

THE EDITING AND PUBLISHING OF TIM WINTON IN THE UNITED STATES

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When writing about Tim Winton, it is de rigueur among academics to observe that relatively few scholarly articles or books have been published on the subject of Winton's work. For example, Robert Dixon writes, 'Winton...has had surprisingly few academic articles written about his books: Andrew Taylor's article in *Australian Literary Studies*¹ is a rare exception'.² Nathanael O'Reilly observes something similar in his review of Salhia Ben-Messahel's *Mind the Country: Tim Winton's Fiction*, touted on its back cover as 'the first book-length critical study'³ of Winton:

He is arguably the most popular Australian writer within Australia. Nevertheless, surprisingly little criticism has been published on Winton's work, especially when compared to Peter Carey and David Malouf, both of whom published their first novels not long before Winton.⁴

And while this observation may be losing its currency as more and more scholarly articles and books (not least the present volume) are published on the subject of Winton's work, it is still possible to claim that, simply by focusing on Winton, this

chapter is swimming against the scholarly currents of Australian literary studies.

It is equally *de rigueur* among academics, when writing about the publication in America of books written by Australian authors, to observe that relatively few scholarly articles or books have been published on the subject. David Carter's research project 'America publishes Australia: Australian books and American publishers, 1890–2005',⁵ which in 2006 received a three-year Australian Research Council grant, went some distance towards addressing this oversight. Nonetheless, Roger Osborne, a collaborator on Carter's research project, is quick to note,

Due to the common perception that Australian publishing was a 'tale of three cities' with London dominating the smaller local markets of Sydney and Melbourne, most makers of Australian literature in the United States of America have escaped the attention of book historians.⁶

Therefore, by focusing on both Winton and the publication of his books in American editions, this chapter marks itself as exceptional – as in unusual or atypical. It follows that this chapter must necessarily content itself with providing an overview of its subject matter, thereby laying the groundwork for more specific inquiries into these topics by future researchers.

Drawing upon theories and methodologies associated with the field of textual criticism and scholarly editing, as well as those associated with the field of book history, this chapter examines the editing and publishing of Winton's books in the United States. All aspects of the publication process are surveyed, but this chapter devotes its greatest critical attention to the editorial process. In particular, it examines the sorts of editorial accommodations that

occur while translating the work of a regional writer from the south-west corner of Western Australia for an American audience, which is to say the largest identifiable market segment in the English-language book-publishing industry.

Speaking of editorial accommodations – or, perhaps more precisely and judiciously, editorial variations between Australian and American editions of an Australian author's book – the following (rather lengthy) excerpt makes a singular contribution to this conversation:

Relatively little attention has been paid to variant texts of Australian literary works and where that has occurred (in the work of the Scholarly Editions Centre and of individuals like the late Elizabeth Perkins) it has usually been for pre-twentieth and early twentieth-century literary works. There has been little awareness of textual variations in more contemporary literature; these are more common than is often supposed – for example, Christopher Koch has revised and rewritten parts of several of his earlier works, there are substantial differences between editions of Kate Grenville's *Lilian's Story* and between the American and British editions of [Katharine Susannah] Prichard's *Haxby's Circus*, and a chapter is missing from some editions of Carey's *Oscar and Lucinda*.⁷

So uncommon is the type of scholarly work described here, that the above excerpt from a chapter by Carol Hetherington is just about the only one of its kind – that is to say, the only analysis of 'variant texts of Australian literary works' published in the mid- to late twentieth century, much less the twenty-first century.

Indeed, even the chapter from which this excerpt comes does not *perform* this type of scholarly work; it merely *describes* it in a single paragraph. Paul Eggert's 'Case-study: Peter Carey's *True History of the Kelly Gang*' is another publication that has made a small contribution to this type of scholarly work. Eggert notes, for example,

The moment UQP [University of Queensland Press] despatched its document files to [American publisher] Knopf for their separate typesetting, the novel's single line of textual descent split into two and it became inevitable that there would be many differences between the two editions.⁸

Eggert does not, however, document these differences for the purposes of analysis of 'variant texts of Australian literary works'; like Hetherington, he merely describes them in a cursory manner. Clearly, analysis of editorial variations between Australian and American editions of an Australian author's book, where that book happens to have been published in the mid- to late twentieth century, is almost completely unexplored territory – rarer by far than scholarly writing about Winton or writing about the publication in the United States of books written by Australian authors.

Nonetheless, closer examination of Hetherington's anecdotes in the excerpt above yields interesting insights. These anecdotes will later be shown to fail to account for a type of editorial variant that can be found in the Australian and American editions of Winton's books. Hetherington's first anecdote relates to Koch, who revised two of his novels following their original publication. Koch's *The Boys in the Island*,⁹ first published in 1958, underwent two revisions by the author – in 1974¹⁰ and 1987.¹¹ In the Author's Note that appears in the 1987 edition, Koch describes

his revisions as ‘considerable’ and notes ‘[t]he shape of *The Boys in the Island* should now be finally clear; and this edition is the only one I wish to survive, or to be read’.¹² Koch makes a similar comment in his Author’s Note to the 1982 edition of *Across the Sea Wall*,¹³ a novel originally published in 1965.¹⁴ Therefore, if we treat Hetherington’s paragraph about ‘variant texts of Australian literary works’ as a sort of taxonomy of the types of editorial variation that exist between Australian and American editions of an Australian author’s book, then the Koch example she provides is helpful to identify variations that are the result of changes made by the author.

