

A brief biography: Walter Maxwell Dumont Dunn

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Max in the 1950s
Source: National Library of
Australia

According to several friends and commentators, Walter Maxwell Dumont Dunn (or Max Dunn as he was more commonly known) had a ‘marked tendency to “embroider his past”’.¹ In fact, one writer, Adrian Rawlins, referred to Dunn as a ‘naughty fibber’ and argued that the CV Dunn wrote for the 1958 *Penguin Book of Australian Verse* was so ‘fanciful’, he was removed from future editions.² *The Oxford Companion to Australian Literature* described Dunn as ‘a mysterious sophisticate and impressive intellectual with a somewhat obscure background’.³ Charles Osborne Leigh Cook wrote that his friend Dunn had developed a reputation as ‘the mystery man of letters, for there was more than a faint touch of unreality about his accounts of his early life’.⁴ And the *Australian Dictionary of Biography* entry for Dunn by Peter Pierce notes, ‘Max’s versions of his early life were sufficiently various to provoke friends to scepticism’.⁵

According to Paul Croucher, in his *History Of Buddhism*, Dunn’s tendency to stretch the truth was ‘perhaps not unrelated to an epileptic condition’.⁶ Ron Simpson, Melbourne poet, critic and friend of Dunn, wrote an article called ‘Max Dunn – A man and his poetry’ in 1964, stating that Dunn suffered throughout his life with ‘*le petit mal*’ (or absence seizures). Simpson believed it was worth considering how much this affected his behaviour. Such seizures are distinct from the convulsive spasms experienced by many epileptics and can involve abrupt and sudden impairment of consciousness, often resulting in a blank stare, slowed or interrupted speech or standing transfixed. Perhaps, suggested Simpson, this ‘made him appear inconsistent’ and possibly ‘helped him to exaggerate incidents in his own life’.⁷ While not wishing to over-emphasise this point, Simpson explained that this condition may have led Dunn to believe that he had experienced certain things that never really occurred, or to blend reality with fantasy.

Simpson, who knew Dunn for about 15 years, agreed that the poet had a ‘multiplicity’ or ‘kaleidoscope’ of personalities, and could show a different identity according to whom he was talking. Yet he was also known as an engaging personality. Simpson found him ‘warm, friendly and, at times, enigmatic’ and stated that those who criticised Dunn the man, and called him ‘a sham’ were uninformed.⁸ C. O. Leigh Cook wrote that he met Max Dunn in 1947 at a dinner in Melbourne and was ‘captivated by his brilliant talk about art, poetry, philosophy and religion, his charm of manner and his friendliness’.⁹ Poet Shmuel Gorr remembered Dunn as a man with ‘a keen sense of humour’, who ‘thrived with young or old company. He was at home with anyone. A truly cosmopolitan man’.¹⁰

For Simpson, Dunn's inclination to recreate his backstory was more of an endearment than anything sinister. He believed him to be 'a true innocent' and wrote:

Much of his life was lived in a romantic make-believe world and if he had taken up the stage I am certain he would have been quite a capable actor, for, like most actors, he was able to adapt himself to circumstances as efficiently as a chameleon.¹¹

Simpson believed that most of Dunn's poetry was centred on his struggle against illusions.

Reading between the lines in Simpson's article, it seems that he also believed Dunn's ability to be rather creative about his background did not relate to ego or status. In fact, Simpson wrote that as Dunn grew older, 'his interest in personal prestige declined and he was always quick to decry writers who cultivated reputations for the sake of reputations ... he lived an unselfish, austere middle-of-the-way existence'.¹² Others, however, suggested that there was an innate insecurity and need for recognition in Dunn that would remain with him throughout his life. For example, Australian Film Director, Tim Burstall wrote in his *Memoirs of a Young Bastard*, of 'Old Max Dunn', who, 'seemed a fussy old hen, anxious (for some reason I couldn't fathom) to impress me'.¹³

Dunn's embroidering of his past makes it difficult to piece together his life-story with any certainty of veracity. To complicate matters, there was another Max Dunn (known more commonly as Maxwell Dunn) working in the literary field as a contemporary of 'our' Dunn. The 'other' Dunn struggled with the fact that creative works written by another were often mistakenly attributed to him (and vice-versa). This Dunn wrote radio plays and, later, film scripts, which could have easily been attributed to 'our' Dunn (and have been on some existing websites). This confusion became very apparent during discussions with State Library of Queensland Librarian, Leela Wittmer, who wrote a blog about the subject as a result. She stated:

