Among the native-born and nationally-minded men riding and rejecting it. Their outlet was through the radical and social-justicemen—the Bulletin, the Boomerang. Their champions were the 'early labor' propagandists whose audience was found largely in the ranks of the Australian stewards' Union and the newly-formed socialist and labour organisations.

These were the values of Australian literature established as being democratic in temper, human and women of the lower classes to whom Joseph Furphy claimed a patronising relationship. They rejected not only the culture and outlook of their urban and economic betters, the squatters, manufacturers and merchants who adopted as their own the fashionable literature of England, but the fashionable literature of England.

The trends of the new literature—Lawson, Forster, "Budg", Paterson, William Lennard, Mary Gilmore, Miles Franklin, Swell Savage, Bernard O'Dwyer—and their images from the Australian common man—the convict, digger, selector, shearer, and Jones the early struggles of the labor and radical movements—Sunday, the 8-hour day, the demand that the land be unlocked, the strikes of radical movements—Eureka, the Saturday, the publicists; their audience was found largely in the middle of modern criticism.

Their champion was the one with the appearance of the new quarterly The Bulletin, published by the American-financed American Book Society, and the impending Australian Book Fair: thousands are to be found in Sydney novels which depict slum-life as romantic. Poverty as picturesque. These new directions in Australian literature are to be found a home in a literary world which is predominantly democratic, realistic, and which gives them an image of Australian writers is at last beginning to be assimilated in a different manner. No longer is Australian literature literature, or reflected of out of anything but its reality of Australia and its life. It is a tradition which has not, and which is already appearing in the creative and editoria...