

Reprints, International Markets and Local Literary Taste: New Empiricism and Australian Literature¹

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History is indeed ‘a poor little conjectural science’ when it selects individuals as its objects . . . but much more rational in its procedures and results, when it examines groups and repetitions.
(Braudel in Moretti, “Graphs, Maps, Trees” 68)

The first of Franco Moretti’s three-volume series *The Novel* approaches literary history through computational stylistics, a “new empiricism” where quantitative research provides innovative ways for analysing a “large mass of [literary] facts” (Moretti “Graphs, Maps, Trees” 67). Lately applied to the publishing histories of India, Japan, Nigeria, Spain, the United States and Italy, the exercise of enumerative bibliography can prove useful for literary and cultural history, enabling, as William St Clair argues, “patterns [to be] discerned, trends and turning points identified, and emerging conclusions [to be] offered and tested” (16).

Taking a cue from such research, this article applies statistical methods like Moretti’s to probe the history of publishing Australian novels both locally and internationally. By temporarily suspending our discipline’s preoccupation with close readings and canonical judgements, the computational analysis of large-scale publication data about Australian novels can provoke alternative views of, and responses to, Australian literary history. My aim, to quote Priya Joshi from a related analysis of Indian books, is not to become “saturated with the textual innards” of novels obtained through close reading but to explore “the [broader] details of a richly recovered contextual history”, in this case a recovered contextual history about the production of Australian novels (quoted in Moretti, *History, Geography and Culture* 497).

What might be learned from examining data related to the publishing of Australian novels? Certainly, a core question that can be asked of this approach is: what does it matter who is publishing and where a novel is published, reprinted or translated? Indeed, if it is agreed that this or that

novel is an “Australian novel”, what real importance does its “place of publication” actually carry? One common answer is that books are not only cultural artefacts or products of human consciousness; they are also commodities produced by publishers and sold on the market at a profit. Novels are not just literary texts, but are part of a business structure that employs certain agents (authors, printers, booksellers, binders, distributors, etc), within what Darnton famously called the “communications circuit”, producing a commodity sold to readers at a profit. When a novel is seen as a “text” that is beyond market principles, the forces and forms of social and economic production that interrelate with its publication remain unexamined. Awareness of these forces prompts important questions for the researcher about the production of novels, about the position of a publisher, and about the productive relations of the time. Why are some Australian novels published “over there” and not “over here”?

The “place of publication” is connected very strongly to the value attached to books as cultural artefacts. Novels impute a “presence” when thought of in a national context. And, as literary historians know, whole institutions and bibliographies are devoted to arguing over which novels can and cannot be thought of as “Australian”. Some of this is dubious, as when Bryce Courtenay and Ben Elton are considered Australian authors, or D. H. Lawrence’s novel *Kangaroo* (1923) as an Australian novel. Bibliographic lists of Australian novels and Australian authors vary slightly from one authority to another, and each have scope policies that overlap at the core but become fuzzy the further one moves towards the edges, generating anomalies between lists. There are differences, conflicts even, in the kinds of criteria used to select particular works as Australian. As Richard Nile argues, “Australia is a culture taker, more so than a culture maker”, and I would add not all bibliographic authorities are equal in their “taking” (qtd. in Dixon 45).

Questions of cultural “ownership” can be drawn out and tested. A novel’s “place of publication” (as one coordinate of textual production) can be “framed as part of a cultural argument that defines the original situation of a published object as belonging to” a particular phase of socio-cultural relations (Ayers 761). This argument raises questions about the organisation of Australia’s literary coordinates and allows the historian to extract meaning about prior publishing conditions and trends. This allows me to research questions of dominance with regards to specific aspects of Australian publishing within an Australian book trade that, during a good part of the twentieth century, was largely monopolised by English (British) interests and industry practices. This is where a quantitative methodology can be

constructive. By treating all Australian novels as things produced here or there—that is, as “material objects [with] symbolic form”, to recycle McKenzie’s terms (22)—“quantitative data allows access to a comparative dimension of [Australian] literary history” (Finkelstein 207).

The problem of definition is one of the major issues in statistical research on Australian novels. When working with large amounts of empirical data and using computational analysis to parse thousands of records into an interpretable context (in this case, into simplified line graphs), classification inaccuracies can skew the results and conclusions. Indeed, at the heart of any project that interrogates the publication history of Australian novels through enumerative bibliography is a clot of definitional issues over the research sample, issues that reflect some of the basic problems in thinking about the commodity-text in a national context.