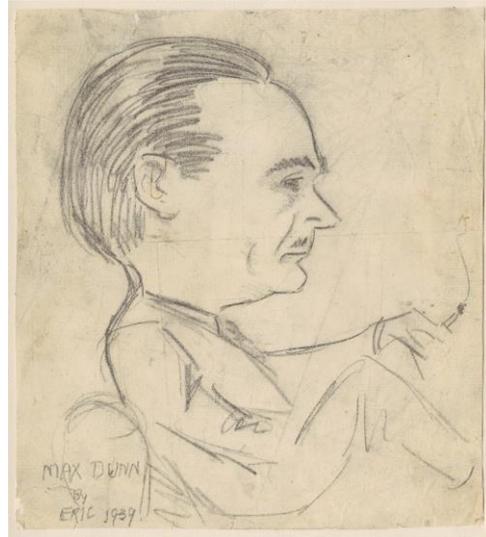
These men both wrote through times of hardship for themselves and the world. They were clearly very different men on the outside. One adventurous and daring, willing to risk it all, writing when there was nothing else to do but starve and found he had a flare ['our' Dunn]. The other cautious and particular, only making the jump to creative work when he knew there was a solid job in it. But they both wrote, both had success, and both reached audiences around the world. They captured a time and those words will live on in our history.¹⁴

So any investigation into 'our' Dunn's life needs to be conducted with caution.

Most commentators believe that Walter Maxwell Dumont Dunn was born in Dublin, Ireland on 5 June 1895, the 'reputed son' of Richard Laurence Dunn, who was supposedly a wealthy solicitor, and Helen Eloise (nee Hunyady-Dumont) a Hungarian baroness.

While he was apparently christened Maxwell Walter Dumont Dunn, he claimed to other names too, including Adolph and Unyardi (from a Hungarian ancestor).¹⁵

According to his biography in the *Penguin Book of Australian Verse* of 1958, he was educated at Winchester College - an independent boarding school for boys in the British private school tradition, situated in Hampshire, England. However, Simpson recorded that he actually only spent two weeks at Winchester before returning to Dublin, whether because he didn't like it or because of his health.¹⁶ He then claimed to have studied medicine at Edinburgh University, followed by a stint at the Sorbonne in Paris, although there is no evidence to confirm either of these claims. Dunn was known (or believed) to have considerable knowledge of several languages. He was an intellectual and liked to surround himself with academics and 'created the impression that he was one himself'.¹⁷



Max Dunn drawn by 'Eric', 1939
Source: State Library of Victoria

On 18 July 1916, Dunn married Tatiana Vassiliev (daughter of A. S. Vassiliev). Sadly, she died two years later. During the First World War, Dunn apparently served in the army and then the Royal Flying Corps. He came to Australia in 1924, later telling people he travelled via northern India, where he claimed to have picked up Tibetan Buddhist ordinations in the "red hat" and "yellow hat" schools, philosophies that would become important to him in later life. However, again, the truth of this early exposure to Buddhism has been questioned.¹⁸ He also told people he had stayed for a short time in America, where he had gained a university qualification in psychology, although C. O. Leigh Cook writes that Dunn only visited Columbia University.¹⁹ Here he apparently won a writer's prize in 1922 for a play called *Sister Song*.²⁰

Dunn initially earned his living in Australia through public talks, although apparently he was subsidised by an allowance from his parents. *The News* (Hobart) of 6 March 1925, noted that 'Dr W. Dumont-Dunn, the American author and psychologist, who is in Melbourne, is preparing a new book, entitled "The Mind of the Poet", which will be published in England this year'. It is interesting to note his listing as an American psychologist - was this a persona he was hoping to develop? This focus on psychology may also connect to a statement made by his friend C. O. Leigh Cook that Dunn 'set up some sort of Health Clinic in Melbourne'.²¹

