

**Fear and Loathing in the Australian Bush:
Gothic Landscapes in *Bush Studies* and *Picnic at Hanging Rock***

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*Ngangatja apu wiya, ngayuku tjamu –
This is not a rock, it is my grandfather.
This is a place where the dreaming
comes up, right up from inside the ground...
George Tinamin¹*

*But this our native or adopted land has no past,
no story. No poet speaks to us.
Marcus Clarke²*

In 2008, renowned Australian composer Peter Sculthorpe remarked that almost everything he has written since the early 1960s has been influenced by Indigenous music “because that was a music ... shaped by the landscape over 50,000 years.”³ His preference for accumulating “an effect of relentless prolongation” through the use of long drones has seen his music fail, until recently, to appeal to an Australian ear attuned to Bach and Mozart.⁴ His aim, however, has not been to satisfy the European-trained ear, but to “mirror the Australian outback”; to capture a sense of time and space that many Australians have repeatedly failed to access.⁵

Sculthorpe’s efforts to form connections with the landscape are by no

means singular; representations of the bush have dominated the arts from early settlement, albeit in a largely negative fashion. The contradiction between an accepted Australian vision of the landscape as empty, unwelcoming bush or desert, and the social reality of a nation living mainly in coastal communities has not gone unnoticed.⁶ Nevertheless, contemplating this “accepted vision” alongside the lukewarm reception of Sculthorpe’s work gives rise to the following question: what conclusions, if any, may be drawn from insistently negative representations of the landscape? In consideration of this question, I propose an analysis of two texts in which the representations of landscape have been overlooked in favour of feminist or classical readings: Barbara Baynton’s *Bush Studies* and Joan Lindsay’s *Picnic at Hanging Rock*.

If “landscape is personal and tribal history made visible,” what is one to make of *Bush Studies*?⁷ The parallels between Baynton’s narratives of isolation and her own experiences cannot fully account for her portrayals of the bush as “a lonely, hostile place, antagonistic to its inhabitants,” where time recedes into the vast distances of the plains, and the past and future are uncertain.⁸ Baynton’s settlers, cut adrift from cultural and religious traditions, fail to form communities and conform to the notion that “where significant tradition counts for little, places may be virtually without time,” leading to “no awareness of history.”⁹ In short, Baynton’s settlers are plagued with a sense of timelessness that appears to originate from perception, rather than the environment.

With the exception of A A Phillips, who insists that the gothic impulse in *Bush Studies* arises in part from a “savage revulsion of feeling” for “the peasant element in Australian bush-life,”¹⁰ criticism has mainly focused on feminist elements within Baynton’s text. Schaffer suggests Phillips’s location of a “spiritual darkness emanating from the land itself, a sense of primeval cruelty fed by the sunlight” and a “guilty sense that [European] man has forced his will upon the earth without the hallowing of ritual”¹¹ uncovers repressed anxieties surrounding the ideal of the “Australian bushman.”¹² Furthermore, her contention that Baynton’s writing “provides a superbly ironic critique of the Australian tradition and the impossible position of Woman as she has been constructed and repressed within it”¹³ chimes with Frost’s claims for Baynton’s ability to write against the literary trends of the 1890s.¹⁴ Turcotte is more equivocal, believing Baynton expresses “not only a peculiarly Australian terror, but a specifically female fear as well.”¹⁵ Sheridan, too, highlights how Baynton’s habit of shifting focalisation, and placing protagonists in positions of mute listening or watching offers moments of tension which directly link Baynton’s work with the fantastic.¹⁶ Rowley’s reading of Baynton’s huts as presenting a passive feminine inte-

rior versus an aggressive masculine exterior, appears at times to gloss over the details: Squeaker's mate, Mary, is childless, and the watcher inside the hut in *Scrammy 'And* is in fact male.¹⁷ Armellino, in his study of constructions of space in Australian literature, draws expected parallels between the depictions of maternity in Baynton's and Lawson's short stories; nonetheless, his reading is closer to Turcotte's in that it attributes the tension between interior/exterior to the "world extending so vast and unknown" outside the hut where "the uncanny reigns unchallenged."¹⁸

Where *Bush Studies* portrays Europeans as a history-less, mutable presence in the landscape, the description of Appleyard College in the opening paragraph of *Picnic at Hanging Rock* suggests establishment. The Saint Valentine's celebrations and immaculate flowerbeds deny the existence of an Australian landscape.¹⁹ Transformation into a European pastoral idyll continues outside the walls of the college; houses along the roadside boast rows of raspberry canes; "virgin forest" runs onto tennis courts (65, 73). At Appleyard College, the *Englishness* of the physical surrounds is so complete that Miranda says she cannot "wait to get out into the country," despite Appleyard College being quite obviously *in* the country (10). The impression of nature held at bay by the English space within the College grounds is reinforced after the girls leave for the picnic. Once outside, the heat forces the girls to remove their gloves and "fine red dust" seeps "through the loosely buttoned curtains into eyes and hair" (16).

Critics have tended to consider the divide between cultural world and natural environment in *Picnic at Hanging Rock*, yet have, like Phillips, taken no account of the temporal displacement of Europeans, or the absence of Aborigines in relation to portrayals of the landscape. Kirkby and Wainwright investigate the representations of landscape in the broader struggle between man and nature, without focusing on the particularity of the Australian situation.²⁰ Armellino, too, reads the text as an "archetypal representation of the conflict between nature and civilization," wherein the rock is a "space completely 'other,' diametrically opposite to the orderliness of Mrs Appleyard's College."²¹ Rousseau hints at possible connections between Aborigines and Lindsay's landscape; however, her arguments are diluted by quasi-scientific speculations and unfounded mystical theories in relation to the landscape's role in the disappearance of the girls.²² Barrett insists Lindsay borrows heavily from Pan mythology and maintains that, in spite of her ambivalent response to his questions on the matter, Lindsay consciously employed Pan motifs throughout the novel.²³

The similarities in the representations of landscape in *Bush Studies* and *Picnic at Hanging Rock*, and the predominant critical bias toward feminist and classical readings of the texts suggest an opportunity to glean

fresh insights through close analysis of the landscape of dark-edged disillusion they both so firmly insinuate. Before beginning, I will consider the interaction of Europeans with the landscape and the Aborigines, and the temporal and cultural displacement experienced by settlers in the bush.

Aborigines and “The Great Australian Emptiness”²⁴

A study of early European accounts of Australia, from Dampier to the First Fleet and later emigrant writers, reveals disappointment.²⁵ Just as Dampier’s positive view of Australia was tempered by his opinion that Aborigines had “the most unpleasant Looks and the worst Features of any People” he had ever had the misfortune to witness,²⁶ so too did Watkin Tench’s favourable impressions turn to laments of “intolerable” heat, a climate “changeable beyond any other,” and Aborigines “fond of adorning themselves with scars, which increase their natural hideousness.”²⁷ The equally disillusioned convict Thomas Watling considered the country “deceitful” and believed Aborigines possessed “ferocity, cunning, treachery, revenge ... and immodesty” without “the smallest idea of a Deity, much less of religion.”²⁸