Hetherington’s second taxonomic category includes ‘substantial differences between editions of Kate Grenville’s *Lilian’s Story* and between the American and British editions of Prichard’s *Haxby’s Circus*’. In these two cases, Hetherington is identifying substantial editorial changes that were made by the author at the behest of the publisher of an alternate (e.g. American) edition. In the case of Grenville’s *Lilian’s Story*,¹⁵ the American edition¹⁶ includes some minor textual changes as well as, more substantially, twelve extra pages that were the result of a suggestion made by Grenville’s American editor.¹⁷ The American edition of *Lilian’s Story* has since become the standard form of the novel; the latest Australian edition¹⁸ of *Lilian’s Story*, for example, now carries the changes first introduced in the American edition. As for Prichard’s *Haxby’s Circus*, the novel was originally published in London in 1930 by Jonathan Cape.¹⁹ When New York-based publisher W. W. Norton published the book in 1931 under the title *Fay’s Circus*,²⁰ the title was not the only thing changed; the publisher also suggested a change designed to remedy a structural weakness, which resulted in Prichard writing ‘twenty-seven and a half extra pages, one and a half chapters amounting to approximately 9,700

words'.²¹ Following publication of the American edition, Prichard commented, 'I would rather use it myself than the English'.²² Indeed, she even preferred the title of the American edition, *Fay's Circus*, to that of the English (and, subsequently, Australian) edition, *Haxby's Circus*.²³ Clearly, in Hetherington's taxonomy of the types of editorial variation that exist between Australian and American editions of an Australian author's book, both of these examples fit under the category of substantial editorial changes that were made by the author at the behest of the publisher of an alternate edition.

The third category in Hetherington's taxonomy consists of accidental changes introduced by the publisher. Eggert's discussion of Carey's *True History of the Kelly Gang*²⁴ fits in this category. Coincidentally, Hetherington also uses, as noted earlier, an example from Carey's oeuvre to illustrate her point: 'A chapter is missing from some editions of Carey's *Oscar and Lucinda*'. When a substantial change such as *Oscar and Lucinda*'s missing chapter²⁵ comes to the attention of either the author or the publisher, it is usually quickly remedied in the next printing. Many, more minor, changes of this sort go unnoticed, however, such as a missing comma or two words mistakenly inverted. Eggert describes how such differences occurred:

Knopf faced a problem that dogs any such attempt to achieve identical texts of the same work. If a second publisher was to set from the 'same' files as the first, but in a different typesetting program, only word-processed 'document' files are usable. Given that UQP's Ventura typesetting file was not used by Knopf, the only way the text could have remained identical in the two editions would be if Knopf had kept a log of all UQP's changes,

Table 1: Publishers of Tim Winton's books as recorded on the title pages of the first Australian and US editions

| Title | Genre | First Australian edition | First US edition |
|--|-----------------|-----------------------------|--|
| <i>An Open Swimmer</i> | novel | Allen & Unwin, 1982 | n/a |
| <i>Shallows</i> | novel | Allen & Unwin, 1984 | Atheneum, 1986 |
| <i>Scission</i> | short stories | McPhee Gribble, 1985 | n/a |
| <i>That Eye, the Sky</i> | novel | McPhee Gribble, 1986 | Atheneum, 1987 ^a |
| <i>Minimum of Tivo</i> | short stories | McPhee Gribble, 1987 | Atheneum, 1988 |
| <i>In the Winter Dark</i> | novel | McPhee Gribble, 1988 | n/a |
| <i>Jesse</i> | children's book | McPhee Gribble, 1988 | n/a |
| <i>Lockie Leonard, Human Torpedo</i> | children's book | McPhee Gribble, 1990 | Little, Brown, 1991 ^b |
| <i>Cloudstreet</i> | novel | McPhee Gribble, 1991 | Graywolf Press, 1992 |
| <i>The Bugalugs Bum Thief</i> | children's book | Puffin, 1991 | n/a |
| <i>Lockie Leonard, Scumbuster</i> | children's book | Piper, 1993 | Margaret K. McElderry Books, 1999 ^c |
| <i>Land's Edge</i> ^d | memoir | Pan Macmillan, 1993 | n/a |
| <i>Local Colour: Travels in the Other Australia</i> ^e | photo book | The Guidebook Company, 1994 | Amphoto Art, 1998 |
| <i>The Riders</i> | novel | Macmillan, 1994 | Scribner, 1995 |
| <i>Lockie Leonard, Legend</i> | children's book | Pan Macmillan, 1997 | n/a |
| <i>Blueback: A Fable for All Ages</i> ^f | children's book | Macmillan, 1997 | Scribner, 1997 |

| Title | Genre | First Australian edition | First US edition |
|---|-----------------|---|-----------------------------------|
| <i>The Deep</i> | children's book | Sandcastle Books, 1998 | Tricycle Press, 2000 ^g |
| <i>Down to Earth: Australian Landscapes</i> | photo book | Fremantle Arts Centre Press in association with Sandpiper Press, 1999 | n/a |
| <i>Dirt Music</i> | novel | Picador, 2001 | Scribner, 2002 |
| <i>The Turning</i> | short stories | Picador, 2004 | Scribner, 2005 |
| <i>Breath</i> | novel | Hamish Hamilton, 2008 | Farrar, Straus and Giroux, 2008 |
| <i>Smalltown</i> | photo book | Hamish Hamilton, 2009 | n/a |
| <i>Eyrie</i> | novel | Hamish Hamilton, 2013 | Farrar, Straus and Giroux, 2014 |

^a AustLit does not list this edition in its records.

^b A note on the imprint (copyright) page of this edition specifies that it has been 'modified for American readers'. This piece of information is missing from the AustLit record for this title.

^c A note on the imprint page of this edition specifies that it has been 'modified for American readers'.

^d Subtitled *A Coastal Memoir* when Hamish Hamilton published a new Australian edition in 2010.

