



## The care of the Eyes in Industry

There are many men and women, now working in factories for the first time, who suffer from headaches and tired eyes. Here are a few tips which will help them.

- (1) If you are provided with goggles, wear them.
- (2) Try to work with the light on the job and not on eye level.
- (3) Get as much fresh air as you can.
- (4) If you get a foreign body in your eye, report at once to the First Aid department. Don't rub the eye.
- (5) Bathe your eyes night and morning with an approved medicated lotion. Optrex is used by thousands of workers. It helps keep the eyes healthy and comfortable.
- (6) If headaches persist and your eyes continue to ache, water or irritate, consult a Qualified Practitioner.

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# POETS IN SPITE OF THEMSELVES?

## Ern Malley Has The Last Laugh

READERS may remember that in July of last year we printed our account of the "Ern Malley Affair" — the so-called hoax perpetrated by two young Australian poets who wished to discredit the literary periodical *Angry Penguins*. They wrote a number of poems and sent them to *Angry Penguins* under the name of "Ethel Malley," who said they were the work of her late brother, Ern. After *Angry Penguins* had introduced the poems (not without some portentous trumpet-blowing) as the life work of a modern genius, James McAuley (aged 26) and Harold Stewart (aged 27) claimed in the daily press that they had intentionally written some rubbish in one afternoon with the aid of a few books to parody the type of writing that *Angry Penguins* went in for, and sent it in as the work of the fictitious Malley. Their statement that the poems were "of no literary merit," coming apparently from the horse's mouth, was taken up by the press in Australia and in England for the literal truth, and the hoaxers saw their object achieved — *Angry Penguins* and its editors (John Reed and Max Harris) were loudly ridiculed for having "fallen in." And certainly their solemn weeping over a young man's grave that did not exist was amusing when you knew the facts. But people who examined the poems themselves saw another side to the story.

*Angry Penguins* and its followers stuck by "Ern Malley," and insisted that, however the poems had been composed, they had a genuine literary merit which existed still, let the author or authors say what they might. *The Listener* also found it difficult to believe that the hoax had been perpetrated in one afternoon, and in its latest issue *Angry Penguins* has collected the remarks for the defence of various people, including the English poet and critic Herbert Read, and published them together with other items pertaining to the affair, such as the facsimile of the "Ethel Malley" letter, a photograph of "Ern Malley" (whimsically included without comment in a page of portraits of other "penguins") and extracts from the judgment of the magistrate who found *Angry Penguins* guilty of obscenity (for the furor had caused even the police to read the notorious issue, and there they found evidence for a prosecution). We have selected some passages from these various statements, and now print them here, headed first by the cable Herbert Read sent to *Angry Penguins*, and then parts of the subsequent letter:

### Herbert Read's Cable

I TOO WOULD HAVE BEEN  
DECEIVED BY ERN MALLEY  
BUT HOAXER HOISTED BY  
OWN PETARD HAS TOUCHED  
OFF UNCONSCIOUS SOURCES  
INSPIRATION WORK TOO SOPH-  
ISTICATED BUT HAS ELEMENTS  
GENUINE POETRY

### Herbert Read's Letter

"I have sent off a cable about the Ern Malley affair which I hope will



"Ern Malley" as portrayed in "Angry Penguins" (above) and "The Listener" (right)



reach you in time to be of some use. Actually I had been forewarned of the hoax, for the news was even splashed in our own press, which only takes any notice of poetry or art when it is associated with crime or sensation of some sort. But I read the poems in an objective spirit, and though I find them very uneven, often obscure, and sometimes absurd, yet . . . the general effect is undoubtedly poetic, and poetic on an unusual level of achievement."

After discussing the "phenomenon of parody" and the processes of poetic creation, as exemplified in precedent cases where "you may find many instances of the beauty of the mocking bird's cry," Herbert Read went on to praise certain of the Malley poems, and said:

"If a man of sensibility . . . sets out to fake works of imagination, then, if he is to be convincing, he must use the poetic faculties. If he uses these faculties to good effect, he ends by deceiving himself. So has the faker of Ern Malley.

"I admire your effort, there is vitality in it, and nothing remote or amateurish . . . At the same time I find in most of the work you publish a sophistication which is clever rather than moving. It is not simple enough, not human enough. We cannot provide you with models of simplicity and truth—our condition in England is as bad as yours, but I think we are more disillusioned. The models are not Kafka and Rilke, not Joyce, not Picasso. The idols are all destroyed by this war. We have to look inside ourselves and outside at nature, with new and innocent eyes, and then we may

create an art which even Ern Malley could not fake."

Yours sincerely,  
HERBERT READ.

### For and Against

A. R. CHISHOLM (Dean of Faculty of Arts, Professor of French, Melbourne University):

"Believe it or not, much of it is really poetry—a fact that makes some of the pontifical press statements all the more comic: those who rushed in to rebuke 'those young modernists' for not having known better were in reality quite joyously hoaxed themselves . . ." (Professor Chisholm went on to explain recurrent themes and elaborate schemes of ideas in the poems that could not have got there except by deliberate and skilful means) . . . "My conclusion is—that one at least of the two writers is so genuine a poet that even when he sets out to mystify an editor he can't help writing poetically. It's like a highly-educated man trying to talk Cockney . . . now and again his training will assert itself . . ."

REG. S. ELLERY (Melbourne psychiatrist):

"Ern Malley was born of the mental conjunction of two poets . . . who sought to diddle the dilettanti with some metrical eye-wash from Betty Martin. Brain bestrode brain, therefore, and Ern was conceived. His gestation was cerebral and his birth intellectual. It was accomplished without accouchement in the literary frolic of an afternoon. He sprang full grown, like Minerva, from the brains of his progenitor . . ."

BRIAN ELLIOTT (Lecturer in Australian Literature, Adelaide University; popular radio literary commentator):

"As to the merit or lack of it . . . no one should be in a better position to evaluate it than the authors. But . . . in their eagerness to score off the *Angry Penguins* they have been a little blind to the brilliance of their own execution. They are quite mistaken if they imagine there is no coherent theme in the poetry . . ."

ADRIAN LAWLOR (pioneer of the modern movement in Australia, who gives weekly radio talks on literature and art):

"They have given themselves expression in the only terms in which it is possible for a poet or any sort of artist, great or small, 'real' or 'false,' to express himself; in terms, that is, which have proceeded from . . . an imaginative impulse. And that an imaginative impulse, as such, cannot in any circumstances be described as false I need hardly insist at this time of day."

ALBERT TUCKER (status not mentioned—contributor to "Angry Penguins"):

"The easy assumption of the press that because it was planned as a hoax (if all of it was) it cannot be art, does not follow. I see nothing in the working method, even if correctly described,

(continued on next page)