In the case of Dampier and the First Fleet annalists, the disappointment of Australia centred on the realities of adapting to an alien environment. Most observations were utilitarian and there was acknowledgement, albeit negative, of the presence of a native population. Tench, in his substantial tract on native culture, admitted “the country is more populous than it was generally believed to be.”²⁹ As the colony expanded, literary texts began to construct Aborigines as “monstrous figures haunting the Australian landscape,”³⁰ and early colonial writers, blending romance and realism, “began to map out a specifically local variant of the Gothic mode” to articulate experiences of “isolation, entrapment, fear of pursuit and fear of the unknown.”³¹ By the late 1890s, however, Aborigines all but disappeared from literature, and the landscape in the preceding period became increasingly described as containing a “darker spiritual aura, a resonant pathetic fallacy”³² that impressed upon Europeans an “idea of solitude and desolation.”³³

The perception arose of the continent as “a blank page, on which any image ... could be imposed”³⁴; an “enormous blackboard” on which Europeans scribbled; a “*tabula rasa* on which the European consciousness was expected to write.”³⁵ The insistent lack of acknowledgement of the Indigenous people, or their history, and the very real presence of Aborigines caused an uneasy “contradiction at the heart of ... [the European’s] ‘unoccupied country.’”³⁶ Early representations of the Aboriginal as an un-

historied “embodiment of the malevolence of the harsh Australian environment” were conflated into a timeless, demonic landscape that threatened and fascinated white Australians.³⁷

The Aboriginal presented an Other that must be subdued, a “prehistory had to fight”³⁸: a prehistory that fell victim to unconscious amnesia, affecting “all Australian culture from political rhetoric to the perception of space, of landscape itself.”³⁹ The silence surrounding Aborigines, and the manner in which Europeans foregrounded “geographical, historical and cultural difference and discontinuity,” yet denied Aborigines either presence or history, created a gothic consciousness of “something deeply unknowable and terrifying in the Australian landscape.”⁴⁰ European settlers, alienated from the anchoring narrative of their cultural history, were destabilised by an imaginative landscape, both unremittingly real, and charged with “weird melancholy,”⁴¹ that confronted their deepest fears and confounded domination.⁴² Nonetheless, tales that cast the Aborigines as doomed survivors of a prehistoric race, thereby encouraging readers to “experience them solely as ... an already ‘vanished race’ that barely exists outside of the Gothic imagination” were not the source of the Australian sense of “weird melancholy”; they did not arise out of a sense of loss or mourning for the passing of the Aborigines.⁴³ Gelder notes how often successful *occupation* of the land is denied in narratives, and “replaced by *preoccupation*, by a bothersome sense of something that is already there.”⁴⁴ The “occulted bush full of unseen ‘presences’” then, becomes the setting for the ghost story of Aboriginal absence.⁴⁵ That is to say, Australia becomes a “haunted site” wherein the marginal accounted “for far more than its marginality would suggest,”⁴⁶ and in so doing, fuelled anxieties about the perceived *emptiness* of the continent.

Anxieties were further compounded by apprehensions of a “vague and gigantic”⁴⁷ early history that left Europeans “dwarfed and obscurely alarmed.”⁴⁸ Ricoeur considers the “historical past” uncanny: an uncanniness the mind usually absorbs through “gradual familiarization with the unfamiliar,” slowly closing the gap between the “history taught in school and the experience of memory.”⁴⁹ But the sheer distance, transient social arrangements, and often purposeful reconstruction of personal histories in the colony often created a lack of continuous localised, personal and cultural history. Likewise, isolation from the “civilised” world and the strange passing of days and seasons, undermined attempts to measure time’s passing with any accuracy. As there were few clocks in the bush, time gave way to distance. For many, time was measured by movement from one place to another rather than temporal units, therein reducing the significance of time passing.

The Australian nation developed an uncertainty deftly summed up by Montaigne's prescient discussion on the anxieties arising from colonial expansion:

Years are the only measure we have for time. The world has been using 'years' for many centuries, yet it is a unit which we have never succeeded in standardizing, so that we live in daily uncertainty about the incompatible forms given to it by other nations, and about how they apply them.⁵⁰

In Australia, the situation was exacerbated by assumptions that Indigenous history was nonexistent. Without European temporal landmarks, Australian authors floundered in de-historicised space. The alien environment, alongside popular perceptions of an Australia "undisturbed since Creation,"⁵¹ offered few means of measurement, creating a space that appeared to reside outside both God and man.

It is necessary at this juncture to clarify what is meant here by the terms time and space. Put simply, an evocation of time requires a statement of "what it is that moves or changes therein" whereas an evocation of space indicates how space is occupied, and the related time-frame of this occupation.⁵² Time has, in the European sense, always formed a linear continuum of temporal events; therefore, if one knows the date of an event, one can pinpoint its occurrence in relation to other dates. If an event happens in space, mapping the "between-ness" of its occurrence is more difficult.⁵³ Likewise, "the word 'space' had a strictly geometrical meaning; the idea it evoked was simply that of an empty area," but "the idea that empty space is prior to whatever ends up filling it"⁵⁴ highlights the greatest spatial conflict faced by Australian authors: the recurrent perception of Australia as an empty space before it was filled by Europeans.

One cannot help but reflect upon the effects of this *agon* between perceptions of empty and full space in Australia. Despite inhabiting an apparently "empty" space devoid of European history, writers and artists could neither honestly deny the reality of an Indigenous population, nor therefore carry the conviction of Australian *terra nullius* to its logical conclusion. As Turcotte points out, the presence of Aborigines negated claims of *terra nullius*, meaning Aborigines were either "obliterated or absorbed through assimilation policies,"⁵⁵ which resulted in a preoccupation with the "Great Australian Emptiness" that was not only physical but historical, cultural and moral.⁵⁶

If Australian literature has been dominated by the "Great Australian Emptiness," then so too has much early criticism. Works such as *The Writer in Australia: A Collection of Literary Documents 1856 to 1964* com-

plement Hancock and Shaw's historical accounts, which in turn share similar sentiments to Stephensen:

Against a background of strangeness ... in a human emptiness of three million square miles, our six million white people ... are becoming acclimatised to this environment new to them but geologically so old that Time seems to have stood still here for a million years.⁵⁷

A country emptied of Aborigines and their history is suggested, yet when pressed for terms to describe the Australian landscape Stephensen informs the reader of a "terror, in the Spirit of the Place."⁵⁸ It is not until works such as Judith Wright's *Preoccupations in Australian Poetry* that one recognises an acknowledgement of Indigenous presence and history, although Wright insists the emptiness will remain until Europeans achieve full assimilation with the land.⁵⁹ As with Wright, *Mapped but Not Known*, edited by Eaden and Mares, exhibits a cautious awareness of the need to acknowledge Aboriginal presence, and addresses the fallacy that there is "one quintessentially Australian landscape."⁶⁰ Ross Gibson's *The Diminishing Paradise: Changing Literary Perceptions of Australia* encompasses European perceptions of Australia from the pre-colonial mythological Lemuria through to the 1850s, using Voss and *A Fringe of Leaves* to demonstrate how pre-1850s English attitudes continue to inform Australian perceptions of landscape. Yet, when Hergenhan warns that part of the colonial legacy includes suppositions of a nonexistent Indigenous history, his is a minority voice in a volume of criticism seemingly obsessed with the lack of an "essential relationship between culture and nature"⁶¹ or the blank page "undisturbed since Creation."⁶² The push to acknowledge Indigenous presence and history gained momentum in the nineties when publications such as the "1997 Land and Identity Study of Australian Literature's Annual Conference" and Henry Reynolds's *Why Weren't We Told?* (1999) openly questioned the foundations of *terra nullius*; but while the osmotic relationship of colonisation may no longer be in question (many settlers did indeed react like birds to a mirror when faced with the landscape),⁶³ literary representations alert one to the fact that the Other which was not sought, and in many cases absent, continued to impress itself upon their notice.⁶⁴