^e Published in the United States as *Australian Colors: Images of the Outback*.

^f Published in the United States as *Blueback: A Contemporary Fable*.

^g A note on the imprint page of this edition specifies that it has been 'modified for American readers'.

and vice versa, and if both sides had incorporated them successfully.²⁶

Clearly, there was a lot of potential for accidental changes to be introduced by the publisher when the book originally published in an Australian edition was later (or concurrently) published in an American edition, and, indeed, examples of variations belonging to this third category in Hetherington's taxonomy are quite common.

As noted above, by studying the editorial variations between Australian and American editions of Winton's books, one finds a type of variant unaccounted for in Hetherington's taxonomy. Before discussing this variant, however, it is important first to examine Winton's publishing history. Table 1 lists all of Winton's books and details the Australian and US publishers of these books as recorded on the title pages of the first Australian edition and first American edition.

Based only on the information provided in Table 1, it would seem that Winton frequently switched publishers. This was not the case, however, as is demonstrated in Table 2. This table lists all of Winton's books and details the companies that either owned at the time or would soon own the imprints/publishers responsible for publishing Winton's books in their first Australian edition and first American edition.

Table 2 clearly demonstrates that Winton's publishing history, at least as concerns the Australian editions of his books, proceeded through four distinct stages. In the first stage, Winton published his first two books – the novels *An Open Swimmer*²⁷ and *Shallows*²⁸ – with Allen & Unwin. Since publication by Allen & Unwin is one of the prizes associated with *The Australian/Vogel's* Literary Award for an unpublished manuscript – which Winton

Table 2: Companies that either owned at the time or would soon own the publishers/imprints responsible for publishing Winton's books in their first Australian and US editions

| Title | Genre | First Australian edition | First US edition |
|---|-----------------|-----------------------------------|------------------------|
| <i>An Open Swimmer</i> | novel | Allen & Unwin, 1982 | n/a |
| <i>Shallows</i> | novel | Allen & Unwin, 1984 | Simon & Schuster, 1986 |
| <i>Scission</i> | short stories | Penguin, 1985 | n/a |
| <i>That Eye, the Sky</i> | novel | Penguin, 1986 | Simon & Schuster, 1987 |
| <i>Minimum of Two</i> | short stories | Penguin, 1987 | Simon & Schuster, 1988 |
| <i>In the Winter Dark</i> | novel | Penguin, 1988 | n/a |
| <i>Jesse</i> | children's book | Penguin, 1988 | n/a |
| <i>Lockie Leonard, Human Torpedo</i> | children's book | Penguin, 1990 | Hachette, 1991 |
| <i>Cloudstreet</i> | novel | Penguin, 1991 | Graywolf Press, 1992 |
| <i>The Bugalugs Bum Thief</i> | children's book | Penguin, 1991 | n/a |
| <i>Lockie Leonard, Scumbuster</i> | children's book | Pan Macmillan, 1993 | Simon & Schuster, 1999 |
| <i>Land's Edge</i> | memoir | Pan Macmillan, 1993 | n/a |
| <i>Local Colour: Travels in the Other Australia</i> | photo book | The Guidebook Company, 1994 | Random House, 1998 |
| <i>The Riders</i> | novel | Pan Macmillan, 1994 | Simon & Schuster, 1995 |
| <i>Lockie Leonard, Legend</i> | children's book | Pan Macmillan, 1997 | n/a |
| <i>Blueback: A Fable for All Ages</i> | children's book | Pan Macmillan, 1997 | Simon & Schuster, 1997 |
| <i>The Deep</i> | children's book | Fremantle Arts Centre Press, 1998 | Random House, 2000 |
| <i>Down to Earth: Australian Landscapes</i> | photo book | Fremantle Arts Centre Press, 1999 | n/a |
| <i>Dirt Music</i> | novel | Pan Macmillan, 2001 | Simon & Schuster, 2002 |
| <i>The Turning</i> | short stories | Pan Macmillan, 2004 | Simon & Schuster, 2005 |
| <i>Breath</i> | novel | Penguin, 2008 | Macmillan, 2008 |
| <i>Smalltown</i> | photo book | Penguin, 2009 | n/a |
| <i>Eyrie</i> | novel | Penguin, 2013 | Macmillan, 2014 |

won in 1981 for *An Open Swimmer* – the fact that Allen & Unwin published his first two books is hardly surprising.

Winton then changed publishers, however, starting with his collection of short stories *Scission*²⁹ in 1985. Hilary McPhee, co-founder of the McPhee Gribble publishing house, recalls Winton's reasons for changing publishers in the following excerpt from her memoir:

We were pleased but not too surprised when literary agent Caroline Lurie rang one morning and asked if we'd like to talk about Tim Winton, the youngest-ever recipient of the Miles Franklin Award for his second novel, *Shallows*. What did surprise us was that Tim's initial publishers were willing to let him go. Apparently he'd wanted to publish a collection of stories next – and Allen & Unwin 'didn't want him to', Caroline Lurie said.³⁰

So began the second stage in Winton's Australian publishing history. He remained with McPhee Gribble – which, at the time it published his first book, had already entered into a co-publishing agreement with Penguin – from 1985 through to the publication of *Cloudstreet*³¹ in 1991. By 1989, however, McPhee Gribble had become an imprint of Penguin.³²

Not long thereafter, in 1992,

McPhee Gribble folded, [and] Hilary McPhee joined Pan Macmillan Australia as publishing director, bringing many of McPhee Gribble's authors with her – Drusilla Modjeska, Helen Garner, Tim Winton, Richard

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Flanagan – and publishing them through Picador, Pan Macmillan’s literary imprint.³³

Ken Gelder and Paul Salzman, in their book *After the Celebration: Australian Fiction 1989–2007*, note that ‘these authors all stayed with Picador/Pan Macmillan into the new millennium’.³⁴ This is the third – and by far the longest – stage in Winton’s Australian publishing history: his first book connected with the Macmillan name was the children’s book *Lockie Leonard, Scumbuster*³⁵ in 1993, while his final book with Macmillan was the collection of short stories *The Turning*³⁶ in 2004. It is certainly not uncommon for writers to follow publishers when they change publishing houses, so the shift from the second to third stages in Winton’s Australian publishing history – like the shift from the first to second stages – is hardly surprising.

