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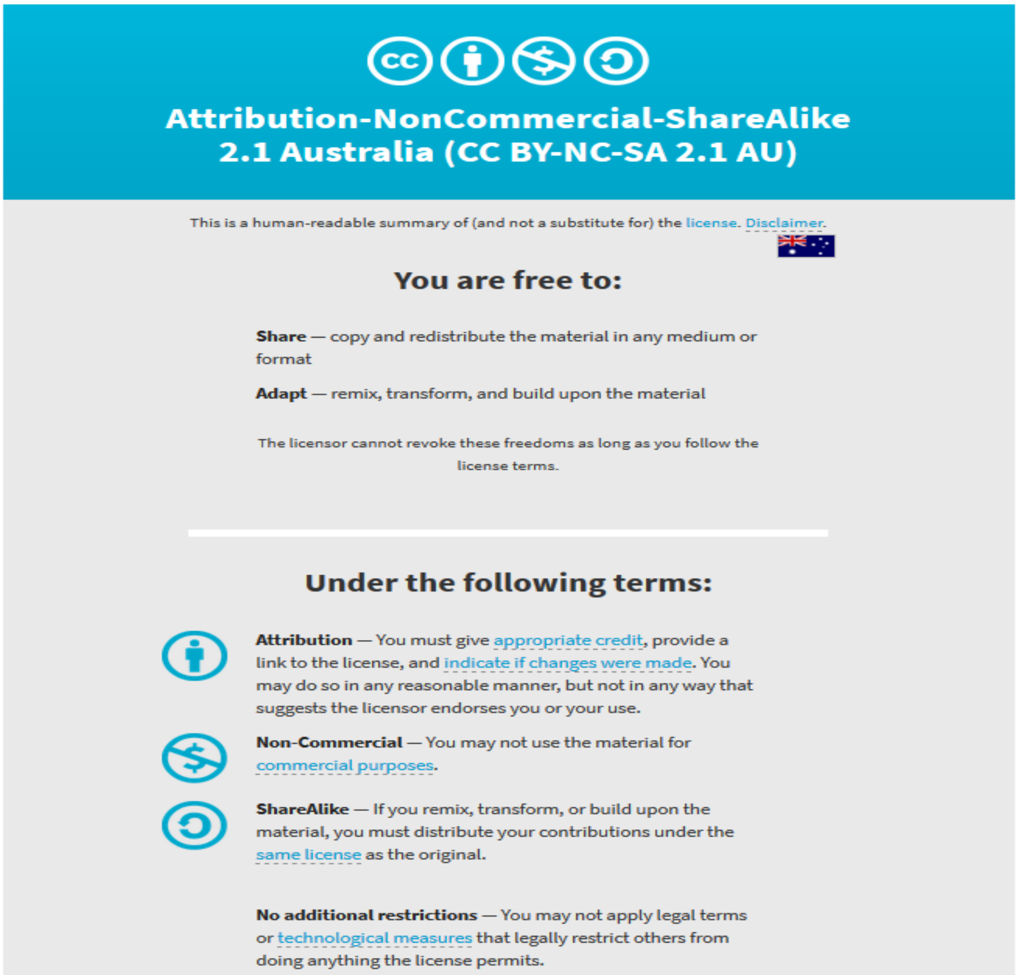

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The Making of ‘A Poet of Adelaide’: Charles Jury and Literary Adelaide, 1893–1919

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In discussing the notion of world literature and its implications for the study of national literatures, Robert Dixon asks ‘what is the appropriate scale for the study of literature,’ or, alternatively, ‘where is literature best located?’ (2). For a country such as Australia, with a population highly concentrated in urban centres, and, at the same time, bearing strong traces of its pre-Federation structures and identities, the city might reasonably often be the answer. Examples of excellent studies of literature and literary communities at the scale of the city include Peter Kirkpatrick’s *The Sea Coast of Bohemia* and William Hatherell’s *The Third Metropolis*, which examine, respectively, Sydney in the 1920s and Brisbane between 1940 and 1970. Brigid Rooney’s review article on the NewSouth city books—*Adelaide, Alice Springs, Brisbane, Canberra, Darwin, Hobart, Melbourne, Perth,* and *Sydney*—finds that the series speaks ‘to the reframing of Australian literature in the post-national moment’ (272). As she points out, however, even books devoted to individual cities have shifting focal lengths, sometimes zooming in on suburbs or streets, and sometimes widening the angle to the nation-state or to regional and global perspectives (264). Dixon concludes his assessment of the advantages and disadvantages of the idea of world literature by endorsing arguments against the ‘limits of nationalist reading,’ and by calling for a flexible practice—‘a “scale-sensitive” analysis, in which all scales are in play, and in which there is movement above, below and around the national level’ (8).