Connecting Gothic spaces in *Bush Studies* and *Picnic at Hanging Rock*

"A Dreamer" and "The Chosen Vessel" in *Bush Studies* illustrate Schaffer's claim that

within the Australian tradition, the land is the not-me, that which is opposite ... That is, it exists either within the writer's/speaker's frame of reference and is linked to him or her on a historical, cultural or moral plane; or it is outside the subject's imagined frame of reference and is represented as alien, foreign or strange."⁶⁵

The protagonist in "A Dreamer" is alone and without history in a hostile land, while "The Chosen Vessel" portrays death in a harsh, uncaring environment. Both stories highlight the failure of Western cultural and religious traditions to answer in the bush. Emphasis is placed on timelessness, and the transience of European settlement. Huts fall down, bush encroaches, stock wanders away and relationships crumble. The settler is trapped in the vastness of a "certain kind of Australian bush"⁶⁶ that, while practically devoid of population, remains charged with a hostile presence.

"A Dreamer" begins with solitary anonymity. No-one is at the station to help the female passenger when she arrives in the night, and the only sounds are those of coffin-building.⁶⁷ The transience of European existence in the bush means the woman, although she lived in the area as a child, is not recognised or assisted by the porter. She must make her way alone to her mother's home. Her isolation is intense. She is without society: unnamed and unwanted in a hostile land.

The "three bush miles" to her mother's house, of which "she knew every inch of the way," (46) become a walk of uncertain landmarks, ghosts and death: a walk in which the temporary nature of her presence in the bush, and her uneasy relationship with the land, are fully developed. The woman tries to find solace in her past and future, but childhood memories render the landscape uncanny, and guilty thoughts of her long-neglected mother and her unborn child make her drop to her knees in the middle of a storm and lift her face to God; then, in the very moment of religious ecstasy, the reader is brought back to the bush. A "vivid flash of lightning" flames above the woman's head, a reminder that there is no place for a Western God in this land (46–47). The only spirit entertained is superstitious: a ghost rider "galloping furiously towards her" at the "Bendy Tree" (48). Her fear is so great that she once again tries to pray, only to be forced onwards by the violence of the storm (48).

When the woman reaches the creek, she wonders at the willows she planted as a child; "How could they be so hostile to her!" (50). The malignant wind "yells" at her, branches skin her hands; her face is lashed, her neck imprisoned. She is close to death in the torrent of the creek when, "weakness aroused the melting idea that all had been a mistake, she had been fighting with friends. The wind even crooned a lullaby" (50–1).

The uneasiness underlying "A Dreamer" appears to reside in the pro-

tagonist's attempt to reclaim a personal history from, and secure a positive future within, the bounds of a bush-space that rejects her. Although it may not have been Baynton's intention, her depiction suggests a rejection of European attempts to force a history of their own upon a country already replete with unacknowledged history and presence. The woman must undergo a trial and face the bush on its terms, and it is only when she acquiesces and considers herself mistaken for "fighting with friends" that a giant tree offers its "friendly back" to save her (50–2). Nevertheless, there is no possibility of reconciliation in Baynton's bush. After reaching the hut, the woman discovers the reason for the coffin-builder's hammer: her mother has passed away. Her chance to make peace with history is lost. The woman's situation echoes the European dilemma in the Australian landscape. A destabilising lack of history makes even the most basic of recognitions impossible, and the underlying struggle for domination over an unacknowledged Other in the landscape produces an imaginative landscape charged with guilt and uncertainty.

In "The Chosen Vessel," the pressure of the landscape upon the European is so great that one finds the protagonist driven indoors. There is no respite, however, from an *empty* landscape that *watches*. The nameless woman is frightened by the vast expanse of the unknown plain, and measures time by the distance to town, or to the shearing shed where her husband works (133). When a tramp arrives, she is powerless to remove him, and knows, although in an act of wilful blindness she refuses to admit it, that he is lurking, awaiting nightfall (134). When the woman wakes in the night to the sounds of the man circling the hut, she recalls that "one of the slabs ... had shrunk ... It was held in position only by a wedge of wood underneath. What if he should discover that? The uncertainty increased her terror" (134).

The tramp becomes a darker manifestation of the landscape. He ignores the items of value she leaves for him, demanding instead a price she cannot pay (134). He discovers the weakness in the slab, but she does not cry out, or attempt to escape. There is no-one to hear; nowhere to go. The sound of a passing horseman raises her hopes. She runs from the dubious safety of the hut, screaming for assistance. The horseman, wrestling with his own political and religious demons, fails to recognise a woman in distress. He believes he has witnessed the Virgin and Child come to him in a vision:

"For Christ's sake! For Christ's sake!" called the voice. Good Catholic that he had been, he crossed himself before he dared to look back. Gliding across a ghostly patch of pipe-clay, he saw a white-robed figure with a babe clasped to her bosom. All the superstitious

awe of his race and religion sway his brain. The moonlight on the gleaming clay was a “heavenly light” to him, and he knew the white figure was not for flesh and blood, but for the Virgin and Child of his mother’s prayers. Then, good Catholic that once more he was, he put spurs to his horse’s sides and galloped madly away. His mother’s prayers were answered (138).

The woman tries to pursue the horseman but “the distance grew greater and greater between them” until “there crouched the man she feared, with outstretched arms that caught her as she fell” (136). The man offers to spare her life if she ceases to struggle, but she will not accept the bargain. The religious misrecognition by the rider suggests European traditions cannot protect the innocent in the bush, and the outdoor struggle to the death mirrors the darker belief that an unacknowledged presence in the landscape lies in wait to do Europeans harm.

The “crushing isolation of bush-life”⁶⁸ in *Bush Studies* leaves no doubt that the European discovered an object of fear she/he dare not name within the landscape, yet Baynton’s protagonists show no fear of the native animals, and while there are few mentions of Aborigines, they are not presented as a threat to the settler. In “Squeaker’s Mate,” Mary is accorded the superior sight of a “black.” This has the dual function of aligning her with the bush and highlighting the dangerous futility of attempting to go “native,” because Mary is punished for attempting to live on equal terms with the bush. Her back is broken by a falling tree, leaving her at the mercy of her unscrupulous “mate” Squeaker. In “Scrammy ’And” Aborigines are bundled into a list of native animals that an old shepherd feels he need not personally fear, so that were one unacquainted with Australia, one could be forgiven for imagining a “black” to be yet another exotic animal capable of killing lambs (73, 80). It is not what the settler can see or hear that frightens them; it is the absence, the “emptiness” that refuses to fill that cannot be faced.