The fourth and final stage (to date, at least) in Winton’s Australian publishing history has been with Penguin since it published his novel *Breath*³⁷ in 2008. Once again, the reason for Winton’s change of publishers is quite a common one:

[Winton] said the catalyst for his move was his previous publisher’s departure from Pan Mac. [Jenny] Darling [Winton’s literary agent] said she sent the manuscript to the major publishers. After sifting through the deals, Winton opted for Penguin.³⁸

Presumably, the size of the advance (rumoured to be anywhere from a ‘high six-figure amount’ all the way up to ‘about \$1 million’³⁹) offered by Penguin played a role in Winton’s decision, though so, too, did the fact that ‘Penguin keeps six of his earlier

books, including the ever-popular *Cloudstreet*, in print'.⁴⁰ So the four stages in Winton's Australian publishing history have spanned only three companies: beginning with Allen & Unwin, then the Penguin family of imprints/publishers, followed by the Macmillan family, and finally back to Penguin.

The only books not accounted for in this overview are *Local Colour: Travels in the Other Australia*,⁴¹ published by the Guidebook Company in 1994; *The Deep*,⁴² published in 1998 under Fremantle Arts Centre Press's short-lived Sandcastle Books imprint (used for children's books); and *Down to Earth: Australian Landscapes*,⁴³ published by Fremantle Arts Centre Press in 1999. While these three books would seem to throw into chaos Winton's aforementioned four-stage Australian publishing history, it is possible to regard them as curious exceptions to an otherwise very stable journey. After all, none of the three books is in the genres upon which Winton's reputation as a writer has been built. *Down to Earth*, for example, is a photo book with photography by Richard Woldendorp and an accompanying essay by Winton titled 'Strange passion: a landscape memoir'.⁴⁴ Clive Newman of Fremantle Press (the publishing house formerly known as Fremantle Arts Centre Press) recalls how *Down to Earth* came about:

The book was commissioned [by] photographer Richard Woldendorp, who showed the proposed content to Tim. Richard's environmental concerns matched those of Tim's, and he agreed to provide an essay for inclusion in the book.⁴⁵

Newman gives a similar account of the gestation of *The Deep*, the children's picture book published by Fremantle Arts Centre Press:

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The Deep is another example of Tim's generosity in supporting the works of emerging artists whose talents he admires. We were offered the book as a package which included first time illustrator Karen Louise by Tim's then agent.⁴⁶

In both cases, Winton was supporting the work of another artist rather than initiating a book himself. And while very little information is available about the publishing history of *Local Colour*, a photo book featuring photography and text by Bill Bachman with additional text provided by Winton, the fact that the publisher of its first edition is listed as the Guidebook Company in Hong Kong, suggests that its publication may have been financed by the author/photographer; that is to say, it may have been self-published. If this is true, then the Guidebook Company is simply the book's printer. Australian publishers regularly use offshore printers for illustrated books, as these printers offer significant cost savings where colour printing is involved. The suggestion that Winton collaborated on a self-published book is not completely far-fetched, as *Down to Earth* was published by Fremantle Arts Centre Press in association with Sandpiper Press, which is photographer Woldendorp's own publishing imprint. But even if *Local Colour* was not self-published, it seems likely that this is again a case of Winton supporting the work of another artist rather than initiating a book himself. The only other example in Winton's oeuvre that fits this characterisation is *Smalltown*,⁴⁷ a photo book featuring photography by Martin Mischkulnig with an accompanying essay by Winton, which was published by Hamish Hamilton in 2009. Clearly *Smalltown*, unlike the other books surveyed in this paragraph, fits Winton's aforementioned four-stage Australian publishing history. The fact

that it is the most recent of the books surveyed in this paragraph, and that it fits this publishing history, is arguably a testament to the success of Winton's earlier experiments, which had to occur outside the parameters of his very stable publishing history in order to demonstrate his potential to succeed in new genres.

Of course, Winton had published several children's books before publishing *The Deep*, so it is not exactly an example of Winton having to demonstrate his potential to succeed in new genres. After all, *Jesse*,⁴⁸ *The Bugalugs Bum Thief*⁴⁹ and the *Lockie Leonard* series of books⁵⁰ had already earned him a proven track record as a children's book author. Nonetheless, before publishing *The Deep*, Winton had always initiated his children's book projects; first he wrote the manuscript and only later, if illustrations were required, was it matched with an artist. Involving an illustrator from the start tested, in effect, Winton's influence as a co-star rather than the leading man. The photo books on which Winton collaborated represented a similar test.

Moving now from the imprints/publishers responsible for publishing Winton's books in their first Australian edition to those who published Winton's books in their first American edition, Table 1 once again makes it seem that Winton frequently switched publishers. Table 2, unfortunately, does little to clarify the situation; nothing like the clear pattern of Winton's Australian publishing history emerges. Indeed, one of the few conclusions it is possible to draw from the evidence presented in Table 2 is that Simon & Schuster dominates the publishing history of Winton's books in their first American edition. This conclusion is not immediately apparent in Table 1, since Table 1 obscures the fact that Atheneum, Winton's original publisher in the United States, had merged with Scribner in 1978, several years before publishing Winton. Scribner is an imprint of Simon & Schuster,

and while this particular acquisition did not occur until 1994, it is still convenient to list in Table 2 the books published by both Atheneum and Scribner (no matter their publication date) under the banner of Simon & Schuster. Doing so highlights what is really a small measure of consistency in an otherwise random publishing history. After all, when Winton was publishing the American edition of his books with Atheneum, Scribner and Simon & Schuster, there is a very good chance that he was dealing with some of the same people.