The Argus of 16 April 1925, listed 'Dr Dumont-Dunn' among the schedule of programs for the Broadcasting Company of Australia's 3LO station, noting that Dunn would speak on "Modern Drama". Three months later on 10 July 1926, *The Age* included the following announcement: 'At Prahran Spiritualist Church, 246 High-St. - 3pm, Dr Dumont Dunne (sic) gives interesting lecture', although there is no indication of the subject of that

lecture. Another couple of months later, *Table Talk* on 9 September 1926 reported that 'Dr W. A. Dumont Dunn' would be reading a paper on "The Evolution of the Drama" at the Austral Salon on the afternoon of Monday 13 September. Now 128 years old, the Austral Salon of Music 'was founded by a small group of women journalists in Melbourne in 1890 as a club for women writers. It then developed into a club whose aim was to introduce aspiring young musicians to an interested audience'.²² 'Dr Dumont-Dunn's' reading was well-received as part of an 'exceptionally good programme', as reported in *The Age* of 14 September 1926. Apparently, on this occasion, Dunn discussed the debt owed to modern drama by ancient sources, particularly from Greece. 'Dr Dumont Dunn' again appeared at the Austral Salon in November 1926, according to the Perth *Daily News* of 25 November 1926, presenting a paper called "The Romance of Surnames", looking at the evolution of family names through derivations from localities, trades and nicknames. Clearly a popular attraction, Dunn was once again at the Austral Salon in December 1926, when, according to *The Age*, 21 December 1926, he presented a paper called 'The Folly of Growing Up', in which he 'spoke of that tragic descent into the commonplace that began just about the time one was told that there really was no Father Christmas. The average person, having put away childish things, grew accustomed to miracles and was bored in the face of the stars'. Dunn was obviously a good speaker. This was particularly noted when reading his poetry in later years, as one observer wrote: 'He read his own poems beautifully with a keen ear for their music'.²³

With the onset of the Great Depression, however, Dunn's allowance from his parents ended and he was forced to fend for himself through other pursuits, beginning, as Simpson wrote, 'his adventures in various vocations'.²⁴ This included the management of an art gallery – the Beaux-Arts. On 31 January 1931, *The Age* reported: 'The first of a projected series of educational booklets on the fine arts, announced by the Beaux-Arts, Melbourne, is "the Nude in Contemporary Art", by Dumont Dunn. The author briefly explains the attitude of art to the nude, and comments on the work of contemporary artists [in numerous countries] ... who have achieved distinction as painters of the nude'.

For Dunn, the early 1930s represented a time of crisis, and according to some, 'after he lost his money he decided to commit suicide and one night walked to the river, stood on the bridge ready to jump, but rain made him shelter and change his mind'.²⁵

Recovering from this temporary death-wish, Dunn turned more seriously to freelance writing as a means of bringing in an income. He had already written *Stardust and Clay* in 1913, *Strange Stories from the Battlefield* in 1916, *Wings over Flanders* in 1920, *Dynamic Psychology* in 1922 and *The Nude in Contemporary Art* in 1930 (mentioned earlier).²⁶ In 1938 he won first prize in an International Play Competition for *Under the Skin* and an All-Australian Competition the following year for *White Blossom*. In the 1940s, Dunn wrote articles for the *Argus* and *Smith's Weekly*, this included pieces on aviation. He also published several books during the Second World War, including *War in the Sky* (referred to as *War in the Air* by Simpson²⁷), *Pioneers of Aviation*, *Flying Heroes* and *Mirror to Mind*.²⁸ According to Paul Croucher, Dunn was the author of around fifteen books on psychology, aviation, drama and poetry. Although, according to a brief bio produced in *Modern Australian Verse* by Douglas Stewart, Dunn had thirty published works, eleven of which

were volumes of poetry.²⁹ Simpson noted that ‘It’s hard to trace all Max Dunn’s publications yet he said he published “over thirty books of poetry and prose”’.³⁰

By 1945, Dunn was devoting himself fully to poetry – moving from ‘the dusty paths of journalism for the wilder shores of poesy’.³¹ This led to ‘mostly a hand-to-mouth existence’ and heavy reliance on his ‘bohemian, literary, and older Communist and Unitarian friends’,³² supplemented by money earned from coaching migrants in English.³³ C. O. Leigh Cook wrote of Dunn coming to his house ‘looking much the worse for wear ... the beginning of weekly visits that would last for many years’ and that would involve Dunn sitting by a fire, eating and talking.³⁴ And Jack Moir, the head of the Bread and Cheese Club - ‘a literary and bohemian society that was flourishing then in a tumble-down building off a Melbourne lane’ – had an open house in Bridge Street, Richmond every Sunday for ‘undernourished poets’ such as Dunn.³⁵ At this time, Dunn was living in squalid rooms behind a South Yarra shopfront at 260 Toorak Road, surrounded by ornaments that spoke of better days – Chinese ceramics and paintings by Arthur Boyd (who was a friend of Dunn) and Arthur Streeton. Shmuel Gorr described it as ‘a jungle of bric-a-brac and bits and pieces of everything and anything. (It was a kind of disorderly ‘Ye Old Curiosity Shop’).’³⁶

Regardless of this shabby existence, Dunn became a great inspiration to budding poets in Melbourne through the Bread and Cheese Club. He also fulfilled a boyish desire to print his own collections of poems with the use of an eighteenth century hand printing press. He called this new enterprise the Anvil Press. His self-printed publications combined his poetry with his own illustrations, creating limited editions that were considered works of art in themselves – some have become collectors’ items.