Turcotte points out that “Baynton’s Gothic is intensely realist in method,” which “may seem oxymoronic.”⁶⁹ Be that as it may, contradictory representations of an empty, timeless bush, possessing a malignant presence are common, and may well be linked to a sense of guilt that “touches Australian writing again and again.”⁷⁰ The anxiety and terror in Baynton’s bush suggests a sublimation of the clandestine and unspoken aspects of the Australian relationship with the Aborigines into representations of the landscape. In such a space the settler’s fear of the Other is depicted as symbolic encounters either with a demonic landscape or a violent assailant; accordingly, Baynton’s stories may be read as an attempted intervention in, and modification of, the bush.⁷¹ Therefore, while the Gothic may not “ap-

pear to represent a 'real' world, [it] may in fact be delivering that world in an inverted form, or representing those areas of the world and of consciousness which are, for one reason or another, not available to the normal processes of representation."⁷² Baynton's depictions of settlers battling to create domestic spaces and inscribe histories onto an uncaring landscape alongside an *invisible presence* imply voluntary amnesia; any attempt to settle is thwarted by an inability to acknowledge prior ownership of the land, creating an historical vacuum in which a culture cannot thrive.⁷³ Just as early English representations of the landscape posited Aborigines as the embodiment of all that threatened in the Australian environment,⁷⁴ so too does Baynton unconsciously unite Aborigines and bush into a single threatening Other against whom the European must struggle, resulting in a landscape that offers no solace. It is an ugly, warped space: a silent watcher and opportunistic aggressor that in turn warps the Europeans who inhabit it.

Unlike Baynton's settlers, the Europeans in *Picnic at Hanging Rock* are steeped in tradition. They display an obsession with time: constantly watching clocks, observing daily rituals, and inventing new traditions to keep the chaos of natural time from their door. But the reader is alerted to the possibility that there are as many perceptions of time as there are of space, and that time is, perhaps, not worthy of the esteem accorded it; that one's energies might be better spent understanding the space one inhabits. Such a possibility is of particular interest when considered against Foucault's assertion that the "present epoch will perhaps ... be the epoch of space" because "the anxiety of our era has to do fundamentally with space, no doubt a great deal more than time."⁷⁵ The anxiety Foucault speaks of is apparent in the mainstream debates over the factual/fictional nature of *Picnic at Hanging Rock* that have in most cases, spiralled into wild theories.⁷⁶ To cite one quasi-scientific conjecture given more consideration than it warrants: the "funny sort of cloud" of a "nasty red colour" that Edith notices when the girls disappear (58), is attributed to the possible changes in gravitational effects to the curvature of space-time capable of creating a pull strong enough to "alter the wavelength of light."⁷⁷ The obsessive urge to accept Lindsay's landscape as a manifestation of reality arises from a desire to dismantle the mysteries of literary, gothic landscapes through empirical analysis. Insisting that the physical landscape is "responsible" denies the part representations play in moulding European perceptions. Moreover, discussing Australian landscape as a sentient "invasive presence" prone to outbreaks "of inexplicable phenomena and preternatural experiences" which refuses "to be confined by an order or culture unnatural, even inimical, to it,"⁷⁸ ignores the interconnections between the clandestine and un-

spoken in Lindsay's gothic landscapes.

Lindsay's landscapes are reminiscent of Baynton's: omission permeates settler efforts to appropriate the bush. They lack connection with the natural space they colonise, and fail to form an integrated vision of their own presence in the landscape. Lindsay's first departure from Baynton, however, is in the form of a caution: the settler relationship to the land is not one-sided. One may view the Rock through European eyes, but one can never hope to look back as the Rock.⁷⁹ Whenever the residents around Mount Macedon confront the Hanging Rock, floating "in splendid isolation" with "vertical ... rocky walls ... gashed with indigo shade" and "outcrops of boulders ... immense and formidable," they do not try to understand what they see. Rather, they retreat into an ordered world of ticking clocks, punctual meals and annual rituals, for "in such an exquisitely ordered world the Hanging Rock and its sinister implications" can be "thrust aside" (75, 18, 68, 72, 123).

But what are the "sinister implications" that must be thrust aside through strict adherence to European time and cultural traditions? Certainly, the disappearance of the girls is inexplicable, but there appears to be no concrete evidence to suspect anything more than that they are lost. The sinister element originates from the silence of the Hanging Rock, and the "emptiness of the spirit" and oppressive accusation the Europeans feel pressing upon them, whenever they confront the reality of the Australian landscape (75).

Every European in *Picnic at Hanging Rock* (and theirs are the only audible voices) feels an un-nameable threat, alongside vague intimations of guilt and abandonment in "Australia, where anything might happen" because "in England everything had been done before: quite often by one's own ancestors, over and over again" (28). Lindsay provokes a reflection on the understanding of Australia as an un-peopled land where nothing of consequence occurred until the British gave it a history.⁸⁰ A belief that saw the continent viewed as "a rewarding site of myth and speculation" before colonisation, whereas "after 1788, all is solid. Even the weather seems arrested. In alighting at Botany Bay, Phillip steps out of Myth and into History."⁸¹ The idea of Europeans as the providers of history to the blank canvas of the Australian continent is undermined in *Picnic at Hanging Rock*. Ordered "civilisation" cannot overcome the gothic landscapes of settler imaginations: landscapes where time and people disappear.

The gothic sensibility in Lindsay's landscape, while echoing Baynton's, shares as many differences as it does similarities. With the exception of "A Dreamer," the landscape is not necessarily the only, or greatest, threat to the protagonist in Baynton's short stories. Hers is a de-historicised space

where the claims, struggles and history of its first people, although subsumed into the landscape, symbolically resurface in a very real Other. In "The Chosen Vessel," the Other who *actually* threatens is European, whereas in *Picnic at Hanging Rock*, the threat, while emanating from the landscape, remains unspecified and unconsummated.

Picnic at Hanging Rock exhibits a definitive shift in the European relationship to the bush. Time is refracted through the prism of subjective historical perception: the apparent timelessness of Australia is tested against received notions of European time, and the permanence of the colony juxtaposed to natural and historical time. The flimsy uncertainty of the slab huts and "pregnant silences" of Baynton's ever-present bush no longer exist. Europeans have effected permanent changes to the landscape; the transience they experience does not arise from their interaction with the physical environment, but from the comparative shortness of their history in relation to Australia's, ably demonstrated when the girls first see the Rock. A description of its "intricate construction of long vertical slabs; some smooth as giant tombstones, others grooved and fluted by prehistoric architecture" is followed by Edith's horror at Marion's assertion that the Rock must be a million years old (29). Edith's inability to grasp an infinite time before she existed mirrors the European belief that Australian history started with the landing of the First Fleet (30). Attention is further concentrated on a history that is "absented" through the narrator's casual observation that there are no human tracks to follow when the girls begin to climb the Rock: "or if there ever *have* been tracks, they are long since obliterated. It is a long time since any living creature other than an occasional rabbit or wallaby trespassed upon its breast" (30). An unacknowledged Indigenous presence and history is subtly intimated within a land the European settlers insist has always been empty.

The immensity of the landscape's natural and Indigenous history is further illuminated when Mike Fitzhubert attempts to climb the Hanging Rock. He sees "the monolith, black against the sun" and has

only one conscious thought in his head: *Go on*. A Fitzhubert ancestor hacking his way through the bloody barricades at Agincourt had felt much the same way; and had, in fact, incorporated those very words, in Latin, in the family crest: *Go on*. Mike, some five centuries later, went on climbing. (82)

Five centuries of aristocratic tradition and English history are reduced to insignificance when faced with the reality of the landscape. Away from the Rock, in the bounds of artificially created English gardens, attention is once again called to the banal inconsequence of European traditions. The trivial-

ity of the Fitzhubert annual party is magnified when the marquee is “dismantled, the trestle tables carried away into storage for another year” while “out at the Hanging Rock the long violet shadows were tracing their million-year-old pattern of summer evenings across its secret face” (68).