There is general agreement that H. M. Green’s two-volume history, while not innovative in its methods, nonetheless widened conceptions of what constitutes Australian literary texts. This “widening” or “thickening” is essentially one of the core challenges today in thinking about novels in a national context: what exactly qualifies a book to be an “Australian” novel, projecting a link to what Raymond Williams might call the “knowable community” of Australia (qtd. in Said 85)? In what way are certain published works authorised to take on a density, an emotional value or, as Baudrillard describes, a “presence” known and recognised as being Australian? More broadly, who does the authorising and who does the recognising? These are important questions for how novels incorporate, invoke and impute structures of classification. Although my research into Australian book history does not look at “English” or “American” novels *per se*, the genesis, production and distribution of a group of published works within my data has at least partially originated in England or the United States, and yet remains appropriated by a population of readers as being meaningfully “Australian” novels.

Fortunately, one active agent in the struggle over the classification of Australian novels, and that presently acts as my source of bibliographic data, is “AustLit: The Resource for Australian Literature”. AustLit represents a growing “structure of authority” (Bourdieu 19) in the field of Australian creative and critical writing that has, over time, drawn to itself the cultural and institutional power to shape and set the legitimate definitions (and to influence the direction of bibliographic definition systems) for classifying Australian works. In collaboration with eleven universities and the National Library of Australia, AustLit operates as a “networked digital research

environment” building a web-accessible “comprehensive bibliographic record of the nation’s literature” (Kilner 1) and classifies works according to a published scope policy, a process that might be described as the “imposition of a form of thought” on the representative regime of works (Ranciere 34). AustLit’s aim is to “enhance and support research and learning in Australian literature” and achieves this through adapting online technologies to assist bibliographic discovery (Kilner 1).

My statistical analysis of Australian novels began by conducting eighty-eight advanced searches on AustLit, filtering results according to form, place of publication and year published. The “form” element allowed me to restrict results to novels only, “place of publication” enabled grouping into geographic entities, and “year published” permitted annual ordering. Because AustLit is internationally recognised as the most up-to-date and exhaustive snapshot of bibliographic practices that categorise novels as Australian, an analysis of these search results offers quite a detailed view into the distribution of Australian novels, especially statistical regularities that might be observed.

The graphs that follow assess the distribution of approximately 19 000 first-edition Australian novels (plus nearly 15 000 manifestations) and represent the state of the AustLit database as analysed in August 2007. The conclusions regarding the top reprinted titles are subject to refinement as AustLit continues to compile additional publication data. With this in mind, the purpose of this paper is to demonstrate an application of new empiricism to literary research while offering some example findings, however provisional some of these might be upon the completion of the AustLit database and the findings of a follow-up statistical analysis. Though there is risk attached to examining publishing trajectories within a database still incomplete, this paper demonstrates within a broader Australian humanities context that quantitative and qualitative methods are not necessarily incompatible when combined in subject areas traditionally held aloft from this kind of statistical analysis.

Some preliminary trends might be argued on the basis of new empiricism as applied to Australian publication data. Figure 1 charts the distribution of first-edition novels (mainly between Australia and England) as a line graph of production totals versus years. This graph supports the traditional findings of book history: England dominated until 1941, when the limited import/export conditions of the Second World War allowed Australia to surge ahead in the production of its novels, to the point that England never recaptured its once dominant position in Australian literature. But is this

finding secure when considered in terms of Australian “literary” novels? A significant modification of the Australian-only set of publishers offers a quite different take.

If in Figure 2 the lighter line graph represents all Australian publishers including Australia’s top two publishers, Cleveland and Horwitz, and if the darker line graph represents all Australian publishers minus Cleveland and Horwitz (a group which for this discussion shall be called “non-pulp”), it is clear that Cleveland and Horwitz produced the greatest output of novels from 1954 to 1971 (respectively 1424 and 770 novels each), establishing them as undeniably the most prolific Australian publishers for the period (though this is also true for most of Australia’s publishing history, as shown in Figure 3).

What did Cleveland and Horwitz publish? As the work of Toni Johnson-Woods, Ian Morrison and Anthony May shows, Cleveland and Horwitz produced novels such as *The Flagellator* (1969), or “pulp fiction”.

It is also clear that the sharp peaks of pulp fiction production continue in an opposite direction to the rest of the Australian publishing industry for this period, which appears to be in significant decline at pre-1940s levels from 1956 until at least 1966. After 1966, a new pattern of non-pulp publishing emerges to eventually match Cleveland and Horwitz in the late 1960s, and then overtakes them in 1972, when Cleveland and Horwitz sharply drop in production and produce fiction at greatly reduced levels for the next twenty years.

In Figure 4, where only these non-pulp Australian publishers (again, not including Cleveland and Horwitz) are compared to English publishers, the output of the latter surges ahead of mainstream publishing in Australia from 1957 to 1966 and is not too sharply differentiated from these same Australian publishers until 1983–84. In 1984, non-pulp publishers accelerate past both British publishers and Australia’s two largest pulp fiction publishers to create a huge surge in 1989, with a lasting peak matching that of Cleveland and Horwitz’s record year in 1960.

