website. Copyright in the winning essay resides with the author.

The judges will be the members of the ISAA Research Grants and Awards Committee. The judges' decision is final, and no correspondence will be entered into about the judgements or the judging process. ISAA reserves the right not to award a prize. The judges' decision will be announced in November 2024 at a date to be announced.

ISAA Review — a new chapter or the end of an era?

This year, 2024, marks the 25th anniversary of *ISAA Review*. This is quite a milestone for a relatively small association. We acknowledge the efforts of those who have played a role in ensuring the publication of *ISAA Review* over the years.

Unfortunately, for some time, there has been a declining interest from ISAA members in submitting their research outputs and other writing to *ISAA Review*, although reading the *Review*, and contributing to it seems to be a significant benefit of membership.

The Call for Contributions for the *ISAA Review* in the last issues of the Newsletter did not result in a trickle of contributions, just a drop or two. Without contributions from members, there can be no publication.

If you value the *ISAA Review*, please send your contribution by 14 July 2024.

Send contributions to info@isaa.org.au. If you have any questions, please also send these to info@isaa.org.au

ISAA Review publishes the following types of contribution:

Articles of 3,000 – 6,000 words. These will be peer reviewed.

Opinion pieces of 1,000 words. These must accord with the principles of ISAA and decisions on inclusion will be made by the Editorial Advisory Committee.

Creative Corner, up to 500 words. Contributions must accord with the principles of ISAA and decisions on inclusion will be made by the Editorial Advisory Committee.

Book Reviews of 500 – 1,000 words. Ideally, books reviewed are written or edited or contain chapters by ISAA members.



Front cover of the *ISAA Review*
Volume 19 Number 1, 2023

Hilary Yerbury
National President, ISAA

ISAA Research Grants 2024

Up to two research grants at \$500 each are available for current members of ISAA. Applicants must not be in full-time employment.

Applicants are invited to submit an application:

- outlining the research they intend to do;
- describing how the grant will assist them in their research, and providing a timeline and indication of expenditure, and
- confirming that this research is not otherwise funded.

The application should not exceed one A4 page. Applications should be sent to ISAA's Administrative Officer by email (info@isaa.org.au) or by post to:

Administrative Officer
Independent Scholars Association of Australia Inc
GPO Box 268
CANBERRA, ACT 2601

Successful applicants will present on the topic of their research to ISAA, in one of the following ways: through a presentation to ISAA members as part of the ISAA program; through the presentation of a paper at the ISAA conference; through the submission of a paper to the *ISAA Review*.

Successful applicants must also commit to writing a short piece for a future Newsletter (about 350 words) explaining how the grant has assisted them in their research.

Successful applicants must expend their grant within 12 months of being notified of their success and submit appropriate evidence that the grant money was expended in the manner outlined in the application to ISAA's Administrative Officer.

Applications close 30 June 2024

The ISAA Research Grants and Awards Committee will present its recommendations to the ISAA Council at its meeting on 22 August 2024. Funds will be available from 1 October 2024.



Scholarly Reflections

This issue includes the following Scholarly Reflections

Jim Hodges — *How the Universe Works: Fact and Appearance in Physics and Cosmology Part 3*

Ron J. Popenhagen — *Austrian Drama and International Theatre*

The views and opinions expressed in the articles published in the Scholarly Reflections are solely those of the authors and do not necessarily reflect those of ISAA.



An Old Scholar at His Desk—Style of Rembrandt van Rijn (National Gallery of Art, Washington, DC USA)

Scholarly Reflections cont.

How the Universe Works: Fact and Appearance in Physics and Cosmology Part 3

In Part 1 and 2 we learned that light speed is 300 m/microsec through the space-dough, and at a speed of $0.8c$ a starship's clock slows down to six tenth's its ether-rest rate.

(a) If ether-rest Arthur shines a 1 microsec laser pulse at a starship receding at speed $0.8c$, pilot Martha measures Arthur's light-pulse as 3.0 microseconds duration, and (b) if Martha shines a 1.0 microsecond laser pulse back, Arthur measures Martha's light-pulse as having 3.0 microsec duration. This received-signal parity is because Lorentz clock-slowness equalizes the unequal received-signal durations that characterise classical Doppler redshift.