With the watches in the picnic party all stopped at noon and the disappearance of the girls, time becomes increasingly fluid (22–36). Nevertheless, the final collapse of European time-keeping does not occur in the bush, but in Appleyard College. After Irma is rescued from the Rock, an impression is given of seasons having passed since the girls first disappeared; however, Mrs Appleyard reflects that it “was now nearly a month since the day of the picnic” (102). The narrative drifts into natural time, taking the uneasy presence of the College with it; possums prance on its roof, weaving “obscenely about the squat base of the tower” and Mrs Appleyard forgets to wind her clock (110, 167). With the loosening of her grip on time, Mrs Appleyard loses the grip she maintains on herself. On her final crazed ascent of the Hanging Rock, she is struck by what “it meant to climb the Rock on a hot afternoon as the lost girls had climbed it, long, long ago” (186). European linear time no longer contains the girls who climbed the Rock: they pass into myth, becoming both historical and timeless, so that Irma, on her return, is incapable of separating past from present:

Down at the lodge, Irma too has heard the clock strike five; only half awake and staring out at a garden slowly taking on colour and outline for the coming day. At the Hanging Rock the first grey light is carving out the slabs and pinnacles of its Eastern face – or perhaps it is sunset ... It is the afternoon of the picnic and the four girls are approaching the pool. Again she sees the flash of the creek, the wagonette under the blackwood trees and a fair-haired young man sitting on the grass reading a newspaper. (129)

If there were only historical time differences between what is perceived and what is real in *Picnic at Hanging Rock*, perhaps the reader might be more comfortable, and the inhabitants of Mount Macedon would sleep more peacefully at night⁸²; but unlike Baynton’s timeless bush, Lindsay’s landscape has an abundance of time. English assumptions of tradition clash with an alternative historical perspective; landscaped gardens and stone mansions contrast with ungovernable nature. The settlers fail to force European time onto a landscape that has rhythms in which the ticking clock plays no part, and, when confronted with a natural history that dwarfs their own, they become resistant and confused.

Where Baynton’s transient creatures struggled to escape an Other in an uncaring landscape, no apparent violence occurs at the Hanging Rock.

There are, however, subtle similarities between Lindsay's and Baynton's treatments of Aboriginal absence in the landscape. *Picnic at Hanging Rock* has one explicit reference to an Aboriginal: a "black tracker" (50). He is brought from Gippsland in the manner of ordering livestock, and after his lack of success, replaced by a bloodhound. The Aboriginal's status is demoted, not to that of wildlife, but to that of a domesticated animal of limited use. English tradition displaces the Aboriginal, transferring his ability to read the landscape to the bloodhound. Lindsay does not dwell on the deeper implications of the "black tracker." Rather, the experiences of three girls from the College, Miranda, Irma and Sara, offer an alternative meditation on Aboriginal absence.

The girls who climb the Rock – with the exceptions of Edith, who rejects the landscape and remains untouched by her experience, and Irma, who is later rescued – disappear into the landscape. There is no visible aggressor, and no intimation of violence *from* the bush, either on the day of the picnic, or after Irma's return. Her friends are subsumed into the land, and she, unable to properly articulate her emotions, is irrevocably changed. Bearing in mind Jung's contention that Aborigines "assert that one cannot conquer foreign soil, because in it there dwell strange ancestor-spirits who reincarnate themselves in the new-born,"⁸³ what can be deduced from the different outcomes for Miranda and Irma?

Kirkby refers to Miranda as a "fey child of the Australian bush"⁸⁴ whose gate-opening abilities make her the conduit between the "the known dependable present" and "the unknown future" (19). Kirkby suggests Miranda is chosen for a "rite of passage from the human world to the natural world."⁸⁵ In accepting Miranda as "conduit," one may put forward a different proposal: Miranda may represent, through her native-born status and consequent subsumation into the landscape, an unconscious attempt to create an "ancestor-spirit" for future native-born Europeans in Australia. Furthermore, if Miranda represents the "unknown future," Irma most assuredly represents "the known dependable present."

It is Irma who is saved, or who, one might say, the land rejects. When she is discovered on the Rock, she is physically whole (94). Irma's damage is internal: her mind and her perception of the environment she inhabits are never quite the same. In this way, she may be read as symbolic of European presence in Australia. Just as Miranda represents the "white native" whose presence or absence affects the landscape, so too does Irma represent the first generation European settler. She claims to have completely lost her memory, yet must repeatedly erase memories of contact with the land because "nightmares belong in the past" (126). She remains stubbornly resistant to her experiences, yet her outwardly normal appearance

fails to convince her peers. The girls at the College attack her when she visits, because she conjures the “shadow of the Rock,” a “dreadful ... living monster lumbering towards them across the plain ... So near now, they can see the cracks and hollows where the lost girls lie rotting in a filthy cave” (94–5, 135–6). The bush space, containing all that is clandestine and unresolved in settler culture, assumes a terrifying intensity in Irma’s presence, auguring an uncomfortable awareness of a silence that “has to be paid for” (132).

Miranda and Irma’s experiences are European: in the person of the orphan Sara Waybourne, one finds a possible model for the unacknowledged Other in the landscape. She has only one friend, Miranda, but theirs is not an equal relationship. Her guardian, though caring, is too far removed to protect her. Her brother, Albert, is not aware she is at the College. She is without resources, unaware of the options available to her and confined against her will within Appleyard College until her death.

Sara is refused access to the countryside for failing to recite the lines of “The Wreck of the Hesperus” (12). Her silent struggle with Mrs Appleyard has parallels to the Aboriginal relationship with the European. Sara’s presence uncovers a latent anger in Mrs Appleyard, who considers her sullen and ignorant, with her “great saucer eyes, holding a perpetual unspoken criticism” (38, 60). She is an unbearable irritant, that, when the landscape asserts itself in the form of the Hanging Rock, must be removed at any cost. It is difficult to ascertain whether Mrs Appleyard murders Sara, or drives her to suicide through repeated threats of incarceration in an orphanage, but there is no doubt she knows Sara has died. Her instinct is to maintain silence and pretend Sara’s guardian has taken her away (174). Mrs Appleyard’s silence costs her dearly. The Rock becomes “a brooding blackness solid as a wall” onto which she projects her fears, and she is assailed by “the everlasting tick-tock” of the Grandfather clock (172–3). The landscape and the passing of time preoccupy her, yet she cannot escape the image of Sara’s “enormous black eyes, burning into her own” (174). When Sara’s guardian arrives at the College, Mrs Appleyard flees to the Hanging Rock where her last act of violence, an attempt to kill a “large black spider,” is thwarted by the appearance of “Sara Waybourne in a nightdress with one eye fixed and staring from a mask of rotting flesh” (187).

Picnic at Hanging Rock reveals more is required for assimilation than a dominating physical presence. Nevertheless, Lindsay’s attempt to connect the European with the bush proves old habits are hard to break: her obvious sympathy for the land is overshadowed by gothic depictions of the bush that resonate with the silence of unspeakable history. Rousseau’s

analysis of the text reveals the same habit; after raising the possibility of an interconnection with Aborigines she blithely wonders “what the landscape did with McCraw’s outer garments and with Irma’s shoes and stockings,” and offers as an hypothesis, “perhaps ... light-hearted minor spirits of the bushland ... stopped watches at the Picnic.”⁸⁶ An unconscious preference for according sentient powers to the landscape is revealed: a preference that aids and abets a refusal to acknowledge Aboriginal absence.