Interpreting these findings depends on the viewpoint of book history applied. Looked at from one perspective, these calculations cast a different light on the usual comparison between English and Australian publishers in the production of first-edition Australian novels. While modern book histories generally agree that English publishers dominated the Australian publishing industry until the 1940s, the degree to which English publishers return to dominate again for over a decade (1956–1967) is noteworthy. The

failure of the majority of Australian publishers to triumph over their English competitors for most of the twentieth century is striking. Previous analyses of publishers' catalogues and book lists did not possess today's computational resources for both identifying and separating out the immense bulk of pulp fiction for statistical calculation.

Thus, by and large, pulp fiction totals have been included in most accounts of Australian literature production during the 1950s and 1960s. While literary historians have until recently largely ignored or marginalised Australian pulp fiction because of its association with market forces and "low" genres, interpretation of publishing figures used to discuss Australia's literary output have nonetheless included the significant output of Cleveland and Horwitz. Although it has been suspected that pulp fiction publishers took advantage of the Australian government establishing "tariffs on American imports that effectively banned American pulps" from 1939–1959 (Johnson-Woods "The Mysterious Case of Carter Brown" 74), the degree to which pulp publishers were able derive a disproportionate benefit requires further examination. In recognising pulp fiction as a major rival to the literary novel during this period, a more accurate view can be gained of the Australian literary landscape and markets of the time.

AustLit also records all manifestations of each Australian work by using the "Functional Requirements for Bibliographic Records" model to describe literary and creative works. Although the primary manifestation of a novel (that is, the first edition) is central to discussions about changing publishing patterns between, say, England and Australia, reprints and translations offer an alternative and informative view of the crafting or favouring of literary taste locally and internationally. Editors and publishers have been credited with acting as "institutionalised bearers of culture" (Brown 2) and this affects interpretations of what publishers choose to reprint or translate. Reprints are keyed in with production cycles, the length of time in which profits are secured during the previous or initial print run, and the general feeling publishers have for the markets they produce for (Figure 5).

The relationship a publisher has to their perceived audience and the "economic or political interest" (Bourdieu 46) in success and profit influences printings of a work or the translation of a work from another imprint. Reprints are thus a commercial indicator of demand. In applying a statistical analysis to AustLit's manifestation metadata for Australian novels, an oblique picture may be built up of modern literary tastes and demands during the twentieth century—which books publishers reprinted or translated the most.

A broad historical overview gives different results to a more recently focussed survey. As an example, consider the list of the works most reprinted in Australia from 1890 to 2005 (Figure 6).

To pick out familiar titles: *Such Is life* (Collins 1903), *Capricornia* (Herbert 1938), *The Recollections of Geoffry Hamlyn* (Kingsley 1859), *Robbery Under Arms* (Boldrewood 1882), *Jonah* (Stone 1911), *Here's Luck* (Lower 1930), *The Harp in the South* (Park 1947), *Coonardoo* (Prichard 1928) and *Picnic at Hanging Rock* (Lindsay 1967). Miles Franklin's *My Brilliant Career* (1901) ranks at number 9, with six reprints within Australia from 1965–2001. Other honourable mentions include: *His Natural Life* (Clarke 1870) at number 9, *Haxby's Circus* (Prichard 1930) at number 10, and *Power Without Glory* (Hardy 1950) also at number 10 with equal reprints.

Internationally, however, the list is quite different. Some “crude, though instructive patterns” emerge (Nile 292). The top reprints or translations, as shown in Figure 7, are: *The Devil's Advocate* (West 1959), *On the Beach* (Shute 1957), *A Town Like Alice* (Shute 1950), *The Shoes of the Fisherman* (West 1963), *The Thorn Birds* (McCullough 1977), *The Salamander* (West 1973), *Schindler's Ark* (Keneally 1982), *Pied Piper* (Shute 1942), *Summer of the Red Wolf* (West 1971), *The Far Country* (Shute 1952), *The Tower of Babel* (West 1968), *The Ambassador* (West 1965), *Harlequin* (West 1974) and *Proteus* (West 1979). Indeed, from ranks one to nineteen, works by Australian authors Morris West and Nevil Shute generally dominate as the most reprinted titles internationally for 1890 to 2005. From position twenty onwards, however, pulp fiction giant Carter Brown not surprisingly has bestsellers in nearly all subsequent ranks: titles like *The Wanton* (1959) sit alongside White's *Voss* (1957); *The Tigress* (1961) ranks ahead of Herbert's *Capricornia* (1938); and Brown's *The Lady Is Not Available* (1963), *The Temptress* (1960) and *The Wayward Wahine* (1960) share shelf space with translations of Malouf's *An Imaginary Life* (1978). Much further down, *The Flagellator* eclipses *My Brilliant Career* at number 32 through the luxury of just one more translation.