Another conclusion it is possible to draw from the evidence presented in Table 2 is that there is little to no connection between the imprints/publishers responsible for publishing Winton's books in their first Australian edition and those that published Winton's books in their first American edition. For example, Picador, which is owned by Macmillan, published *Dirt Music*⁵¹ and *The Turning* in Australia, while Scribner, which is owned by Simon & Schuster, published these two books in the United States.⁵² Macmillan and Simon & Schuster are two of what are known in the United States as the Big Six book publishers. The Big Six are the result of a 'phase of mergers and acquisitions in trade publishing, which began in the early 1980s and has continued to the present';⁵³ indeed, this group recently shrank to the Big Five, in light of the merger of Penguin and Random House. The Big Six/Five currently 'publish about two-thirds of books in the United States'.⁵⁴ The fact that there appears to be little or no connection between which Big Six/Five publisher published a book in Australia and that book's American publisher, accords with Louise Poland and Ivor Indyk's observations about the publication of American editions of books by Australian authors in the period from the mid-1970s to the late 1980s; Poland and Indyk observe 'the promising but limited role played by the multinational publisher...offering Australian

titles through its US affiliate'.⁵⁵ It seems likely the multinational publishers Winton published with in Australia did not offer his books to their American affiliates, though it is possible they were offered and refused. It is also clear that, as Carter describes it,

[F]ollowing the collapse of the Traditional Markets Agreement...the new rights regime created a separate Australasian publishing territory, so authors and agents could negotiate Australasian rights and *then* US or UK rights.⁵⁶

McPhee, as well as many other Australian publishers, had argued throughout much of the 1980s for exactly this outcome, claiming 'that it was better for authors and the books to have separate contracts and, if necessary, separate publishers in the British, American and Australian markets'.⁵⁷ Winton's literary career and international reputation benefited enormously from these new contract terms, as evidenced by his publishing history.

Editorial variations in Winton's early work

Having discussed Winton's publishing history, it is time to return to the editorial variations between Australian and American editions of Winton's books. Thirteen of Winton's twenty-three books have been published in American editions (and a fourteenth, *Eyrie*, is due for publication in 2014). Of these thirteen, four are children's books (*Lockie Leonard*, *Human Torpedo*;⁵⁸ *Lockie Leonard*, *Scumbuster*;⁵⁹ *Blueback: A Fable for All Ages*,⁶⁰ which was published in the United States as *Blueback: A Contemporary Fable*;⁶¹ and *The Deep*)⁶² and one is a photo book (*Local Colour: Travels in the Other Australia*, which was published in the United States as *Australian Colors: Images of the Outback*).⁶³ Setting aside for the

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moment these five books, that leaves eight novels or short story collections that have been published in American editions; in the order of their publication, they are as follows: *Shallows*;⁶⁴ *That Eye, the Sky*;⁶⁵ *Minimum of Two*;⁶⁶ *Cloudstreet*;⁶⁷ *The Riders*;⁶⁸ *Dirt Music*; *The Turning*; and *Breath*.⁶⁹

The American editions of the first five of these eight books share a similar editorial history and, thus, similar types of editorial variations. Specifically, the American publishers of these five books opted to print them from film taken of the Australian editions. In other words, the American editions of *Shallows*; *That Eye, the Sky*; *Minimum of Two*; *Cloudstreet* and *The Riders* are photographic reproductions of their respective Australian editions, with a few relatively minor variations. Consequently, by at least one definition, the American editions of these books are not new editions at all:

An *edition*, first of all, is all the copies of a book printed at any time (or times) from substantially the same setting of type...As to the meaning of 'substantially the same setting of type', there are bound to be ambiguous cases, but we may take it as a simple rule of thumb that there is a new edition when more than half the type has been reset.⁷⁰

In the case of the five aforementioned books, nowhere near half of the type was reset for the production of the American edition. Indeed, only the front matter of each of these books was reset, while the body of the book remains the same. In the case of *Shallows*, for example, this means the American edition has a reset half-title page, list of works by the same author, title page, dedication, epigraph, imprint page and contents page. Even though these

pages of reset type are not enough to qualify the book as a 'new edition', according to the bibliographical definition of that term, common parlance suggests that it is acceptable to continue to refer to, for example, 'the American edition of *Shallows*'.

Indeed, it is important to discuss these books because their very existence has, to date, gone largely unremarked by scholars in the field. Deborah Jordan is perhaps the only scholar to mention the existence of books by Australian authors that were published overseas using the film from the Australian edition:

The second way for UQP to sell into the North American market was by selling the rights after their Australian edition had been published. Again there were a number of printing options and UQP could sell the American publisher the film, or allow them to re-photograph the book itself for use in their manufacture of the books in the US.⁷¹

Since Winton has published five books that fit this description, and more than one publisher was involved, it would appear that this practice is (or was) fairly widespread.