Rousseau’s suppositions of bushland spirits or an Australian landscape in possession of “an astral body for use in its Dreaming” seem to have entirely missed Lindsay’s point.⁸⁷ Gleeson-White draws attention to Lindsay’s focus “on the impact of the losses” and the “spreading pattern” of their effects as the narrative develops.⁸⁸ Gleeson-White refers here to the loss of the girls, but her comment applies in every consideration to the plight of Aborigines. The focus on loss, the spreading pattern of disruption and violence, and the “haunting detail”⁸⁹ are the *absence* in the landscape brought into sharp relief. If one reads the disappearance of the girls as an attempt to assimilate a European presence into the bush, one finds an intimation of Judith Wright’s insistence that such assimilation may only be possible through the death of European consciousness.⁹⁰ Viewing the death of the girls in terms of sacrifice invites a contemplation of Miranda as both a bridge of possibility between the emigrant and native-born Australian, and an offering to the land.

In the shift from alienation and unconscious omission, to subtle acknowledgement of a pre-European presence and history in the imaginative landscapes of *Bush Studies* and *Picnic at Hanging Rock*, one can detect the Gothic dynamic of enacting “psychological and social dilemmas” to confront ruling-class limitations and “speak the socially unspeakable.”⁹¹ Both texts form part of an ongoing contemplation of the Australian relationship with the environment, and both are informed in the first instance by absence, and in the second, by denial: denial of pre-European history in Australia, and of the subsequent treatment of Australian Aborigines by Europeans. However, where Baynton, like Clarke, reacts against the unspeakable, thereby creating a study of desolation and “sullen despair,”⁹² Lindsay offers a nuanced awareness of an absence of acknowledgement of the natural and Indigenous history of Australia. Not for Lindsay, the fallacy that this “land has no past, no story.”⁹³ She appears to understand only too well that, while many Australians may never experience the reality of the landscape, “it is doubtful whether their imaginations remain untouched by it.”⁹⁴ The success of Lindsay’s attempt at myth creation can, perhaps, be measured by the periodic mainstream assertions of a factual basis for the novel, and in the fact that *Picnic at Hanging Rock* continues to fascinate contem-

porary audiences.

Healy states that “whether one moved backward in time or outward in space, one met the Aborigine ... In retrospect it looked inevitable that the space-time concern should eventually preoccupy itself with landscape and the Aborigine.”⁹⁵ The Gothic landscapes in *Bush Studies* and *Picnic at Hanging Rock* suggest this preoccupation existed long before it was recognised, and reinforce Turcotte’s claim that in the Gothic “what is hidden beneath the surface ... is as telling of politics, power structures, fears and ideas of each community and each literature, as what is revealed.”⁹⁶ Baynton discloses a contested space where perceptions are conditioned by the external physical place, whilst at the same time, overlaid by anxieties about the clandestine and unspoken in personal, local and cultural history, which are then subsumed into the landscape, becoming the Other against which the settler struggles, whereas Pierce suggests Lindsay invests the land “with a power to enchant and lure,” returning the story of lost children to “its symbolic origins: to the anxious suspicion that Europeans do not belong in this country.”⁹⁷ One finds echoes of Baynton’s landscape in *Picnic at Hanging Rock*, but Lindsay, whether consciously or unconsciously, attempts to redress the “emptiness” of the bush.

In 1986 Bruce Clunies-Ross wrote, “it is still possible for Australians to imagine themselves alone in a natural environment unmarked by history, where only the pure signs of Nature herself are present.”⁹⁸ Baynton’s and Lindsay’s gothic landscapes raise doubts that the majority ever subscribed to such a view. Both texts demonstrate, to differing degrees, that every Australian does not, and indeed did not, imagine themselves alone in a landscape “unmarked by history.” In fact, one could easily apply Mighall’s estimation of American Gothic – recurrent “guilt and nemesis as the master-plots” for “a big paranoid country, guiltily aware that it has taken the land away from people, and taken people away from their lands”⁹⁹ – to Australian Gothic. Even so, Baynton’s and Lindsay’s landscapes are not static. The bush space is revealed as an unfinished “construction” reaching “backwards and forwards in time” in constant flux through re-appropriation, contestation and re-definition of values, alerting one to the rich possibilities retrospective readings of landscape representations may offer.¹⁰⁰ In similar fashion, with interest in reconciliation growing, and collaborations such as the orchestral project involving the Spinifex people and composer Iain Grandage enjoying a community acceptance Sculthorpe was unable to garner in the 1960s, the growing number of literary works, theatre productions, and films offering alternatives to received accounts of postcolonial history intimate the possibility of a dynamic and positive phase in Australian cultural history.¹⁰¹

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NOTES

- ¹ George Tinamin, "One Land, One Law, One People" in *Spirit Song: A Collection of Aboriginal Poetry*, ed Lorraine Mafi-Williams (South Australia: Omnibus Books, 1993) 4.
- ² Marcus Clarke, "Preface to Gordon's Poems, 1876" in *The Writer in Australia: A Collection of Literary Documents 1856–1964*, ed John Barnes (Melbourne: Oxford University Press, 1969) 35.
- ³ Peter Sculthorpe, *Talking Heads*, (ABC Television Transcript: 17 September 2007) date of access: 12 November 2007, <<http://www.abc.net.au/talkingheads/txt/s2038458htm>>.
- ⁴ Bruce Clunies-Ross, "Landscape and the Australian Imagination", in *Mapped but not Known: The Australian Landscape of the Imagination*, ed P R Eaden and F H Mares (South Australia: Wakefield Press, 1986) 237.
- ⁵ Sculthorpe, *Talking Heads*.
- ⁶ Bob Hodge and Vijay Mishra, *Dark Side of the Dream: Australian Literature and the Postcolonial Mind*, (North Sydney: Allen & Unwin, 1990) 143.
- ⁷ Yi-Fu Tuan, *Space and Place: The Perspective of Experience*, (Minneapolis: University of Minnesota Press, 1977) 157.
- ⁸ Sally Krimmer and Alan Lawson, eds *Barbara Baynton*, (St Lucia: University of Queensland Press, 1980) xvii.
- ⁹ E Relph, *Place and Placelessness*, (London: Pion, 1976) 33.
- ¹⁰ A A Phillips, *The Australian Tradition: Studies in a Colonial Culture*, (Sydney: Cheshire-Lansdowne, 1966) 78–9.
- ¹¹ Phillips, *Australian Tradition*, 81.
- ¹² Schaffer, *Women and the Bush: Forces of Desire in Australian Cultural Tradition*, (Cambridge: Cambridge University Press, 1988) 160–1.
- ¹³ Schaffer, *Women and the Bush* 149.
- ¹⁴ Lucy Frost, "Escaping the Bush Paradigm" in *Imagining Australia: Literature and Culture in the New World*, ed Judith Ryan and Chris Wallace-Crabbe (Cambridge, MA: Harvard University Press, 2004) 58.
- ¹⁵ Gerry Turcotte, "Australian Gothic" in *The Handbook to Gothic Literature*, ed M Mulvey-Roberts (Basingstoke: Macmillan, 1998) 10–19.
- ¹⁶ Susan Sheridan, *Along the Faultlines: Sex, Race and Nation in Australian Women's Writing 1880s – 1930s*, (St Leonards: Allen & Unwin, 1995) 23–4.
- ¹⁷ Sue Rowley, "Inside the Deserted Hut: The Representation of Motherhood in Bush Mythology", *Westerly* 34.4 (1989) 81.