Because of the punishing workloads of many pulp fiction writers and the association of pulp novels with the lowest socio-economic markets, it is easy to see why Carter Brown—not the most reprinted author in Australia, yet still ahead of Herbert, Prichard, Boldrewood and Franklin by double or more reprints in Australia, as Figure 8 shows—remains unchallenged as the most successful Australian writer to ever produce for the international market by a reprint/translation multiplier of two or more, closely followed by Morris West and Nevil Shute (Figure 9).

What if the range of analysis is refined to a much smaller period, say 1950–1975? The data in Figure 5 suggests a significant increase in reprints following the Second World War both within and without Australia. Looking at the list (Figure 10), it appears that the top reprinted works in Australia shifts just slightly. Again, this is a largely familiar line-up of titles: *Capricornia*, *Such Is Life* (1903), *The Shiralee* (1955), *Coonardoo* (1928), *Forty Fathoms* (1937), *The Harp in the South* (1948), *Here's Luck* (1930), *Brigalow* (1956), *Drums of Mer* (1933), *Robbery Under Arms* (1882) and so forth. Outside Australia, however, the picture of international demands and tastes remains markedly different. Figure 11 reveals that two of the three most reprinted Australian authors internationally for 1950–1975 continue to be Morris West and Nevil Shute, given the heavy reprinting of titles such as *The Devil's Advocate* (1959), *On the Beach* (1957) and *A Town Like Alice* (1950). West and Shute maintain their international popularity for the period of 1950–1975 up to rank nine with just fifteen titles. From position ten onwards, Carter Brown again becomes the third most reprinted author internationally, entering the list with his two most popular works—*The Blonde* (1958) and *The Corpse* (1958)—and maintaining reprint dominance over all other authors through 105 other titles up to rank 25.

It is probable that few contemporary Australian readers have on their shelves copies of *The Blonde* or *The Corpse* by Carter Brown. Quality notwithstanding, the high reprint runs for Carter Brown suggest that international tastes during the 50s, 60s and 70s were different to what publishers in Australia considered worthy of being reprinted. *The Corpse*, *The Unorthodox Corpse* (1957), *The Stripper* (1961) and *The Wanton* (1959) were weighted with more attention by some international publishers than *Power Without Glory*, *Voss* and *Capricornia*. Certainly, more literary Australian novels like these last three fought for attention within an international market that also supported, rather competitively, titles like *The Ice-Cold Nude* (1961), *No Blonde is an Island* (1965) and (my favourite) *Nude—With a View* (1965).

As a final comparison using quantitative analysis, Figure 12 provides a more recent look at the international reprint list for 1990–2005. A heavy decline in pulp literature can be seen after twin peaks in 1960 and 1965. This suggests a consistent international shift towards the production and consumption of more “literary” texts and away from works in “pulp” and popular genres. *Schindler's Ark*, *The Devil's Advocate* and *The Thorn Birds* remain in the line-up over the past fifteen years, but new entries include *Eucalyptus* (Bail 1998), *Lazarus* (West 1990), *Sabriel* (Nix 1995), *The First Man in Rome* (McCullough 1990), *The Lovers* (West 1992), *The Grass*

Crown (McCullough 1991), *Remembering Babylon* (Malouf 1993), *The Conversations at Curlow Creek* (Malouf 1996), *Oscar and Lucinda* (Carey 1988), *Lirael* (Nix 2001) and *So Much to Tell You* (Marsden 1987). Carter Brown does not appear anywhere in the top fifty works, nor does Miles Franklin's *My Brilliant Career*. However, D. H. Lawrence's *Kangaroo* (rank 13) remains a strong contender, with eight reprints outside Australia during 1990–2000. It is difficult to resist seeing Lawrence's work as “not part of the gang”, but, under the criteria set by AustLit, *Kangaroo* remains an “Australian novel” and therefore legitimately ranks above *My Brilliant Career*, which fails to appear even in the top 100 works.

Thus, while the potential to produce meaningless statistics when analysing publication lists and databases in general can be large, a narrowing down can also suggest new meanings. In this instance, it reveals the convergence of local Australian literary taste with the often fickle needs of international markets, both in the areas of first-edition novels and subsequent manifestations. Though these statistics can only be a “superficial and partial identification of . . . empirically verifiable regularities” (Bourdieu 12), data like this can constitute a “novel way in which claims about cultural dominance [and market forces] might be explored” and debated (Bennett 203). For this project, such statistics pose questions for how Australia's literary coordinates are organised locally and internationally, and it allows me to extract meaning about those trends of publishing that can often be inaccessible to traditional literary history methods.