In relation to the work of Charles Jury, the question of where literature is best located has always been important. Jury himself felt that two scales were relevant—neither of them that of the nation. In the middle of the twentieth century, he was a prominent figure in Adelaide’s literary world as a poet, as an author of verse plays, as a supporter of writers and of literary journals, as professor of English at the University of Adelaide, and as a newspaper columnist, but his ideas about poetry were already established thirty years earlier, by the time he was in his mid-twenties. Jury’s poetics are hardly typical of other Australian poets, and he does not seem to see himself as an *Australian* poet. Instead, his frames of reference are at once transnational and local. In 1956, in a public talk looking back at a life devoted to literature, Jury said that he shared with the renaissance poets ‘what remained of the classical estate,’ but that at the same time he had tried to make himself ‘a poet of Adelaide.’ He had, he said, attempted to link his native city ‘imaginatively with classical Greece’ (‘Life and Letters’). Barbara Wall, John Bray, and Peter Ward agree that he was successful in achieving this perhaps unlikely admixture, and Wall and Ward both use the term ‘poet of Adelaide’ in the title of articles about him.

This paper is part of a larger study that chooses the city as its principal scale—a history of literary Adelaide. It asks whether Jury might be seen as a poet ‘of Adelaide’ in the sense of being shaped by the city and its literary culture during the period in which he was developing his particular poetics. Jury emerged into the larger world of literary Adelaide in 1919 with the release of *Lamps and Vine Leaves: An Anthology by Three Hands*, jointly written with Vernon Knowles and Edward Morgan. Most of his section is a thirty-page verse play, which mixes two episodes from the tales about the Argonauts, and which had been written in Adelaide in 1913, then substantially revised for this book. There are also six sonnets and a handful of other poems, the last of which is an 'Ode to Bacchus.'

As well as considering Jury in the context of the specific cultural milieu in which he grew up and in the context of local literature, it is necessary to see his work in the context of Adelaide's homophobia. Wall's biographical article, published just eight years after his death, is appropriately discreet about his homosexuality, but it is now possible to mention more about its relevance to his writing.

Literary Adelaide

Jury was born in 1893, but dated the beginning of his literary education to 1900, and it would be hard to imagine a moment in the city's history more likely to produce the kind of poet he became. In April 1899, Hallam Tennyson had arrived as South Australia's new governor, giving the extraordinary speech that resulted in the widespread use of the term 'the Athens of the South' for Adelaide. Recalling his father Alfred's description of Australia as 'the strong new England/Of the Southern Pole,' Tennyson told a packed Town Hall:

> For long I have looked upon Adelaide as the young Athens of the Southern Pole. With your keen desire for knowledge, with your keen desire for intellectual culture, with your yearning for artistic perfection …; for long I have admired South Australia for your excellent system of education—(cheers)…. I have an especial interest in South Australia because you are pre-eminently, it seems to me, the land of Australian poetry—the home of Adam Lindsay Gordon, of Lindsay Duncan, of Agnes Neale, of Alfred Chandler, and many others. ('The Governor's Speech' 6)

Although he was ladling out 'gush,' as *Quiz and the Lantern* noted ('Hear Here' 8), Tennyson was correct that culture in Adelaide was flourishing. There was a thriving network of literary societies, well-coordinated by the South Australian Literary Societies' Union, which enjoyed strong endorsement from governors, politicians, and the university. The local branch of the Australasian Home-Reading Union was founded the year Jury was born, and boomed spectacularly, if relatively briefly. William Mitchell, who arrived in 1895 to take up the chair of English and Philosophy at the University of Adelaide, had been told in London that 'Adelaide, in proportion to its population, might claim to be the most literary city in Australia.' Mitchell was impressed, too, by the effectiveness of the school system: at the end of that year, he assessed the English literature papers of several hundred students sitting public examinations and found the results 'highly gratifying' ('University of Adelaide' 7). For a small and still relatively young city, Adelaide was, by now, well served by bookshops and libraries. The Theatre Royal in Hindley Street might have been the only venue for serious drama, but Wybert Reeve, its manager during the 1890s, was indefatigable as an administrator, actor, playwright, and Shakespearian scholar.