- ¹⁸ Pablo Armellino, *Ob-scene Spaces in Australian Narrative: an Account of the Socio-topographic Construction of Space in Australian Literature*, (Stuttgart: Ibidem-Verlag, 2009) 73–4.
- ¹⁹ Joan Lindsay, *Picnic at Hanging Rock*, (Melbourne: Penguin, 2008) 7. All subsequent citations will be in-text.
- ²⁰ See Joan Kirkby, “Old Orders, New Lands: The Earth Spirit in Picnic at Hanging Rock”, *Australian Literary Studies* 8.3 (1978) and J A Wainwright, “Desolation Angels – World and Earth in *Picnic at Hanging Rock*”, *Antipodes* 10.2 (1996).
- ²¹ Armellino, *Ob-scene Spaces* 78.
- ²² Yvonne Rousseau, “A Commentary on Chapter Eighteen” in *The Secret of Hanging Rock* (Sydney: Angus & Robertson, 1987).
- ²³ Donald Barrett, “Picnicking with E.M. Forster, Joan Lindsay et. al.”, *Linq* 15.1 (1987) 79–86.
- ²⁴ Van Ikin, “Dreams, Visions, Utopias” in *The Penguin New Literary History of Australia*, ed Laurie Hergenhan (Ringwood: Penguin, 1988) 253–66.
- ²⁵ Ross Gibson, *The Diminishing Paradise: Changing Literary Perceptions of Australia* (Sydney: Angus & Robertson, 1984) 40.
- ²⁶ William Dampier, *A Voyage to New Holland, 2nd Edition* (London, 1729) 102. Quoted in Richard White, *Inventing Australia: Images and Identity, 1688–1980* (Sydney: Allen & Unwin, 1981) 2–3.
- ²⁷ Watkin Tench, *Sydney’s First Four Years: Being a Reprint of a Narrative of the Expedition to Botany Bay and a Complete Account of the Settlement of Port Jackson*, (Sydney: Angus & Robertson, 1961) 160–266, 46–7.
- ²⁸ Thomas Watling, *Australian Historical Monographs, Volume 34: Letters from an Exile at Botany Bay to His Aunt in Dumfries*, (Sydney: Ford, 1945) 23–5, 27.
- ²⁹ Tench, *Sydney’s First Four Years* 51–2.
- ³⁰ Turcotte, “Australian Gothic” 10–19, in reference to Charles Harpur’s “The Creek of the Four Graves” (1853) wherein Aborigines are referred to as “Hell’s worst fiends.”
- ³¹ Gerry Turcotte, *Peripheral Fear: Transformations of the Gothic in Australian and Canadian Fiction*, (Brussels: Peter Lang, 2009) 18.
- ³² Rex Ingamells, “Conditional Culture” in *The Writer in Australia: A Collection of Literary Documents 1856–1964*, ed John Barnes (Melbourne: Oxford University Press, 1969) 245.
- ³³ David Mackenzie, *The Emigrant’s Guide: or Ten Years Practical Experience in Australia*, (London, 1845).
- ³¹. Quoted in White, *Inventing Australia* 20–3.
- ³⁴ Patrick Morgan, “Realism and Documentary: Lowering One’s Sights” in *The Penguin New Literary History of Australia*, ed Laurie Hergenhan (Ringwood: Penguin, 1988) 251.
- ³⁵ Judith Wright, “The Upside-down Hut, 1961” in *The Writer in Australia: A Collection of Literary Documents 1856–1964*, ed John Barnes (Melbourne: Oxford Uni-

- versity Press, 1969) 332.
- ³⁶ Tom Griffiths, "A Haunted Country?" *Land and Identity: Proceedings of the Nineteenth Annual Conference Association for the Study of Australian Literature 1997*, ed Jennifer McDonnell and Michael Deve (Adelaide: Hyde Park Press, 1998) 2.
- ³⁷ Gibson, *Diminishing Paradise* 158.
- ³⁸ Paul Carter, *The Road to Botany Bay: An Essay in Spatial History*, (London: Faber, 1987) 321.
- ³⁹ Robert Hughes, *The Fatal Shore*, (London: Harvill Press, 1996) 596–7. Although Hughes is addressing the Australian sublimation of penal history, one might say that Australians, having already been trained in the habit of forgetting, have applied it most ably to the Indigenous situation.
- ⁴⁰ Stephanie Trigg "Introduction", in *Medievalism and the Gothic in Australian Culture*, (Carlton: Melbourne University Press, 2005) xi–xxiii, xiv, xvii.
- ⁴¹ Clarke, "Preface to Gordon's Poems" 35.
- ⁴² Trigg, *Medievalism and the Gothic in Australian Culture*, xiv–xvii. Jung in *Civilisation in Transition* (1964) asserts that colonisation causes a "discrepancy between the conscious and unconscious" of the settler due to alienating the unconscious from the source of its historical conditions, which in turn leads to rootlessness (48–9).
- ⁴³ Ken Gelder, "Australian Gothic" in *The Routledge Companion to Gothic*, ed Catherine Spooner and Emma McEvoy (London: Routledge, 2007) 117.
- ⁴⁴ Gelder, "Australian Gothic" 119.
- ⁴⁵ Gelder, "Australian Gothic" 119.
- ⁴⁶ Ken Gelder and Jane Jacobs, *Uncanny Australia: Sacredness and Identity in a Postcolonial Nation* (Carlton: Melbourne University Press, 1998) 31.
- ⁴⁷ Clarke, "Preface to Gordon's Poems" 35.
- ⁴⁸ Judith Wright, "The Upside-down Hut" 332.
- ⁴⁹ Paul Ricoeur, *Memory, History, Forgetting*, trans Kathleen Blamey and David Pellauer (Chicago: University of Chicago Press, 2004) 411.
- ⁵⁰ Michel de Montaigne, "On the Lame" in *The Complete Essays*, trans M A Screech (London: Penguin, 2003) 1161.
- ⁵¹ Alan Frost, "Perceptions of Australia before 1855" in *The Penguin New Literary History of Australia*, ed Laurie Hergenhan (Ringwood: Penguin, 1988) 94.
- ⁵² Henri Lefebvre, *The Production of Space*, trans Donald Nicholson-Smith (Oxford: Blackwell Publishers, 1992) 12.
- ⁵³ Bas C van Frassen, *An Introduction to the Philosophy of Time and Space*, (New York: Random House, 1970) 3–5.
- ⁵⁴ Lefebvre, *Production of Space* 1, 15.
- ⁵⁵ Turcotte, "Australian Gothic" 10–19.
- ⁵⁶ Ikin, "Dreams, Visions, Utopias" 253–66.