Of course, this analysis would be of little value unless integrated into an argument that demonstrates its usefulness to contemporary literary and cultural debates. For example, in recent claims that the efficacy of Australian literature can be measured by declining undergraduate enrolments and the reduction in named courses (Radio National broadcast, “The Death of Australian Literature” 15 June 2007)—a model of analysis expressed via the methodologically suspect “prone patient” metaphor—it is instead possible to counter-claim that, with reference to the aforementioned statistics, literary fiction more recently appears to be the preferred species of Australian novels selected by publishers for reprinting in domestic and international markets. Over the past one hundred and twenty years, the production of Australian fiction, though subject to sudden drastic shifts, has moved from the publication of high literary texts, historicised nowadays as the “old canon” or “classics”, through a considerable boom period of popular and pulp fiction not especially marked by Australian or literary traits, to an expanded contemporary market favouring not only mainstream genre fiction

but a type of fiction that is particularly literary and Australian. When held up against the type of “new empiricism” I have described in this article, it is clear, as Figure 13 shows, that the report of Australian literature’s death has been greatly exaggerated.

FIGURES

The following graphs were generated by statistical data analysis software that I began developing in September 2006 to interact with search results downloaded (as tagged text) from AustLit. The software uses a combination of PHP (a Hypertext Pre-processor programming language available at <http://www.php.net/>) and MySQL (a Multi-threaded, multi-user Sequential Querying Language database management system available at <http://www.mysql.com/>). Both computer-based languages provide free and stable binaries for parsing original scripts. These languages were elected as the preferred software development environment for writing code to parse AustLit tagged text for four reasons: PHP and MySQL, though originally designed for producing dynamic database-driven websites, can also be used for building original standalone (offline) graphical applications that complexly interact with relational data; their respective licences are designed to encourage free widespread adoption and free unrestricted use; they are highly portable and can run on any IBM compatible computer; and MySQL data can be exported into Microsoft EXCEL-friendly formats. Thus, the scripts behind the statistical analysis comprise around 8,400 lines of original code and manipulate the GD component of PHP (<http://au2.php.net/gd>), enabling me to do complicated count-ups of AustLit tagged text and to generate graphical representations of these count-ups in any form.

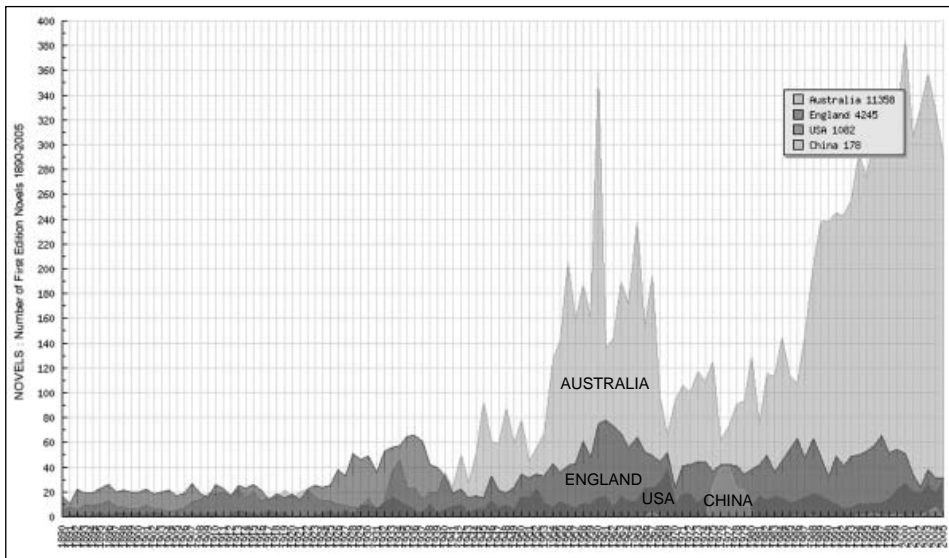


Figure 1: Publication of First Edition Australian Novels, AUSTRALIA vs ENGLAND vs USA vs CHINA, 1890–2005. Australian total includes Cleveland Publishing Co and Horwitz (pulp fiction publishers). Number of first edition novels produced against year published.