George Parkin came to Adelaide in October 1903 to publicise the recently established Rhodes Scholarship scheme, and—diluting Tennyson's line a little—told an audience of university students that, if things continued as before, they could easily make Adelaide 'the Athens of Australia' ('Athens of Australia' 4). By then, the Literary Societies' Union had 38 affiliated societies and a combined membership totalling 1500 people (Editorial 3). Not affiliated—but an example of the enthusiasm for ideas on the part of some of the city's inhabitants—was the short-lived Martian Scientific, Literary, and Debating Society, which had been founded by the eccentric poet, Will Xavier Redmond, to hold debates on all kinds of subjects pertaining to science and literature, and, particularly, to encourage 'the idea of interplanetary communication with Mars' ('Martian Society' 6).

Churches, the university, the government, and wealthy individuals all continued to encourage the thoughtful appreciation of good literature. Peter Howell nominates Sydney Talbot Smith as the 'prime exemplar of the public-spiritedness of the Adelaide gentry.' According to Howell, Talbot Smith's contributions to literary Adelaide included: writing thousands of book reviews for the *Register* and *Advertiser*; contributing light verse and 'Notes on Books' to magazines such as J.C. Wharton's *Truth*; writing all the reports on South Australian theatre for the *Bulletin* over a fifty year period; serving as president of the South Australian Literary Societies' Union (1904–1905); writing programme notes for every production of the Adelaide Repertory Theatre for decades; and substantial involvement in the Institutes Association of South Australia, the Public Library, the Libraries Board of South Australia, and the Commonwealth Literary Fund. Talbot was important in Jury's personal literary history, too.

Partly because of its size and isolation, Adelaide could feel stifling and conventional, and, during the first decade of the twentieth century, a number of people responded with energy to this sense of claustrophobia and dullness. In 1905, Thistle Anderson had a lot fun publishing her ironically titled *Arcadian Adelaide*, which expressed her loathing of the city's hypocrisy, its conservatism, its smugness, its taste in clothes, its wines, and its cruelty to horses, among many other things. The book was soon in its tenth impression, and a sequel ran to at least four printings. One of Adelaide's handful of redeeming features, according to Anderson, was that you could buy a train ticket back to Melbourne. She soon took up that opportunity, though not before making use of her celebrity to publish a volume of poems, *The Reveller and Vagabond Verses* (1905). Anderson finishes *Arcadian Adelaide* by stating that any faults within the book are because 'there is no place on earth less calculated to foster literary merit' (61). At the same time, a group of journalists, frustrated with the restraints of their middle-of-the-road paper, the *Critic*, began to make preparations for something much more lively. In February 1906, they launched a cheeky and satirical weekly, the *Gadfly*, which was edited by C.J. Dennis and which included on its staff talented writers such as Archie Martin and Alice Grant Rosman. Commenting on its difference from the dull, conservative dailies, the *Advertiser* and the *Register*, one of the Western Australian newspapers stated that the *Gadfly* was 'as a water-lily on the dismal duckpond of Adelaide journalism' ('Peeps at People' 9). But there was not sufficient readership to support such a venture and, after three years of financial hardship, the *Gadfly* folded.

The same impulse gave rise to the literary initiative from this period that would have the most long-lasting effect. Anderson, an actress herself, had criticised Adelaide for having only one theatre. Bryceson Treharne, a piano teacher at the Elder Conservatorium of Music, was frustrated by the fact that the Theatre Royal needed to rely on a mixture of popular and safe material to remain profitable. In association with one of his courses, he established a theatre group so that his students could examine the methods of contemporary drama writers, particularly those of Dublin's Abbey Theatre. A couple of years later, the group was formalised as 'Adelaide Literary Theatre,' and then renamed 'Adelaide Repertory Theatre' at the start of 1914 ('Adelaide Repertory Theatre' 9). It continues today.