In case (a) Arthur's 1.0 microsec signal is a 300m long 'light-signal sausage' and with speed $0.2c$ relative to Martha takes 5.0 true microseconds to pass her, but she measures it as 3.0 microsec using her slow running clock, and in case (b) the length of Martha's light-signal sausage is increased from 300 m to 500 m because of her slow running clock, and this signal is Doppler-stretched to 900 m because of her $0.8c$ speed through the light medium. Thus Martha's 900 m long light-signal sausage takes 3.0 micro light seconds to pass Arthur.

In Special Relativity (i) light is held to be isotropic BOTH for Arthur and Martha, so (ii) for Arthur, Martha's $0.8c$ relative speed makes her clock run slow, and for Martha, Arthur's $0.8c$ relative speed makes his clock run slow, so (iii) Arthur measures Martha's 1 microsec signal as 3 microsec duration, and Martha measures Arthur's 1 microsec signal as 3 microsec duration. SR holds this 'reciprocity of observations' to be a 'law of nature', whereas it is a mechanism designed into the ether by the creator so all frames appear equivalent.

Special Relativity is scientifically untenable, and unsatisfactory as a convention since it fragments the universe into relatively moving observers each with their own frames of reference and each with their own rates of slowing of relatively moving clocks. But with the 21st century Global Positioning System, Earthlings have discovered the non-rotating parcel of virtual ether encompassing the Earth wherein it APPEARS that the speed of light is isotropic, and clocks run slow due to their motion in this virtual ether bubble.

Ether design has also given us a rotating Earth with a bulging Equator, causing sea level clocks to run faster because of their higher gravitational potential, and this combined with the slowing of these clocks due to the speed of the Earth's spin makes sea level clocks go at the same rate irrespective of whether at the Equator or at the Poles! Also, the creator subsumes the Earth's virtual ether by a larger non-rotating virtual ether encompassing the Sun, used by astronomers doing interferometry observations, and by NASA for the guidance of interplanetary space probes.

The virtual ether surrounding the Sun is then subsumed by the non-rotating virtual ether encompassing the Milky Way Galaxy. And finally, this step-by-step process culminates with the virtual ethers of all the galaxies of the universe being subsumed by the real, expanding, one true ETHER wherein all ether-rest locations are bathed with the same frequency cosmic microwave background from all sides of the sky!

*Jim Hodges
Ether Drift Club
ISAA member*

Scholarly Reflections cont.

Austrian Drama and International Theatre

In Sydney Theatre Company's recent production of *The President*, Thomas Bernhard's satirical comedy written in 1975, Irish director Tom Creed stages the President (Hugo Weaving) entertaining the Actress (Kate Gilmore) in a setting bubbling with Mar-a-Lago glitz. The First Lady (Olwen Fouéré) is elsewhere during the wandering-hands, fictional-European despot's tirade and tango with a champagne bottle. The scene follows earlier rants by both the First Lady and the President where spectators at the Roslyn Packer Theatre were doused with brilliant waterfalls of Bernhard's (1931-89) shocking, imperious prose. Weaving-President's rant—with Actress prop—reads like a harbinger of stormy [Daniels] days ahead.

When viewers overlap these verbal outbursts with memories of Bille Brown's outrageous monologues as Bruscon from Bernhard's *Histrionics* (STC Wharf and Melbourne Malthouse, 2012), the comic genius of the writing is apparent. The fusion of President and Actor, particularly in 2024, make the Austrian playwright's portraits of celebrity bullies all the more remarkable. In these plays Bernhard's orators assume their superiority over the public and see audience members or admiring citizens as idiot bankers, butchers and cleaners. The critique of provincialism, grounded in observation and immersion in communities in and around Salzburg and Vienna, taunts the give and take of binary tensions between urban and rural cultures. While disturbing, there is an unsettling beauty in Bernhard's percussive jabs and bitter insults, targeting politicians, theatre administrators and actors (with a few German-language, favourite-actor exceptions).