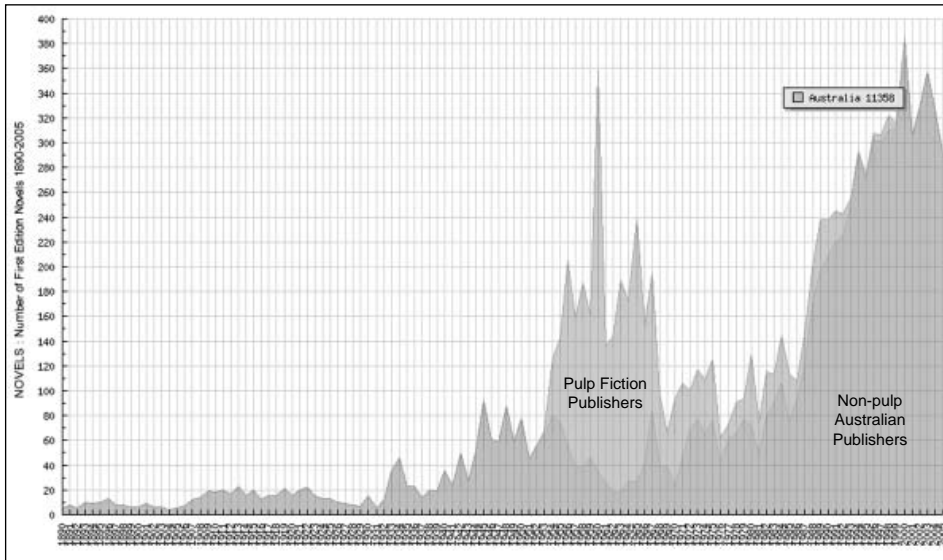


Figure 2: Publication of First Edition Australian Novels, NON-PULP AUSTRALIAN PUBLISHERS vs PULP FICTION PUBLISHERS from 1953–1972 (within 1890–2005 statistics). Number of first edition novels produced against year published.

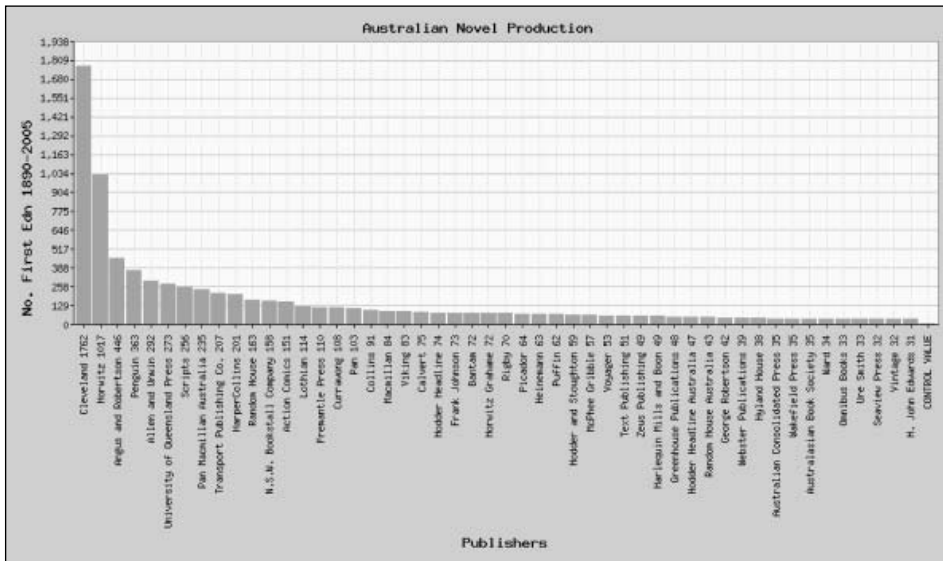


Figure 3: Top Australian Publishers of First-Edition Australian Novels, 1890–2005.

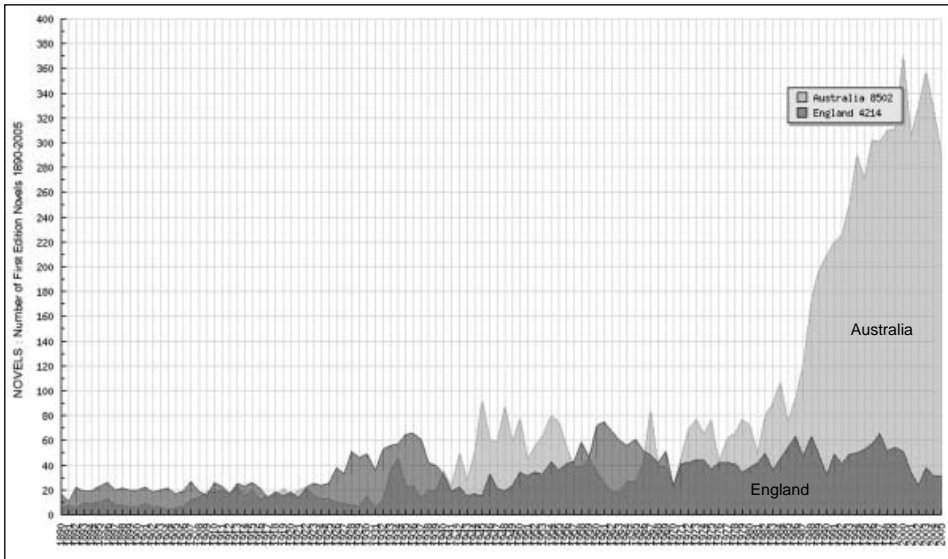


Figure 4: Subtracting Cleveland Publishing Company and Horwitz (pulp fiction publishers). Publication of First Edition Australian Novels, AUSTRALIA (light grey) vs ENGLAND (dark grey), 1890–2005. Number of first edition novels produced against year published.