If some found the city's literary world stuffy and constricting, outside observers could be just as impressed as Tennyson had been, as was the case with the celebrated Scottish travel writer, John Foster Fraser, who visited in 1909. Fraser infuriated the rest of the country by beginning his book *Australia: The Making of a Nation* with a pithy summary of what the three major capital cities had to offer: 'Adelaide for culture, Melbourne for business, Sydney for having a good time' (1). He immediately explained that these were just first impressions, and acknowledged that that there was actually more culture in both Sydney and Melbourne. He was, however, struck by what he found in Adelaide:

> It has a population under 200,000. I know of no similar-sized town at home where anything approaching the same kind of stimulating life prevails: colleges, museums, art galleries, botanical and zoological gardens, an extensive public library, a geographical society, and, in social circles, a refinement and a culture which were a little astonishing to me … (5)

Although Adelaide might have had an impressive set of cultural institutions and a refined and educated social elite during the first twenty-five years of Jury's life, its literary output was more in line with what could be expected from a relatively small and isolated city. Only a few local novels stand out. In his history of South Australian literature, Paul Depasquale has asserted that Simpson Newland's *Paving the Way* (1893)—from the year Jury was born—is '*the* South Australian novel of pioneering life: its scope is vast, its range of characters wide and representative, its narrative dimensions epic, its basic honesty impressive' (179). Newland's next novel, *Blood Tracks of the Bush* (1900), was less successful, but is notable for the picture of outback violence that it portrays. One of the better writers from the period was Australia's first French novelist, Marie Lion, who authored three novels in French in Adelaide: *Vers la Lumière* (1910), *La Dévadâsi* (1911) and *Les Dieux Interviennent* (1916), which were published in Edinburgh, Adelaide, and Paris, respectively (Butterss). The first of these, set in Australia, was translated into English and released by the Melbourne publisher George Robertson in 1911 under the title *The Black Pearl*. William Gosse Hay published four novels between 1901 and 1918, and the last—*The Escape of the Notorious Sir William Heans*, a convict novel set in Van Diemen's Land—found some strong supporters (and also detractors) several decades later, and was republished by Melbourne University Press in 1955 (Weaver).

The city's poetic output during the period of Jury's literary education was, if anything, less impressive than the novels that it produced. The *Gadfly* published some lively verse between 1906 and 1909, and a number of C.J. Dennis's poems from that journal went into his first book, *Backblock Ballads and Other Verses* (1913), but by the time it was published, he had been living in Victoria for over five years. Depasquale suggests that the First World War 'prompted great quantities of verse, most of it of poor quality' (219). His opinion is supported by the fact that although the poet and playwright Ellen Bundey made provision for a poetry prize at the University of Adelaide in 1913, the judges found no sufficiently worthy recipient until 1917. That was the year that Leon Gellert submitted a collection based on his experiences at Gallipoli—the first poetry from Adelaide to have a national impact for many years. Gellert's *Songs of a Campaign* was released by the local publisher Hassell, and quickly went into two editions. The *Sydney Morning Herald* declared its poems 'extraordinarily fine' ('Songs of a Campaign,' 8), and in October 1917, Angus & Robertson published an enlarged edition illustrated by Norman Lindsay. Gellert's biographer suggests that he was 'Australia's closest approximation' to English poets of the First World War such as Rupert Brooke and Siegfried Sassoon (Souter).

The mismatch between Adelaide's thriving cultural life and its more ordinary literary output is the result of a combination of its size, location and specific history. Unlike the other Australian capitals, it had from the outset been imagined as a kind of provincial English city, and, from relatively early in its history, had given emphasis to education and culture. Adelaide's small size and its particular layout meant that people knew each other and could easily meet to form communities, organisations and institutions that encouraged an appreciation of literature. On the other hand, there was simply not a large enough population to provide a reliable market for locals who wanted to focus on writing as a career. Sydney and Melbourne were three and three-and-a half times bigger, respectively, and, even in those places, life as a writer was not easy. In 1894, the year after Jury was born, Guy Boothby left Adelaide for London, where he produced almost fifty popular novels in ten years, and made a fortune. C.J. Dennis left for Victoria in 1907, and became Australia's most popular poet, vastly outselling anyone who came before or after. Alice Grant Rosman left for London in 1911, and, by the late 1920s and into the 1930s, often topped 100,000 sales per novel, largely in North America. Adelaideans regretted that talented people were leaving, but there was no simple solution. An article in the *Observer* in February 1919 about the exodus of artists and writers asserted weakly that 'the Right Atmosphere has to be made,' but could give no hint as to how (Kitty 39).

