This issue of Papers marks Maurice Saxby's retirement from our Editorial Board. Maurice has been a member of the Board since its inception in 1990, when Alf Mappin made the courageous decision to commence publication of an academic journal which he hoped would provide an outlet for Australian scholars working in the field of children’s literature, and which would encourage scholarly work on Australian and other texts. At the time, Mappin was also publishing Magpies, which functions as a review magazine for a general audience, concentrating on Australian and New Zealand texts for children, and the two publications were thus aimed at different but complementary readerships. I say that Alf Mappin’s resolve to produce a scholarly journal was a courageous one because he had no way of knowing whether demand for such a journal as Papers would be sufficient to justify the cost of production, or whether he would receive sufficient essays of consistently good quality to enable the journal to gain a solid reputation. For unlike other journals in the field, such as the American journals Children’s Literature and Children’s Literature Association Quarterly, Papers has no institutional affiliation with a professional association; nor, unlike Children’s Literature in Education and The Lion and the Unicorn, does it have the advantage of location within a large market of UK and North American scholars and students. I have no doubt that Maurice’s support for the journal has been influential in the survival and success of Papers because of his stature as the founding father of scholarly work in Australian children’s literature.

When Alf Mappin made a career shift and became the children’s publisher at Ashton Scholastic, Robin Pope and I embarked on the project of rescuing Papers, which at the time had no home and no editor. One of the first letters we received, in November 1995, was from Maurice, who congratulated us on our first issue, and offered his support. Since this time we have often had reason to be grateful to Maurice for his thoughtful comments on essays submitted for publication, and his constant encouragement. In thanking him for his contribution to the development of Papers as a scholarly journal, we offer him every good wish for the future.

As Maurice leaves the Editorial Board, this seems an opportune time to compare the beginnings of Papers with the state of the journal in 2001. The first issue featured the following articles:

MAUREEN NIMON

Piety and Proper Pride: Some Aspects of South Australian Children’s reading in the second half of the nineteenth century

JOHN FOSTER

The Image of Australia and Australians in Locally-Produced Comics
JOHN GOUGH
Tove Jansson and the Moomin Sequence: Tales of necessary fear and anxiety

JENNI CONNOR
Six Impossible Things: The literary imperative

DON MATTHEWS
Always His Own Man: A brief account of Ivan Southall’s major writing periods 1962-1974

In 2001, the first issue comprised:

LEONIE RUTHERFORD
The ATCF Genre

TEYA ROSENBERG
Magical Realism and Children’s Literature: Diana Wynne Jones’s Black Maria and Salman Rushdie’s Midnight’s Children as a Test Case

JOHN MURRAY
Beyond Today’s Thinking: Victor Kelleher’s Parkland

SHARYN PEARCE
Marsden and Masculinity: A Gender Analysis of Dear Miffy

ROBIN POPE
Class Matters in Some Recent Australian Fiction

A characteristic common to these two issues, eleven years apart, is the journal’s leaning toward discussions of Australian texts and topics, as well as its inclusion of work on texts other than Australian (the 1990 issue includes Gough’s essay on the Moomin sequence, and Connor’s essay refers to a mix of Australian, British and American texts). Teya Rosenberg’s essay in 2001 is emblematic of a small but encouraging increase in the number of North American and British authors submitting work for publication in Papers, a development matched by the fact that the number of international subscribers, both individual and institutional, has risen sharply during the last few years, so that in 2001 almost 25% of our subscribers are outside Australia. Over the eleven years of Paper’s existence, relatively few essays have dealt with popular culture texts of the kind discussed in John Foster’s essay on Australian comics; in the April 2001 issue, Leonie Rutherford’s study of dramas produced by the Australian Children’s Television Foundation similarly stands out for its focus on other than literary texts.