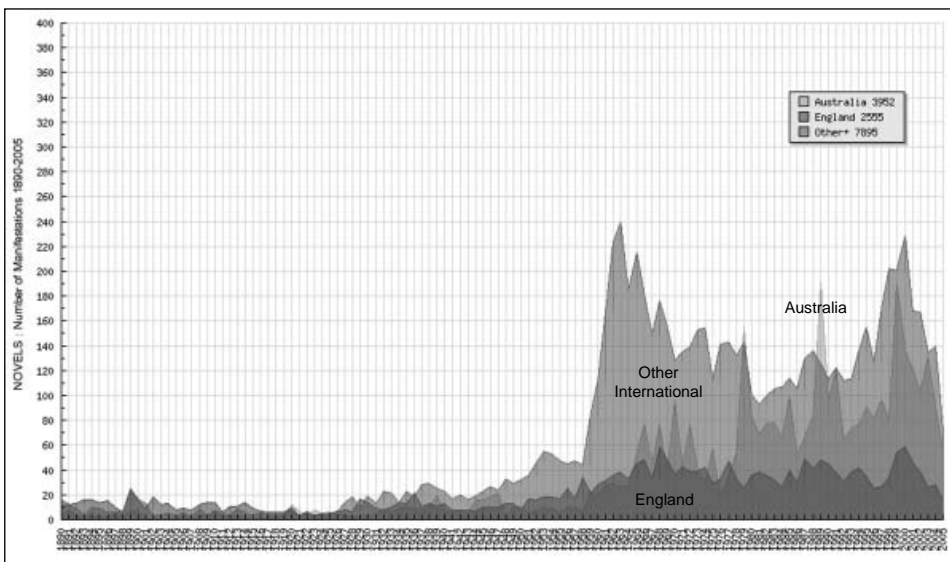


Figure 5: Reprints of Australian Novels, AUSTRALIA vs ENGLAND vs OTHER INTERNATIONAL, 1890–2005. Number of reprinted/translated works (manifestations) against year published.

RANK	AUTHOR	YEAR	PERIOD	WORK	REPRINTS
1.	Collins, Tom	1903	1999–2004	<i>Such Is Life : Being Certain Extracts from the Diary of Tom Collins</i>	26
2.	Herbert, Xavier	1938	1938–2002	<i>Capricornia : A Novel</i>	19
3.	Kingsley, Henry	1859	1890–2001	<i>The Recollections of Geoffrey Hamlyn</i>	15
	Boldrewood, Rolf	1882	1990–1997	<i>Robbery Under Arms : A Story of Life and Adventure in the Bush and in the Goldfields of Australia</i>	15
4.	Stone, Louis	1911	1933–2004	<i>Jonah</i>	14
5.	Lower, Lennie	1930	1934–2000	<i>Here's Luck</i>	13
6.	Park, Ruth	1947	1948–1991	<i>The Harp in the South</i>	9
7.	Mack, Louise	1897	1897–2003	<i>Teens : a story of Australian school girls</i>	8
	Tennant, Kylie	1943	1943–2001	<i>Ride on Stranger</i>	8
	Tennant, Kylie	1941	1945–2002	<i>The Battlers</i>	8
	Richardson, Henry Handel	1930	1946–1998	<i>The Fortunes of Richard Mahony : Comprising Australia Felix, The Way Home, Ulama Thule</i>	8
	Prichard, Katharine Susannah	1928	1956–2002	<i>Coonardoo : the well in the shadow</i>	8
	Stead, Christina	1944	1966–1999	<i>For Love Alone</i>	8
8.	Franklin, Miles	1936	1936–1990	<i>All That Swagger</i>	7
	Hill, Ernestine	1941	1944–2002	<i>My Love Must Wait : The Story of Matthew Flinders</i>	7
	Upfield, Arthur W	1945	1947–1994	<i>Death of a Swagman</i>	7
	Stead, Christina	1934	1965–1999	<i>Seven Poor Men of Sydney</i>	7
	Hume, Fergus	1886	1971–2005	<i>The Mystery of a Hansom Cab</i>	7
	Lindsay, Joan	1967	1975–2002	<i>Picnic at Hanging Rock</i>	7
9.	Clarke, Marcus	1870	1899–2001	<i>His Natural Life</i>	6
	Newland, Simpson	1893	1936–2002	<i>Paving the Way : a romance of the Australian bush</i>	6
	Upfield, Arthur W	1937	1937–1994	<i>Winds of Evil</i>	6
	Lawson, Will	1936	1939–1988	<i>When Cobb and Co. was King</i>	6
	Idriss, Ion L	1933	1941–1977	<i>Drums of Mer</i>	6
	Idriss, Ion L	1937	1941–1974	<i>Forty Fathoms Deep: Pearl Divers and Searovers in Australian Waters</i>	6
	Niland, D'Arcy	1955	1955–1980	<i>The Shiralee</i>	6
	Franklin, Miles	1901	1965–2001	<i>My Brilliant Career</i>	6
	James, Florence and Cusack, Dymphna	1951	1966–2001	<i>Come in Spinner</i>	6
	Boyd, Martin	1952	1971–2004	<i>The Cardboard Crown</i>	6
	Herbert, Xavier	1975	1975–1996	<i>Poor Fellow My Country</i>	6