Dunn was included in the 1947 *Who’s Who in Australia*, as an Author and Journalist, with his address given as ‘Newspaper House, Melb.’ and listed as President of the Writers’ Guild Melbourne, and Vice-President of the Melbourne Writer’s Club. His ‘recreations’ were recorded as ‘listening to other people, music and flying’.³⁷

Many of Dunn’s friends commented on his writing style, which could be somewhat erratic:

His pockets were always stuffed with scraps of paper and old envelopes ... and on these he jotted ideas for poems ... He was always busy, jotting down notes, garnering material, hoarding his nuts like some wise squirrel.³⁸

In a letter to a friend, Dunn himself wrote: ‘After I have got the particular poem down, I stick it away for a while so that the feeling aroused in the process of writing becomes dissipated and one is now able to look later at the work with critical detachment’.³⁹

Over the years, Dunn showed an interest in Communism and Christianity, particularly Unitarianism (as indicated earlier), but this would be overshadowed by his fascination with Buddhism. In October 1954, Dunn attended his first meeting of the Buddhist Society in Victoria. In May 1955 he was elected President with the support of two founding

members, Les Oates and Len Henderson. Historian Paul Croucher wrote: 'It was readily apparent that his affinity was with Zen, and this was reflected in his progression from Chinese poetry in general to more *koan*-like expressions [paradoxical anecdotes or riddles], such as "I danced before I had two feet".'⁴⁰

According to Dunn's non-Buddhist friends, his ordination as a Zen priest in 1955 'was a stabilizing influence' and something of which he was obviously proud.⁴¹ C. O. Leigh Cook recalls asking Dunn where his saffron robe was. In response, 'he flung back his sports coat and revealed an arrangement that looked something like a pair of saffron coloured braces.'⁴² During this period, Dunn was offered a post at a Buddhist University in Thailand but declined the position because the country had no frost; he claimed, 'where there is no frost there is no thought'.⁴³ Dunn was the first ever officially appointed Buddhist chaplain at the Olympic Games, attending the 1956 Games in Melbourne.

Dunn also had an interest in Judaism. In the late 1950s he developed a friendship with Jewish poet, Shmuel Gorr, who he met when Gorr was working on research into comparative religions. Gorr wrote:

Max Dunn had studied the Classical Biblical Hebrew and knew it well. He had made his own translation of 'The Song of Songs' by King Solomon and wrote his own Commentary thereto ... It was through Max Dunn that I was able to make a serious in-depth study of the Philosophy of all Schools of Buddhism. I remember Max Dunn once telling me that I was the most learned Jew in the field of Buddhist Philosophy and Theology, and I countered that he was probably the most learned Buddhist in the field of Judaic Philosophy.⁴⁴

Another steady event in Dunn's life, wrote Simpson, was his marriage to Joan Thorpe on 11 October 1956. Joan had trained as a nurse in New Zealand in 1952 and had moved to Melbourne, where she registered in her profession in 1955. Dunn and Joan met at a Buddhist meeting. Joan was only 25, while Dunn was 61, but according to friends, she 'cared for him, protected him, and gave him security'.⁴⁵ The couple moved into Joan's house in Richmond, which, like Dunn's previous address, was also a shop-front dwelling. However, unlike his 'bachelor' dwelling, this home was 'very well ordered and clean'.⁴⁶ Here Dunn set up the Zen Institute of Australia, 'containing a small library, study and shrine, as an adjunct to the Buddhist society'.⁴⁷ He lectured on Buddhism, held private instruction sessions and visited the sick - 'He had arrived', wrote C. O. Leigh Cook.⁴⁸ But this apparent 'success' was short-lived. In November 1962, following tests for what was considered bronchial trouble, Dunn, a heavy smoker, was diagnosed with lung cancer. He died on 4 September 1963 aged 68.

