

Afterword

John Kinsella's *Graphology Poems 1995–2015 Vols. I, II and III* (5 Islands Press, Melbourne, 2016) assembles a good part of this ongoing poetic project and showcases the breadth of its socio-political and historical engagement. The sheer width of Kinsella's anti-pastoral, ecopoetic wordscapes is a delight and challenge to the reader. Themes are extemporized and progressed through clusters of numbered poems, written over years. 'Graphology: Canto 1' begins 'handwriting resonates / like the voice: larynx's / scrawl calibrating'. Kinsella's enthusiasm for literary and ecological pursuits is infectious. He understands that whatever we write now will become part of what we write in the future, and embraces an evolutionary development in his poetics. He places his own experiences, questions and thinking within the battle lines that he outlines. He also writes movingly, as in 'Graphology 640: While Awaiting the Phantasma Effects of a Redback Spider Bite ... Written for Tracy to Give to the Dr Should I Pass Out ...', from lived experience. His oeuvre continues to develop, drawing upon more in situ thinking on the poetics of place, as in '*Polysituatedness: A Poetics Of Displacement*' (Manchester University Press, 2017). The collection of critical essays, journal entries and poems, concerned with the complexities of defining 'place', ways of seeing and a poetics of place, explores his praxis in Jam Tree Gully, near the Western Australian wheatbelt, the Mizen head peninsula, west Cork, and at Churchill College, Cambridge. He argues that one's place-identification is polyvalent and that place is a paradoxical condition of presence in recognition that individuals occupy many spaces at once and that no place is isolated from others. His engagement with displacement, the politics of making poems out of place, migration, and concern with animal, land and human rights radically challenges and offers a feast for the reader.

Kinsella might have considered in his chapters on 'Displaced acts of writing' or 'Sublimated displacements in read texts' the poetry of Kris Hemensley, a poet originally from Hampshire, resident in Melbourne, with close ties to southern England. Hemensley's latest collection, *Your Scratch Entourage* (Cordite Books, 2017) is closely woven meditation on and measurement of artistic and literary figures with a range of relationships to southern England, written out of place, in exile so to speak. It is a distinct engagement with the poetics of place, distinct types of ownerships and displacements, more concerned with a mapping of the difficulties of belonging and becoming, and those admirations and attachments that survive over time. This quiet, visionary poetry offers a reading of the changing light and repetition of ploughed fields, hollows and hills within the range of 'a lilt a lull a deeply shadowed loop' and 'a ragged secession / a rut' as seen from a passing train fenced outside presence, and lingers in the memory long after being read through its delicate observation of the dualities inherent in any place.

Penguin Modern Classics have issued the 1990 Edith Pargeter translation of Bohumil Hrabal's *Closely Observed Trains*, as *Closely Watched Trains*, presumably attempting to disguise the fact that it has re-packaged a book that is still available