- ⁵⁷ P R Stephensen, "The Genius of Place" in *The Australian Dream*, ed Ian Turner (Melbourne: Sun Books, 1968) 295. See also Hancock's *Australia* and Shaw's *Australia in the Twentieth Century: An Introduction to Modern Society*.
- ⁵⁸ Stephensen, "The Genius of Place" 295.
- ⁵⁹ Judith Wright, "Introduction: Australia's Double Aspect" in *Preoccupations in Australian Poetry*, (Melbourne: Oxford University Press, 1966) xviii.
- ⁶⁰ John Barnes, "'Through Clear Australian Eyes' Landscape and Identity in Australian Writing" in *Mapped but not known: The Australian Landscape of the Imagination*, ed P R Eaden and F H Mares (South Australia: Wakefield Press, 1986) 93.
- ⁶¹ Brian Kiernan, "Perceptions of Australia" *The Penguin New Literary History of Australia*, ed Laurie Hergenhan (Ringwood: Penguin, 1988) 275.
- ⁶² Frost, "Perceptions of Australia before 1855" 94.
- ⁶³ Ross Gibson, *Camera Natura*, (Ronin Films, 1985).
- ⁶⁴ Gelder and Jacobs make the point that "the *Mabo* decision and the subsequent Native Title Act of 1993 were built around ... overturning ... *terra nullius*, the view that Aboriginal people were "not here," the view that they were an absence in Australia, not in terms of their person, but in terms of property rights. These legal/political provisions recognised instead that Aboriginal people were not only a presence but required a range of compensations to acknowledge that fact" (*Uncanny Australia* 16).
- ⁶⁵ Kay Schaffer, *Women and the Bush* 80.
- ⁶⁶ Phillips, *Australian Tradition*, 77. Phillips states that Baynton allows one to feel "a certain kind of bush" in her short stories. His qualification is an important admission of the production of particular types of landscape as opposed to one homogenous landscape visible to all.
- ⁶⁷ Barbara Baynton, *Bush Studies*, (Sydney: Angus & Robertson, 2001) 46. All subsequent citations will be in-text.
- ⁶⁸ Phillips, *Australian Tradition* 80.
- ⁶⁹ Turcotte, *Peripheral Fear* 6.
- ⁷⁰ Phillips, *Australian Tradition* 81.
- ⁷¹ Lefebvre, *Production of Space* 33.
- ⁷² David Punter, *The Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day*, (London: Longman, 1980) 18.
- ⁷³ Hodge and Mishra see amnesia as "a defining quality of the Australian mind" and the "proper history of that mind ... the absence of history" (*Dark Side of the Dream* 14).
- ⁷⁴ Gibson, *The Diminishing Paradise* 158.
- ⁷⁵ Michel Foucault, "Of Other Spaces", *Diacritics* 16.1 (1986) 22.
- ⁷⁶ For an overview of competing arguments see John Taylor's "The Invisible Foundation Stone" in *The Secret of Hanging Rock*, (Sydney: Angus & Robertson, 1987) 7–18.

- ⁷⁷ Rousseau, "A Commentary on Chapter Eighteen" 47–8.
- ⁷⁸ J A Wainwright, "Desolation Angels – World and Earth in *Picnic at Hanging Rock*", *Antipodes* 10.2 (1996) 121.
- Joan Kirkby, "Old Orders, New Lands: The Earth Spirit in *Picnic at Hanging Rock*", *Australian Literary Studies* 8.3 (1978) 255.
- ⁷⁹ Ross Gibson, *Camera Natura*.
- ⁸⁰ An historical study of the terms *terra nullius* and *res nullius* has been conducted by Andrew Fitzmaurice at the University of Sydney. Fitzmaurice contends that "contrary to popular representation, the idea of *res nullius*, and to some degree that of *terra nullius* was not used to justify the dispossession of indigenous peoples. Rather, it was employed negatively to argue that the lands of indigenous peoples were not *res nullius* and therefore could not be appropriated. *Res nullius* was thus a branch of anti-colonial argument that was employed from Francesco de Vitoria through to the early twentieth century." The project "recounts the history of *terra nullius* within that larger history of anti-colonial legal argument." A monograph is currently being prepared for publication. For further information: http://www.arts.usyd.edu.au/departs/history/research/projects/fitzmaurice_terra.shtm#collab.
- ⁸¹ Carter, *Road to Botany Bay* 34.
- ⁸² Mike Fitzhubert, his groom, Albert, and the schoolgirl Irma suffer nightmares, or lose sleep due to the Hanging Rock (72, 85, 126).
- ⁸³ Carl Jung, *Civilization in Transition*, trans R F C Hull (London: Routledge & Kegan, 1964) 48–9.
- ⁸⁴ Kirkby, "Old Orders, New Lands" 263.
- ⁸⁵ Kirkby, "Old Orders, New Lands" 263.
- ⁸⁶ Rousseau, "Commentary on Chapter Eighteen" 48–53. The main thrust of Rousseau's theory sounds unlikely. What is of interest is the apparently unconscious convergence of Aboriginal Dreaming legend, the landscape and the European sensibility of their place in the landscape.
- ⁸⁷ Rousseau, "Commentary on Chapter Eighteen" 53.
- ⁸⁸ Jane Gleeson-White, *Australian Classics: 50 Great Writers and Their Celebrated Works*, (Sydney: Allen & Unwin, 2007) 133.
- ⁸⁹ Gleeson-White, *Australian Classics* 133.
- ⁹⁰ Judith Wright, "Introduction: Australia's Double Aspect" xviii.
- ⁹¹ Punter, *The Literature of Terror* 417.
- ⁹² Clarke, "Preface to Gordon's Poems" 35.
- ⁹³ Clarke, "Preface to Gordon's Poems" 35.
- ⁹⁴ Clunies-Ross, "Landscape and the Australian Imagination" 225.
- ⁹⁵ J J Healy, *Literature and the Aborigine in Australia*, 2nd edition (St Lucia: University of Queensland Press, 1989) 177.
- ⁹⁶ Turcotte, *Peripheral Fear* 23–4.

⁹⁷ Peter Pierce, *The Country of Lost Children: An Australian Anxiety*, (Cambridge: Cambridge University Press, 1999) 164.

⁹⁸ Clunies-Ross, "Landscape and the Australian Imagination" 229.

⁹⁹ Robert Mighall, "Gothic Cities" in *The Routledge Companion to Gothic*, ed Catherine Spooner and Emma McEvoy (London: Routledge, 2007) 54–62.

¹⁰⁰ Paul Smethurst, *The Postmodern Chronotope: Reading Space and Time in Contemporary Fiction*, (Amsterdam: Rodopi, 2000) 55.

¹⁰¹ Kevin Rudd's National Apology to the Stolen Generation (13 February 2008) coincided with a national urge toward unity with the landscape through reconciliation.

A documentary of the collaboration between Iain Grandage and the Spinifex people was screened on the ABC in 2008. Grandage states, "Soon after my first trip to Ooldea, I was fortunate enough to come in contact with a number of the Elders of the Spinifex lands ... In making a theatre work for Black Swan about their community, they sang many traditional songs (Inma) that helped tell their stories ... of a relationship with the land, a removal from it, and an eventual successful return. Three of these Inma form the basis for this work. I have avoided direct quotation of Inma in the orchestral part of this work – it's not my song to sing ... This work is intended not as an accompanied traditional song, nor as an orchestral reworking of indigenous themes. It is, I hope, simply a meeting place. A work within which the musical forces of Australia's European heritage share a campfire with some of Australia's traditional owners. A campfire around which history may become a source of shared pride, and where time might reveal a communal future rather than a buried, stolen past." Date of access: 31 July 2008 <<http://www.iaingrandage.com/ooldea.htm>>.

See <http://www.andrewford.net.au/comps.htm> for details of Andrew Ford's *The Past*, words by Oodgeroo of the tribe Noonuccal, (formerly Kath Walker) performed by Australian Brandenburg Orchestra, 1997.

See http://www.aao.com.au/programs/crossing_roper_bar for details of the Australian Art Orchestra's collaboration with isolated Aboriginal communities.

First Australians, a collaborative project with Indigenous groups completed over seven years, aired on SBS on 13 October 2008.