The making of a poet

If anyone was born to link his or her city imaginatively with classical Greece, it was Charles Jury. Not only did he date the beginning of his literary education to 1900—as the local population was still savouring Tennyson's comparison of Adelaide with Athens—but that education began with stories from the *Iliad* and the *Odyssey*, which were read to him at home. Jury told an ABC radio audience in 1947 that with those tales: 'I was first introduced to the Greek poet Homer and the Roman poet Virgil, and to that region of classical mythology in which I have ever since felt at home' ('Literature'). At some point, he realised that one of the reasons he felt 'at home' in the world of classical literature was that it offered him, as Leigh Dale has pointed out, 'stories of generals, philosophers and emperors who loved other men' (*Enchantment* 48). Robert Aldrich's *The Seduction of the Mediterranean* suggests that there were many others who, like Jury, found that the canon of classical art, literature and history provided 'a homosexual cultural genealogy' (217).[1]

Far from feeling stifled by Adelaide as he grew up, Jury found his literary interests nurtured by his family and by their wider social circle. His formal education was at institutions modelled on English public schools, where the English poetic tradition and Classics were revered—first, at Glenelg Grammar, whose headmaster, the Reverend William Moore, had been active in the Trinity Literary Society during the 1890s. In 1905, while Thistle Anderson was venting her frustration at the city's provincial dullness in *Arcadian Adelaide*, a sympathetic coterie of family and friends were celebrating the twelve-year-old Jury's first book of poetry, *Spring is Coming, and Other Poems*. His father had arranged for it to be privately published; it was dedicated to his 'tutor,' Moore.

Wall recounts that Jury began in 1909 as a day boy at St Peters, where he continued to have an education that he described as almost entirely literary, and where both masters and boys supported his interest in poetry. He dated his serious vocation as a poet to July 1911, a couple of months before his eighteenth birthday, when, as he put it, 'I commenced to write in earnest; I was driven by the beauties of our sunny winter' (Preface, *Perseus* n.p.). That year, he won the Tennyson medal for topping the state in English, an award that Hallam Tennyson had founded in honour of his father. The following year, 1912, Jury's father published another book of his verse, *Perseus and Erythia and Other Poems*, which, as well as the lengthy title piece, contained an array of sonnets, odes, and other miscellaneous works. Reflecting on this stage of his life, Jury said that Spenser, Marlow, Shakespeare, Milton, and the English Romantics fed his soul: 'The rest of poetry, including that of my own period, meant, as far as my imagination was concerned, comparatively little' ('Life and Letters'). Elsewhere, he explained: 'I had fallen in passionate calf-love with Greece—a disease, if it be a disease, from which I have never wholly recovered' (*Galahad* v–vi). John Bray's authoritative account of Jury's poetical career points out that he was, in this collection, imitating the poetry that he had recently encountered at school:

> So in this book we have the classics as seen through Keats, Shelley, Tennyson. We have the metre, the sentiments and the poetic diction of the nineteenth century, which after all had at the time only been dead for twelve years. We also have incidentally something of Wordsworthian nature mysticism, an imitation of Pope, and the title poem with four cantos in Spenserian stanzas. (22)

The fact that, at this stage, Jury was not fully clear about his sexuality is reflected in the pages of *Perseus and Erythia*, written as he was finishing school. The collection is prefaced by a poem of dedication to Herbert Hopkins, a fellow St Peters boy, which begins: 'To one, whom I have looked upon, and loved, / More than his peers.' Another poem, 'Pythias to Dead Damon,' addresses a masculine friendship that sometimes borders on passionate love: 'the mad joys which from its centre start / In dizziness of rude-awakened throes / Of fear and wild elation' (39). On the other hand, the title poem starts with an introduction addressed to 'Miss Doris M. Johnson,' to whom he would later become engaged.