Of course, a likely reason scholars have failed to note this practice is that they assume it means the American edition is unremarkable – that no changes were made to the text in the movement from an Australian edition to an American edition. This is not entirely true, however, as editorial variations crept into the reset front matter. *Shallows*, for example, uses a stanza from the John Dryden poem *Annus Mirabilis* as one of its two epigraphs. The chosen stanza appears in the first Australian edition as follows:

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*So dose behind some promotory lie
The huge leviathans to attend their prey,
And give no chace, but shallow in the fry,
Which through their gaping jaws mistake the way.*⁷²

In the first American edition, however, two changes were made. Firstly, ‘promotory’ was changed to ‘promontory’,⁷³ which is a clear-cut case of correcting a spelling mistake that was made in the first Australian edition. Secondly, and more significantly, the word ‘chace’ (an archaic spelling of the more familiar ‘chase’) was changed to ‘chance’,⁷⁴ thus completely changing the meaning of the epigraph. This editorial difference might be dismissed as simply another example of the third type of variant in Hetherington’s taxonomy: accidental changes introduced by the publisher. After all, where Dryden’s poem *Annus Mirabilis* has appeared in critical editions of his poetry, the word in question is consistently represented as either ‘chace’⁷⁵ or ‘chase’.⁷⁶ Yet the opening pages of Herman Melville’s *Moby-Dick; or, The Whale* feature exactly the same stanza from Dryden, and in some editions the word in question is printed ‘chance’.⁷⁷ Since the characters in Winton’s *Shallows* repeatedly reference Melville’s novel, it is not hard to imagine that Winton first encountered this particular stanza of the Dryden poem through an edition of *Moby-Dick* that used the word ‘chance’. Clearly, this is not a simple case of an accidental change introduced by the publisher. Ironically, however, both the first Australian edition and the first American edition feature the word ‘shallow’ in the third line of the stanza; everywhere else Dryden’s poem appears, including in the opening pages of Melville’s novel, this word is ‘swallow’. Later editions of *Shallows*, in both Australia and the United States, correct this error⁷⁸ – if, indeed, it is an error (the coincidence of a novel titled

Shallows containing a typo that reads 'shallow' is too great to dismiss out of hand).

Another example of an editorial variation that crept into the reset front matter of one of the five early American editions involves a most prominent feature: the title of *That Eye, the Sky*. In the first Australian edition of *That Eye, the Sky*,⁷⁹ the title on the front cover, the title on the half-title page, and the title on the title page all appear in the same format:

THAT
EYE
THE SKY

Meanwhile, the title on the inside jacket flap and the imprint page appears as follows: 'That Eye, the Sky'. Of course, the inside jacket flap and the imprint page are much less obvious parts of the book than the front cover, the half-title page and the title page. It is therefore reasonable to assume that readers of the first Australian edition of this book understand the title as a sequence of four words with no punctuation. In the first American edition, by contrast, the comma appears everywhere, including the front cover, the half-title page and the title page:

THAT
EYE,
THE SKY

Clearly, this is no accidental change introduced by the publisher. The effects of this change on readers, while ultimately unknowable, are not insignificant.

A third and final example of an editorial variation that crept into the reset front matter of these five books involves the use of quotation marks. This example is once again taken from the front matter of *Shallows*. The book's second epigraph is a verse from a Bruce Cockburn song; in the Australian edition, this song is listed as 'Grim Travellers'⁸⁰ (with single quotation marks), while in the American edition it appears as "Grim Travellers"⁸¹ (with double quotation marks).

What do these three examples – 'chace' versus 'chance'; 'THAT EYE THE SKY' versus 'THAT EYE, THE SKY'; and 'Grim Travellers' versus "Grim Travellers" – have in common? As alluded to earlier, in examining these variations one finds a type of variant unaccounted for in Hetherington's taxonomy. These variations are not the result of changes made by the author; they are not substantial editorial changes made by the author at the behest of the publisher of an alternate (e.g. American) edition; and, finally, they are not accidental changes introduced by the publisher. Rather, they are intentional changes introduced by the publisher that are meant to either remedy perceived errors (e.g. 'chace' versus 'chance') or failings (e.g. 'THAT EYE THE SKY' versus 'THAT EYE, THE SKY') in the first Australian edition, or translate a detail of the first Australian edition for an American audience (e.g. 'Grim Travellers' versus "Grim Travellers").

Of course, it is difficult to say with absolute certainty that any given change is the publisher's doing rather than the author's, as decades of scholarly editors and textual critics will attest. As G. Thomas Tanselle has observed of the scholarly editor's role, they 'must distinguish authorial alterations from alterations made by someone else and must decide what constitutes "authorial intention" at such times'.⁸² Tanselle further observes,

What the editor must attempt to assess is whether the author genuinely preferred the changes made by the publisher's reader or whether he merely acquiesced in them...It is possible for someone other than the 'author' to make alterations which are identical with the intention of the 'author', when the relationship partakes of the spirit of collaboration.⁸³

In this excerpt, Tanselle suggests that scholarly editors consider only those changes made by the author, or on which the author collaborated, while all other types of changes (such as changes made by an editor or publisher without any authorial input) can be disregarded. Tanselle's opinions are, of course, far from the last word on this subject. For example, Jerome J. McGann later advocated for 'a socialized concept of authorship and textual authority',⁸⁴ which rejects the 'hypnotic fascination with the isolated author'⁸⁵ who possesses a single, clear line of authorial intention. McGann and other textual critics of his ilk are responsible for throwing open the discipline's doors to the idea of 'texts as social products'.⁸⁶ In doing so, they called attention to the deceptively simplistic notion that 'authors do not generally act alone to bring their works to the public'.⁸⁷ Consequently, textual critics for the last two or three decades have increasingly focused on 'the nonauthorial contributions to textual constitution',⁸⁸ such as the contributions made by editors and publishers.