The 1990 essays focus on a mix of thematics (Nimon, Foster and Gough), author studies (Gough and Matthews); considerations of actual child readers and the texts available to them (Nimon and Connor); and reception theory (Connor). In contrast, the essays of the April 2001 issue are informed by a wider range of theoretical approaches: narrative theory (Rutherford and Rosenberg); genre theory (Rosenberg); Marxism (Pope); gender theory including feminist work (Rutherford) and studies in masculinities (Pearce); and ecological philosophy (Murray). The theoretical paradigms which have been most influential in Papers essays over the last few years are various strands of feminist work, and narrative theory as applied to the domain of children’s texts, following the lead of John Stephens’ Language and Ideology in Children’s Fiction (1992).

Looking beyond the essays themselves, the scholarly context of the April 2001 issue of Papers is in some important ways rather different from that of 1990. Across the three 1990 issues, only two of the sixteen essays (Mary White’s ‘The Portrayal of the Aboriginal in Modern Australian Children’s Literature’ and Heather Scutter’s ‘Fantastic Imagery in William Mayne’s Winter Quarters’) were written by authors who were at the time postgraduate students; the remainder were by academics and established researchers. Of the sixteen essays published in 2001, seven are the work of postgraduate students. The growth of Australian postgraduate studies is visible too in entries on higher degree completions in the ‘News and Notices’ section of the April and August issues for 2001. And in 2001, the impact of ACLAR (Australasian Children’s Literature Association for Research) is signalled by the Paper Call for the 2002 conference in the December issue, and the publication of María-José Fernández’ essay, which

(Continued on page 52)
EDITORIAL

(Continued from page 4)

won the ACLAR Award for 2000. These are signs both of the development of a lively research culture in children’s literature over the last decade, and of the existence of a network of formal and informal connections among researchers across Australia and New Zealand.

The essays we publish in the December issue accord with what I have said about recent work in Papers: three of the five essays are by postgraduate students and one by a recent PhD graduate. The spread of theoretical perspectives includes narrative theory, Freudian and Kristevan psychoanalytic studies, gender theory and postcolonial/multicultural studies. Ideologies of race and ethnicities are considered in two essays: Helen Thomson’s discussion of two Walt Disney films, *Tarzan* and *The Jungle Book* considers the relationships between the films and their pretexts, Edward Rice Burroughs’ *Tarzan of the Apes* and Rudyard Kipling’s *The Jungle Book*, and shows how the Walt Disney Company replicates imperial processes through the neo-colonial tendencies of globalisation; and María-Jose Fernández’ essay on *Looking for Alibrandi* and *Secrets of Walden Rising* examines the extent to which these texts ‘speak in the voices of those who are marginalised’ by the mainstream Anglo culture. Alice Mills deploys Freud’s theory of the uncanny in her discussion of Garth Nix’s fantasy novel *Sabriel*, while Kim Wilson’s essay draws on Kristeva’s conception of abjection to consider the construction of young characters in Judith Clarke’s *Night Train*, Margo Lanagan’s *Touching Earth Lightly* and Wendy Orr’s *Peeling the Onion*. Kristeva’s conception of the abject is deployed, though in quite a different way from Wilson’s essay, in Elizabeth Parsons’ discussion of Emily Rodda’s junior fiction text *Bob the Builder*, which interrogates Rodda’s promotion of a normative heterosexuality.

CHERYL MCMILLAN

The Australian children’s literature community has been saddened to hear of the death of Cheryl McMillan, following a short illness, on October 28. Cheryl contributed two essays to Papers, both notable for their scholarly acumen and clarity of expression. The first was ‘Metafiction and Humour in *The Great Escape from City Zoo*’ (10, 2: 5-11) and the second, ‘Re-visions in School Stories’, featured in this year’s themed issue on schools, schooling and children’s literature (11, 2: 27-35), an area of research close to Cheryl’s heart. Having completed her MA at Macquarie University, Cheryl was working on a PhD on postmodernism and children’s literature under John Stephens’ supervision, and attended children’s literature conferences in Calgary, Cambridge and, earlier this year, in Christchurch. Those of us who came to know Cheryl greatly valued her kindness, her wry humour and her enthusiasm for children’s literature. We extend our sympathy to Cheryl’s husband Grant, her daughter Joanna and her sons Paul, Andrew and Christopher; and to her friends at Macquarie University.

Clare Bradford