His formal schooling in Adelaide was effectively over by the end of 1912, but Jury remained at St Peters for the first half of 1913 as Head Prefect, before his father sent him to Magdalen College, Oxford. When war broke out, he enlisted, and was badly wounded in 1915. He returned to Oxford in 1916, and proposed to Doris Johnson by letter; their engagement was announced in Adelaide papers in July 1916. His brother, George, was killed in the Somme that year. After receiving an excellent First in English, Jury returned home at the end of October 1918. The version of events that Johnson gave her family was simply that she realised she could not marry him and broke off the engagement (Letters to Doris Johnson). Jury's version is in a letter containing the outline of the autobiographical novel he began at the time, but knew could not be published. It suggests that she discovered his interest in men:

> My very family would stone me. And yet it would be a mildish book; no more than a not very interesting young man who sets out in the teeth of actuality to be a poet, is, or thinks himself to be, in love with a beautiful girl, visiting from England, but is baulked because the person who really moves him is—what you can imagine. This she finds out. (Letter to Derry, 12 November 1931)

Nurtured by the cultural institutions and the refined social world that so impressed Fraser, Jury had remained largely unaware of local creative writing. In 1913, he believed that he was the only local poet 'serious about his verses' ('Life and Letters'), but, on his return in 1918, met Vernon Knowles and Edward Morgan, both of whom he regarded as devoted to their work. Their presence 'made a considerable difference' to him, he said, and together the three young poets published *Lamps and Vine Leaves* in the middle of 1919.

In August, after only nine months back home, Jury left for Oxford again. Given his literary interests, it is appropriate that he left on the *Aeneas*. As it happens, the timing of his departure was fortunate, too: one week before the first review of *Lamps and Vine Leaves*. The author of that review used the pseudonym 'J. Penn,' but Jury knew his identity and regarded him as the 'embodiment of culture in Adelaide' ('Life and Letters'). Almost forty years later, he still felt scarred by its contents, which are worth quoting at some length:

> In the notorious dearth of major poets in South Australia, it is almost startling to find three newcomers, all of high promise, combining to put out one volume. … The case of Mr. Charles Jury is remarkable. Before he left St Peter's College for Oxford he had published a small volume of work which was technically almost without a flaw. The only weakness was the inevitable one that he had nothing in particular to say, and so fell back on echoes of greater writers. He has now been about the world, has known the inspiration of Oxford and the grim realities of war, has suffered bereavement, and himself been grievously wounded. With a natural equipment much greater than that of Mr. Leon Gellert, he should be the poet we have been waiting for. And yet he just goes back and polishes up some of his Greek legends! Here is an "Ode to Bacchus," which might have been written by Keats. Here are sonnets which would be accepted as previously unknown work of Shakespeare. This is tremendous praise, but it covers a keen disappointment. Beautiful passages could be quoted from every page; but … all of them might well have been written before 1820, and most of them before 1620. (Penn 4)

In a public talk in 1956, he called the critic 'Mr Spinifex,' making clear that this was a pseudonym; in fact, he was Sydney Talbot Smith (Jury, Letter to Derry, 11 December 1931). Jury claims that 'perversely' such a review from someone whom he regarded as synonymous with culture in Adelaide 'played an important part' in confirming that he should continue with the poetics he had already developed ('Life and Letters'). To what extent this is true is impossible to know, but he did hold steadfastly to his poetic style, although there was a moment of potentially spectacular apostasy in the early 1930s, when, in response to the poetry of T.S. Eliot, he considered changing everything 'from the roots up' and wondered whether he had ever been a poet (Letter to Derry, 15 August 1932).

Conclusion/epilogue

Jury, then, was certainly a poet of Adelaide in the sense of being shaped by the city's particular emphasis on culture, and by the conservative tastes of his family, the gated private schools that gave him his formal education, and the privileged and cultured class in which he grew up. He was not, though, a poet of Adelaide in the sense of coming out of a community of writers; instead, he developed largely independently of local literature, and of Australian literature more generally. Having been groomed for a life as a serious poet—perhaps even as the poet the city was waiting for—he was slapped in the face by the pre-eminent figure of the literary establishment, who declared his work too conservative for the Adelaide of 1919. The effect of this criticism, Jury said, was to confirm him in the choices he had already made.