Editorial variations in Winton's later work

In the case of Winton's books, where editorial variations between the Australian and American editions are apparent, it is possible to say with reasonable confidence that these variations are the result of the publisher's actions, with little or no input from

Winton himself. After all, the variations that exist in the first American editions are reproduced in later American editions but never in later Australian editions. If Winton had suggested any of these changes, it seems likely he would have suggested that his Australian publisher make some of the same changes when reprinting or publishing new editions. Just because they are not Winton's changes does not, however, allow for their dismissal; as Hans Walter Gabler writes, '[t]he object of scholarly and critical analysis and study...is not the final product of the writer's art alone, but beyond this, the totality of the Work in Progress'.⁸⁹ The American edition of each of Winton's books is part of 'the totality of the Work in Progress' for that book, and as such is deserving of 'scholarly and critical analysis and study'.

The particular type of editorial variant identified in *Shallows*; *That Eye, the Sky*; *Minimum of Two*; *Cloudstreet* and *The Riders* can also be found in Winton's three other novels or short story collections that have been published in American editions: *Dirt Music*, *The Turning* and *Breath*. After *The Riders*⁹⁰ was shortlisted for the 1995 Booker Prize, however, Winton's American publishers started resetting the type in the American editions of his books. This decision by Scribner (and later by Farrar, Straus and Giroux) was likely driven by a desire to more clearly identify Winton as a Scribner (or Farrar, Straus and Giroux) author, and thus benefit from the accumulation of cultural capital that comes with publishing a prize-winning author.⁹¹ Of course, resetting the type in a book also requires a greater financial investment on the part of the publisher, which has to pay a designer, a typesetter and a proofreader for the labour involved. Clearly, Winton's American publishers believed this investment could be justified after *The Riders* was shortlisted for the Booker Prize.

Because Winton's American publishers reset the type in the

American editions of *Dirt Music*, *The Turning* and *Breath*, there are more editorial variations between these editions and their respective Australian editions than for the other five books. It is interesting to note, however, that Winton's American publishers have left unchanged almost all of the things one might expect an American publisher to change during the process of resetting type. For example, Winton's American publishers retained the British/Australian spellings in all three novels. Also, the poem quoted in the epigraph to *The Turning*⁹² has single quotation marks around its title, which is contrary to the American standard of using double quotation marks.

Another example of Winton's American publishers leaving unchanged something one might expect an American publisher to change during the process of resetting type is the use of Australian slang. The frequency of Winton's use of Australian slang is reflected in the reviews of the American editions of his books in the American print media. For example, the *New York Times* review of the Atheneum edition of *That Eye, the Sky* begins,

If you don't know Australian slang you might stop reading this novel after coming upon words like 'ute' (pickup truck or van), 'crook' (sick or broken), 'bowser' (gasoline pump), 'plonk' (red wine) and 'dag' (sloppy or slovenly person).⁹³

A review in the *New York Times Book Review* of the Graywolf Press edition of *Cloudstreet* also mentions Australian slang in its opening paragraph: 'It offers the most wonderful linguistic delicacies, words such as "chiack" (tease) and "larrikin" (hooligan).'⁹⁴ And while both of these examples come from books the American publishers chose not to reset, the same could be said for Winton's

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more recent books, since his American publishers did not change any of the Australian slang during the process of resetting type.

Instead, the American publishers of *Dirt Music*, *The Turning* and *Breath* made a different sort of intentional change designed to remedy perceived errors or failings in the first Australian edition. For example, where the Australian edition of *The Turning* reads, '[h]e was very short with a rodent's big eyes and narrow teeth',⁹⁵ in the American edition this was changed to '[h]e was very short, with a rodent's big eyes and narrow teeth'.⁹⁶ As mentioned earlier, if Winton had suggested any of these changes, it seems likely he would have suggested to his Australian publisher that they make some of the same changes when reprinting, or in a new edition. Thus, because the variations that exist in the first American editions are reproduced in later American, but never later Australian editions, it is possible to say with reasonable confidence that the addition of the comma noted above is the result of a change made by the publisher rather than the author. It is also clear that this is not an accidental change introduced by the publisher, because this sort of thing is repeated throughout the American edition of the book. Just a few pages after this sentence, for example, the Australian edition of *The Turning* reads, '[s]he's tall and not very beautiful with long, shiny brown hair and big knees';⁹⁷ in the American edition this was changed to '[s]he's tall and not very beautiful, with long, shiny brown hair and big knees'.⁹⁸

Similar editorial variations can be found in *Breath*. The Australian edition of *Breath* reads, for example,

[T]he only approach was to bash out across the bush track from the Point to the cliffs, and crab your way down the rock-face until you got within jumping range.⁹⁹

In the American edition, this was changed to

[T]he only approach was to bash out across the bush track from the Point to the cliffs and crab your way down the rock-face until you got within jumping range.¹⁰⁰

Yet again, it is clear that the omission of this comma is not an accidental change introduced by the publisher, because this sort of thing is repeated throughout the American edition. It would seem that American publishers perceive errors or failings in comma usage in books originally published by Australian publishers.

It may be tempting to dismiss these editorial variations as inconsequential – after all, it is just a few commas. Even among textual critics and scholarly editors there is a tendency to dismiss such variations, as exemplified in the following excerpt from W. W. Greg's classic essay 'The rationale of copy-text':

We need to draw a distinction between the significant, or as I shall call them 'substantive', readings of the text, those namely that affect the author's meaning or the essence of his expression, and others, such in general as spelling, punctuation, word-division, and the like, affecting mainly its formal presentation, which may be regarded as the accidents, or as I shall call them 'accidentals', of the text.¹⁰¹

By labelling comma placement and usage as 'accidentals', Greg is clearly dismissive of the (potential) meaningfulness of these editorial variations. Of even greater concern is the fact that the terms 'substantives' and 'accidentals' have been widely accepted,

and are still regularly employed by textual critics and scholarly editors more than sixty years after Greg first coined them; indeed, they are a go-to concept for scholarly editors responsible for producing so-called 'critical editions'. Some more recent textual critics and scholarly editors, however, remind us why each comma is important.