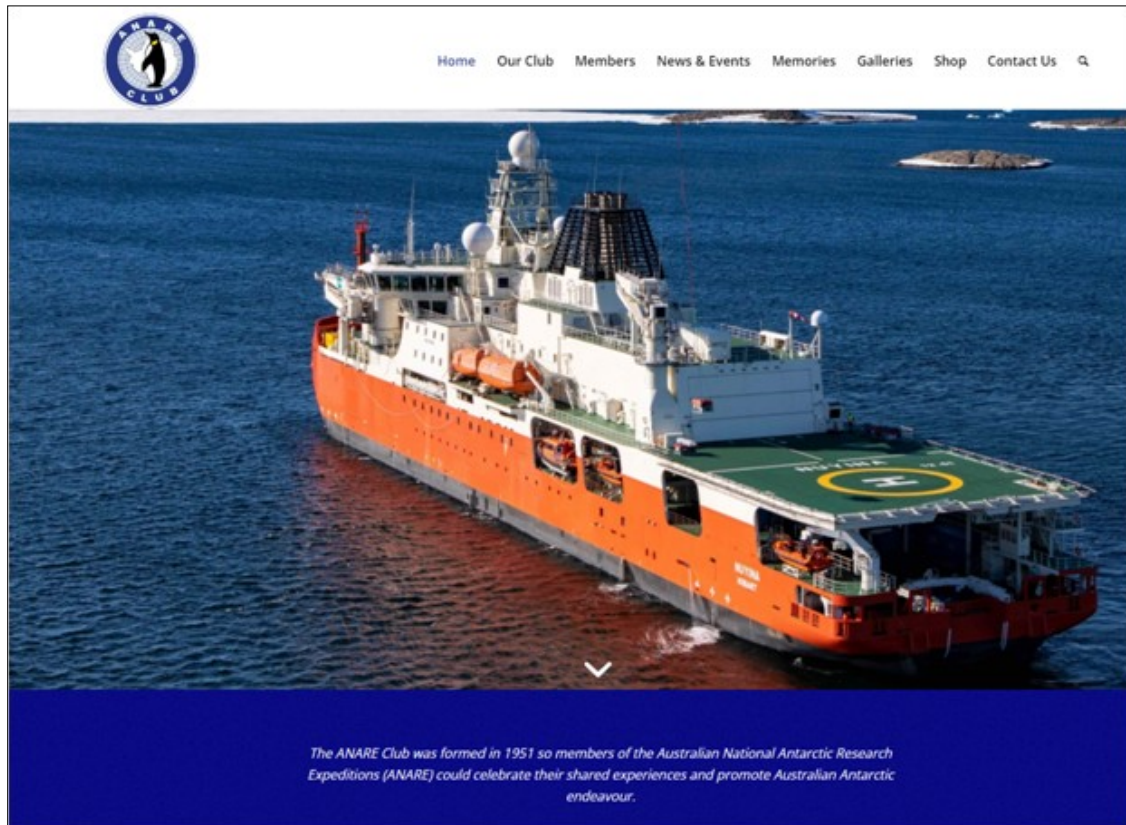
The internationalism evident in Bernhard's play productions, including the STC co-production of *The President* with Dublin's Gate Theatre, is significant. The most memorable and important for cultural history is a production of Bernhard's final drama *Heldenplatz* (1988), awarded as best foreign production of 2016 at France's Festival d'Avignon. Monologues in *Heldenplatz* abandon the comic pomposity of *The President* and *The Histrionic*. The play's narrative recounts a family drama of exile and return; the play critiques hypocrisy, right-wing politics and both hidden and overt anti-Semitism in Austria and England. A Jewish family abandons their Vienna apartment and departs for residence at Oxford University. The Schusters eventually retrieve their residence in Vienna, overlooking Heldenplatz (*Heroes' Square*). The return is fraught with anxiety and Professor Joseph Schuster takes his own life by leaping from the apartment window overlooking Heldenplatz. The point of attack for the drama is the day following his suicide.