His explicit efforts to link Adelaide 'imaginatively with classical Greece' were fairly sparse. In Sydney in the early 1920s, the acolytes of Norman Lindsay were trying to energise a tired present by creating what *Vision* called a 'Hellenic world of strong and free spirits' (quoted in Carter 110): Jack Lindsay saw Aphrodite emerging from the waters of Sydney Harbour, and Kenneth Slessor heard Pan at Lane Cove. Jury's approach was less programmatic: he wrote in the tradition in which he had been schooled, and for which he had always had an affinity. Wall suggests that the 'Ode to Bacchus' in *Lamps and Vine Leaves* was the first time he attempted 'a genuine synthesis of ideas linking classical Greece and Italy with "the mild Australian hills"'

(92). It was, however, hardly an extended treatment: the quotation used by Wall is the sole local reference, and it does not appear until the last line of what is a seven-page poem. Later Jury admitted he was 'very sorry' not to have used 'more imagery of a specifically local kind' in his early poetry (*Galahad* v–vi). He goes further with 'Encomium of Adelaide'—the preface to his next volume, the sole-authored *Love and the Virgins* (1929)—where the speaker hopes that Adelaideans will 'build again on a virgin plain / Athens, the splendour of thought' (viii–xi). A few years later, he worked hard writing an ode for the 1936 centenary of the foundation of Adelaide.

The preparation and publication of *Lamps and Vine Leaves* occurred at the moment when Jury really understood where his sexual inclinations lay, and his decision to leave Adelaide soon after its release was connected to that realisation. His father had just made him financially independent, and so, unlike other writers, he did not need to set off in search of a large enough market for his work. Instead, he left on the *Aeneas* with Herbert Hopkins, who was probably 'the person who really move[d] him' from the autobiographical novel.[2] Hopkins had been at Oxford with Jury when the war broke out. In August 1919, he was returning to complete his medical training, and Jury was accompanying him (Untitled, *Express and Telegraph* 2). Hopkins went on to practise as a doctor, to have a first-class cricketing career with Oxford and Worcestershire, and to marry in the late 1920s. However, he continued to remain important to Jury, who was disappointed to receive a letter from him in 1931 full of, 'Words, words, mere words, no matter from the heart' (Letter to Derry, 11 December 1931).

In the two decades following the publication of *Lamps and Vine Leaves*, he returned to Adelaide for extended periods of time on several occasions, but now found it suffocating, and chose, instead, to spend the larger part of that period in England, Italy, and Greece. Talbot Smith's criticisms of *Lamps and Vine Leaves*—and his similar if more muted comments on *Love and the Virgins* (14)—might have contributed to Jury's reluctance to stay, but the real reason was that he could not be open about his sexuality in Adelaide. In the early 1930s, when he was living in North Adelaide and struggling with depression, he expressed the situation forcefully in a letter to Warren Derry, a friend from Oxford days: 'nothing remains for me, if I am to go on living, but to come out into the open; and yet everything tells me that if I do, it will practically be suicide' (Letter to Derry, 12 November 1931).

He found the solution in the world of classical Greece, where he had always felt at home, and in the poetic style that he had developed as he grew up. If it were to have been published, the autobiographical novel would have been too transparently a version of his own personal history, and he set it aside. Through the 1930s, he worked on *Icarius*, a classical verse play containing lengthy discussions of the central character's homosexuality.[3] Privately Jury told Derry that in *Icarius*, he could address his 'own true nature and [his] own problems … openly' (13 September 1931). One of Jury's notebooks explains: 'The situation of Icarius is dreadful and agonizing, and my sympathy is with him throughout' ('Notebook xx'). With the play almost finished, he returned to Adelaide to live permanently in 1939. He arranged for a private edition to be printed in 1941 by Hassell; a revised version was released to the public in 1955. His anachronistic style allowed him to maintain some distance between himself and Icarius, and yet, effectively, to 'come out into the open.'

During his last twenty years, Jury became a poet of Adelaide in the sense of being deeply embedded in its cultural life. In the second half of the 1940s, he finally occupied the chair that his mother had endowed in 1921, in a vain attempt to keep him at home. As Jury Professor of English Language and Literature at the University of Adelaide, and afterwards, he became, in many ways, an embodiment of Adelaide's culture—though a much kindlier one than Talbot Smith had been—generously and urbanely supporting and encouraging students of literature, poets, playwrights, novelists, and artists.

NOTES

[1] Thanks to Ian Purcell for this reference.

[2] Purcell names several other young men with whom Jury had close friendships during this period.

[3] See Dale, 'Classical and Colonial,' for a detailed analysis of *Icarius*.

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