According to eminent textual critic Tanselle, in his 2001 assessment of the state of textual criticism as a scholarly field, '[d]uring the last part of the twentieth century...a focus on texts as social products came to characterize the bulk of the discussion of textual theory, if not editions themselves'.¹⁰² The editions to which Tanselle refers are, of course, the 'critical editions' produced by scholarly editors who are reliant on the concepts of 'substantives' and 'accidentals'. The critical and theoretical consensus within the scholarly field of textual criticism, however, has moved away from these concepts. In their place, textual critics have begun to focus on 'the forms of texts that emerged from the social process leading to public distribution, forms that were therefore accessible to readers'.¹⁰³ Clearly, then, in the case of Winton's books, since the 'forms that were...accessible to readers' differed in, for example, comma placement and usage, this difference is significant in the eyes and minds of some more recent textual critics and scholarly editors. Furthermore, it is not hard to believe that it also matters to readers; while they may not notice the subtle difference in rhythm, tone and style created by adding or deleting a single comma, readers generally assume the book they are reading is identical to the book read by their friend or relative, even if that person is on the other side of the world, as long as the two copies share an author and title.

Editorial variations in Winton's books for children

One does not have to work nearly so hard to make a case for the relevance of editorial variations when discussing Winton's children's books that appeared in American editions. In stark contrast to his eight novels and collections of short stories that have been published in American editions, Winton's four children's books contain abundant examples of editorial variations designed not merely to remedy perceived errors or failings in the first Australian edition (though there is plenty of that, as well), but to translate a detail of the first Australian edition for an American audience. Still, these appear to be intentional changes introduced by the publisher as opposed to the author, and thus reside outside Hetherington's taxonomy of editorial variations. There is insufficient space in this chapter to detail all of these variations, but they include, for example, changing Lockie Leonard's age so that it is in line with when most Americans begin high school,¹⁰⁴ specifying 'surfboard'¹⁰⁵ where Winton simply wrote 'board'¹⁰⁶ and changing 'chooks'¹⁰⁷ to 'chickens'.¹⁰⁸

It is possible to assert with almost complete certainty that it was the editor or publisher, rather than the author, who made these changes, because the Americanisation of some of the Australian slang or cultural references is so misguided that it is highly unlikely an Australian introduced the change. A single example of this phenomenon will have to suffice: In *Lockie Leonard, Human Torpedo*, the sentence 'Lockie's little brother looked at him, pegging off his nose with his fingers'¹⁰⁹ was changed in the American edition to 'Lockie's little brother looked at him, thumbing his nose with his fingers'.¹¹⁰ If any Australian – or, for that matter, Winton himself – had been responsible for changing this sentence for the American edition, they would have understood that 'pegging off his nose' refers to squeezing his nose in the manner of a clothes

peg. But Americans don't call them 'clothes pegs' – they call them 'clothespins' – so 'pegging off his nose' means nothing to an American audience. Indeed, the American editor or publisher who changed this phrase to 'thumbing his nose' clearly had no idea that someone 'pegging off his nose' involves a motion employing both thumb and forefinger. Accordingly, it is reasonable to conclude that the author is not responsible for this editorial variation.

This and similar editorial variations led the publishers of the American editions of three of Winton's children's books (*Lockie Leonard*, *Human Torpedo*; *Lockie Leonard*, *Scumbuster* and *The Deep*) to note on these books' imprint pages that they had been 'modified for American readers'. But even this was not enough to satisfy some critics. The *Publishers Weekly* review of the American edition of *Lockie Leonard*, *Human Torpedo*, for example, mentions Winton's 'use of alien, sometimes challenging Australian slang'.¹¹¹ And while this same reviewer goes on to claim that Winton's use of slang will 'charm young readers', it is hard not to feel that this is a backhanded compliment.¹¹²

Conclusion

In this chapter's broad overview of the sorts of editorial accommodations that occurred while translating Winton's work for an American audience, the most significant insight involves intentional changes introduced by the publisher that are meant to either remedy perceived errors or failings in the first Australian edition, or translate a detail of the first Australian edition for an American audience. This may not seem like much until one considers that there has been a 'surge of references in Australian literary studies over the last few years to the transnational dimensions of the national literature'.¹¹³ Nonetheless, it is an undeniable fact that literary critics in Australia premise their critical interpretations of

books by Australian authors almost exclusively on the Australian editions of these books. Even those Australian literary critics who are most interested in exploring ‘the transnational dimensions of the national literature’ use Australian editions to produce their critical interpretations. Yet it is an equally undeniable fact that ‘literary works and their interpretation depend, to a great extent, upon which text or combination of texts one reads’.¹¹⁴

Surely, if these same Australian literary critics read the American editions of books by Australian authors, the editorial variations introduced by the publishers of these American editions would alter the Australian literary critic’s interpretation of the book. This point becomes especially acute when it is acknowledged that Winton’s latest book with an American edition, *Breath*, has sold more than 14,000 copies in the United States since its publication in 2008.¹¹⁵ *The Turning’s* American edition, published in 2005, has sold more than 5,000 copies in the United States. Meanwhile, the American edition of *Dirt Music*, published in 2002, has sold more than 21,000 copies in the United States.¹¹⁶ Clearly, as Australian scholars work to develop ‘a transnational practice of Australian literary criticism’,¹¹⁷ the editorial variations between American and Australian editions of books by Australian authors are an important factor to consider.

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