Distinguished, Polish *metteur en scène* Krystian Lupa directed *Heldenplatz* (*Didvyrių Aikštė*) at the Lithuanian National Drama Theatre in Vilnius (2015). The production, co-produced by the International Theatre Festival Divine Comedy in Kraków, was performed in Lithuanian with actors from the National Drama Theatre. Under the French title *Place des Héros*, the production also toured to Paris where it played in Le Festival d'Automne (La Colline-théâtre national) and in suburban Paris at the Théâtre National Populaire (TNP) in Villeurbanne (2017).

In *Heldenplatz*, Bernhard's prose displays the same forward-marching momentum—a drive toward inevitable collapse—as experienced in the raucous comedies. The hollow interiors of the characters creep slowly through the vast apartment square-room. The kingly scholar's recent fall, with its tragic weight, preoccupies family and friends who gather to share a soup on the final evening of the apartment's occupation. A second collapse appears inescapable, as if all trudges on to wreck and ruin. Thomas Bernhard, the shocking, irreverent social critic, shifts from slapstick-bombast prose to bombshell-poetic prose. Austrian literature's boldest buffoon evolves, inevitably, into grand German-language playwright—from Salzburg to Sydney.

Ron J. Popenhagen, PhD
ISAA Member

Spotlight—Dr Graham Budd AM



**The ANARE Club's National Council is pleased to announce that
Dr Grahame Budd AM
has been awarded the prestigious Phillip Law Medal for 2024.**

Extract from the ANARE Club May 2024 Newsletter:

Grahame, as many members will know, has contributed to science for over 60 years as a biomedical researcher, specialising in human adaptation to extreme environments; and as an ANARE medical doctor, expeditioner, station leader and explorer.

He has taken part in 12 Antarctic expeditions from 1954 – 2002 and is known to us all as 'Mr Heard Island', having participated in eight Heard Island expeditions, documenting glacier fluctuations and the island's colonies of king penguins and fur seals.

In January 1965 he was part of a team led by Warwick Deacock to make the first ascent of Mawson's Peak (Big Ben), Australia's highest mountain and only active volcano. This photo of Grahame dates from that time.

Grahame joins the ranks of outstanding Medalists awarded since 2011. More information about the Phillip Law Medal and past recipients [can be found on our website](https://www.anareclub.org/).

The award presentation will be made in Melbourne at the forthcoming 2024 Annual General Meeting on 17 August 2024.

For more information about the ANARE Club visit the website at: <https://www.anareclub.org/>

Members' Publications, Presentations, Activities and News

Christine de Matos, PhD

Publications

Christine de Matos, "The Home as a Space of Re-Education: Imperialism, Military Occupation, and Housekeeping Manuals". *The International History Review* (2024).

Christine de Matos, "Visualising the Modern Housewife: US Occupier Women and the Home in the Allied Occupation of Germany, 1945–1949". *Histories* 4, no. 1 (2024): 1-23.

Beverley Sherry, PhD

Publication

Beverley Sherry. Review of Bronwyn Hughes, *Lights Everlasting: Australia's Commemorative Stained Glass from the Boer War to Vietnam*. North Melbourne: Australian Scholarly Publishing, 2023. *Vidimus* 145 (November 2023) ([Bronwyn Hughes, *Lights Everlasting: Australia's Commemorative Stained Glass from the Boer War to Vietnam*. North Melbourne: Australian Scholarly Publishing, 2023. Softback, 255 pp., 197 colour illustrations. North Melbourne: Australian Scholarly Publishing, 2023, A\\$79.95, ISBN: 9781922669827. | Vidimus](#)).

Sue Steggall, PhD

Publication

Sue Steggall, *To Carve Identity*, EK Editions Kusatsu, ISBN: 9780987494443 (pbk); ISBN: [978-0-9874944-5-0](#) (eBook), March 2024.

Presentations

France. A Personal Journey, a video presentation to the CWA International Seminar, Dubbo, 3 February; to Manly CWA, 19 April 2024.

To Carve Identity, presentation to Society of Women Writers NSW Inc, 10 April 2024.

To Carve Identity - in Life and Literature, a presentation to Northern Beaches Probus, 15 May 2024.

Christine Yeats FRAHS

Research Commission

Christine Yeats, Ashurbanipal Library Fairfield: Significance Assessment of the Collection, April 2024.