About his life, Dunn's friend C. O. Leigh Cook wrote:

His life suggests a rather desperate quest for some sort of metaphysical peg upon which to hang the burden of his identity. He sought for it in Communism, Christianity, Unitarianism, in writing, and in sex. He seemed

unable to find a way out of himself, or a resting place in any faith. He found a short-lived peace in marriage and in Buddhism, but there were signs that Buddhism was no longer satisfying his restless mind.⁴⁹

In terms of his skills as a poet, Simpson wrote that 'Like many poets he wrote a bulk of inferior poems, but he did write a handful of fine ones'.⁵⁰ Some noted the influence of T. S. Elliot in his work, indeed, Dunn's poem *Portrait of a Country* has been described as a kind of Australian Wasteland.⁵¹

For Simpson, however, Dunn's Buddhism 'often made him torture a poem to death with philosophical abstractions and sermonizing, and his embarrassingly overt Buddhist poems tell other people, as well as himself, how to treat existence'.⁵²

Simpson and C. O. Leigh Cook believed that *The Mirror and the Rose* was Dunn's most successful work in terms of poetic unity, his 'point of poetic maturity'.⁵³ His best work, according to Simpson, however, was published with seven other Melbourne poets in *Eight by Eight* (1963), just months before he died. For C. O. Leigh Cook, Dunn's finest work was *The Journey of Diornos – a projection in four aspects*.

In 1964 Simpson wrote, 'Max Dunn died last year and his death has gone more or less unnoticed, perhaps because he was always a rather obscure figure in Australian literature'.⁵⁴ Yet, he said, Dunn's work deserved 'a wider audience than it has had in the past'.⁵⁵ C. O. Leigh Cook agreed, writing in 1966: 'He deserves to be far better known than he is'.⁵⁶

NOTES

- ¹ Paul Croucher, *A History of Buddhism*, 1989, p. 26.
- ² Adrian Rawlins, *Lament for the Makers*, 1997, footnote.
- ³ Quoted in Croucher, pp. 49-50.
- ⁴ C. O. Leigh Cook, 'The masks of Max Dunn', *Westerly*, May 1966, p. 58.
- ⁵ Peter Pierce, 'Dunn, Maxwell Walter Dumont (1895-1963)', *Australian Dictionary of Biography*, National Centre of Biography, Australian National University, <http://adb.anu.edu.au/biography/dunn-maxwell-walter-dumont-10071/text17767>, published first in hardcopy 1996.
- ⁶ Paul Croucher, *A History of Buddhism*, 1989, p. 50.
- ⁷ R. A. Simpson, 'Max Dunn – A man and his poetry', *Quadrant*, Oct-Nov 1964, p. 49.
- ⁸ R. A. Simpson, 'Max Dunn – A man and his poetry', *Quadrant*, Oct-Nov 1964, p. 48.
- ⁹ C. O. Leigh Cook, 'The masks of Max Dunn', *Westerly*, May 1966, p. 57.
- ¹⁰ Letter sent from Shmuel Gorr to Kris Hemensley, 1 November 1983, quoted in the Collected works Blog <http://collectedworks-poetryideas.blogspot.com/2010/02/>
- ¹¹ R. A. Simpson, 'Max Dunn – A man and his poetry', *Quadrant*, Oct-Nov 1964, p. 48.
- ¹² R. A. Simpson, 'Max Dunn – A man and his poetry', *Quadrant*, Oct-Nov 1964, p. 50.
- ¹³ Tim Burstall, *Memoirs of a Young Bastard*, p. 90.
- ¹⁴ Leela Wittmer, <http://blogs.slg.qld.gov.au/slg-today/2017/11/24/a-tale-of-two-writers/>
- ¹⁵ C. O. Leigh Cook, 'The masks of Max Dunn', *Westerly*, May 1966, p. 58.
- ¹⁶ R. A. Simpson, 'Max Dunn – A man and his poetry', *Quadrant*, Oct-Nov 1964, p. 49.
- ¹⁷ C. O. Leigh Cook, 'The masks of Max Dunn', *Westerly*, May 1966, p. 61.
- ¹⁸ Paul Croucher, *A History of Buddhism*, 1989, p. 50.
- ¹⁹ C. O. Leigh Cook, 'The masks of Max Dunn', *Westerly*, May 1966, p. 58.
- ²⁰ Entry for Dunn, Maxwell Walter Dumont, *Who's Who in Australia*, 1947, p. 274.
- ²¹ C. O. Leigh Cook, 'The masks of Max Dunn', *Westerly*, May 1966, p. 58.
- ²² Austral Salon website - www.australsalon.org/history
- ²³ C. O. Leigh Cook, 'The masks of Max Dunn', *Westerly*, May 1966, p. 57.
- ²⁴ R. A. Simpson, 'Max Dunn – A man and his poetry', *Quadrant*, Oct-Nov 1964, p. 49.
- ²⁵ R. A. Simpson, 'Max Dunn – A man and his poetry', *Quadrant*, Oct-Nov 1964, p. 49.
- ²⁶ Entry for Dunn, Maxwell Walter Dumont, *Who's Who in Australia*, 1947, p. 274.
- ²⁷ R. A. Simpson, 'Max Dunn – A man and his poetry', *Quadrant*, Oct-Nov 1964, p. 49.
- ²⁸ C. O. Leigh Cook, 'The masks of Max Dunn', *Westerly*, May 1966, p. 58.
- ²⁹ Douglas Stewart, *Modern Australian Verse*, 1964, p. 221.
- ³⁰ R. A. Simpson, 'Max Dunn – A man and his poetry', *Quadrant*, Oct-Nov 1964, p. 49.
- ³¹ C. O. Leigh Cook, 'The masks of Max Dunn', *Westerly*, May 1966, p. 59.
- ³² Paul Croucher, *A History of Buddhism*, 1989, p. 50.
- ³³ C. O. Leigh Cook, 'The masks of Max Dunn', *Westerly*, May 1966, p. 61.
- ³⁴ C. O. Leigh Cook, 'The masks of Max Dunn', *Westerly*, May 1966, p. 57.
- ³⁵ C. O. Leigh Cook, 'The masks of Max Dunn', *Westerly*, May 1966, pp. 58-59.
- ³⁶ Letter sent from Shmuel Gorr to Kris Hemensley, 1 November 1983, quoted in the Collected works Blog <http://collectedworks-poetryideas.blogspot.com/2010/02/>
- ³⁷ Entry for Dunn, Maxwell Walter Dumont, *Who's Who in Australia*, 1947, p. 274.
- ³⁸ C. O. Leigh Cook, 'The masks of Max Dunn', *Westerly*, May 1966, p. 57.
- ³⁹ Quoted in C. O. Leigh Cook, 'The masks of Max Dunn', *Westerly*, May 1966, p. 61.
- ⁴⁰ Paul Croucher, *A History of Buddhism*, 1989, p. 50.
- ⁴¹ Paul Croucher, *A History of Buddhism*, 1989, p. 51.
- ⁴² C. O. Leigh Cook, 'The masks of Max Dunn', *Westerly*, May 1966, p. 65.
- ⁴³ C. O. Leigh Cook, 'The masks of Max Dunn', *Westerly*, May 1966, p. 65.
- ⁴⁴ Letter sent from Shmuel Gorr to Kris Hemensley, 1 November 1983, quoted in the Collected works Blog <http://collectedworks-poetryideas.blogspot.com/2010/02/>
- ⁴⁵ R. A. Simpson, 'Max Dunn – A man and his poetry', *Quadrant*, Oct-Nov 1964, p. 49.

⁴⁶ Letter sent from Shmuel Gorr to Kris Hemensley, 1 November 1983, quoted in the Collected works Blog <http://collectedworks-poetryideas.blogspot.com/2010/02/>

⁴⁷ Paul Croucher, *A History of Buddhism*, 1989, p. 51.

⁴⁸ C. O. Leigh Cook, 'The masks of Max Dunn', *Westerly*, May 1966, p. 66.

⁴⁹ C. O. Leigh Cook, 'The masks of Max Dunn', *Westerly*, May 1966, p. 66.

⁵⁰ R. A. Simpson, 'Max Dunn – A man and his poetry', *Quadrant*, Oct-Nov 1964, p. 48.

⁵¹ Paul Croucher, *A History of Buddhism*, 1989, p. 50.

⁵² R. A. Simpson, 'Max Dunn – A man and his poetry', *Quadrant*, Oct-Nov 1964, p. 50.

⁵³ R. A. Simpson, 'Max Dunn – A man and his poetry', *Quadrant*, Oct-Nov 1964, p. 50.

⁵⁴ R. A. Simpson, 'Max Dunn – A man and his poetry', *Quadrant*, Oct-Nov 1964, p. 48.

⁵⁵ R. A. Simpson, 'Max Dunn – A man and his poetry', *Quadrant*, Oct-Nov 1964, p. 53.

⁵⁶ C. O. Leigh Cook, 'The masks of Max Dunn', *Westerly*, May 1966, p. 62.