Figure 6: Top Reprinted Works, Published within AUSTRALIA, 1890–2005. Up to Rank 9.

RANK	AUTHOR	YEAR	PERIOD	WORK	REPRINTS
1.	West, Morris	1959	1959–2005	<i>The Devil's Advocate</i>	65
2.	Shute, Nevil	1957	1957–2005	<i>On the Beach</i>	51
3.	Shute, Nevil	1950	1950–2001	<i>A Town Like Alice</i>	49
	West, Morris	1963	1963–2003	<i>The Shoes of the Fisherman</i>	49
4.	McCullough, Colleen	1977	1977–2005	<i>The Thorn Birds</i>	47
5.	West, Morris	1973	1973–1995	<i>The Salamander</i>	46
6.	Keneally, Thomas	1982	1982–1997	<i>Schindler's Ark</i>	39
7.	Shute, Nevil	1942	1942–2000	<i>Pied Piper</i>	38
8.	West, Morris	1971	1971–1994	<i>Summer of the Red Wolf</i>	37
9.	Shute, Nevil	1952	1952–2000	<i>The Far Country</i>	36
	West, Morris	1968	1968–1999	<i>The Tower of Babel</i>	36
10.	West, Morris	1965	1965–1999	<i>The Ambassador</i>	34
	West, Morris	1974	1974–2005	<i>Harlequin : A Novel</i>	34
	West, Morris	1979	1979–1993	<i>Proteus</i>	34
11.	Shute, Nevil	1944	1944–2001	<i>Pastoral</i>	33
12.	West, Morris	1981	1981–2003	<i>The Clowns of God : A Novel</i>	31
13.	West, Morris	1976	1976–1992	<i>The Navigator</i>	30
14.	Shute, Nevil	1947	1947–2000	<i>The Chequer Board</i>	29
	West, Morris	1961	1961–1998	<i>Daughter of Silence</i>	29
15.	Shute, Nevil	1948	1948–2000	<i>No Highway</i>	28
	Shute, Nevil	1955	1955–2000	<i>The Breaking Wave</i>	28
	West, Morris	1957	1957–1995	<i>The Big Story</i>	28
	Shute, Nevil	1960	1960–2000	<i>Trustee From the Toolroom</i>	28
	McCullough, Colleen	1974	1974–2004	<i>Tim : a novel</i>	28
16.	Shute, Nevil	1951	1951–2000	<i>Round the Bend</i>	27
17.	Shute, Nevil	1956	1956–2002	<i>Beyond the Black Stump</i>	26
	West, Morris	1958	1958–1999	<i>The Backlash</i>	26
18.	Shute, Nevil	1940	1940–2001	<i>Landfall : A Channel Story</i>	25
	Niland, D'Arcy	1955	1955–2001	<i>The Shiraloe</i>	25
	West, Morris	1986	1986–1994	<i>Cassidy</i>	25
19.	Shute, Nevil	1953	1957–2000	<i>In the Wet</i>	24
	West, Morris	1988	1988–2002	<i>Masterclass</i>	24
20.	Brown, Carter	1958	1959–1994	<i>The Corpse</i>	23
21.	Manning, Frederic	1929	1930–2004	<i>The Middle Parts of Fortune : Somme and Ancre, 1916</i>	22
	Brown, Carter	1959	1959–1998	<i>Walk Softly Witch!</i>	22

Figure 7: Top Reprinted Works, Published outside AUSTRALIA, 1890–2005. Up to Rank 21.

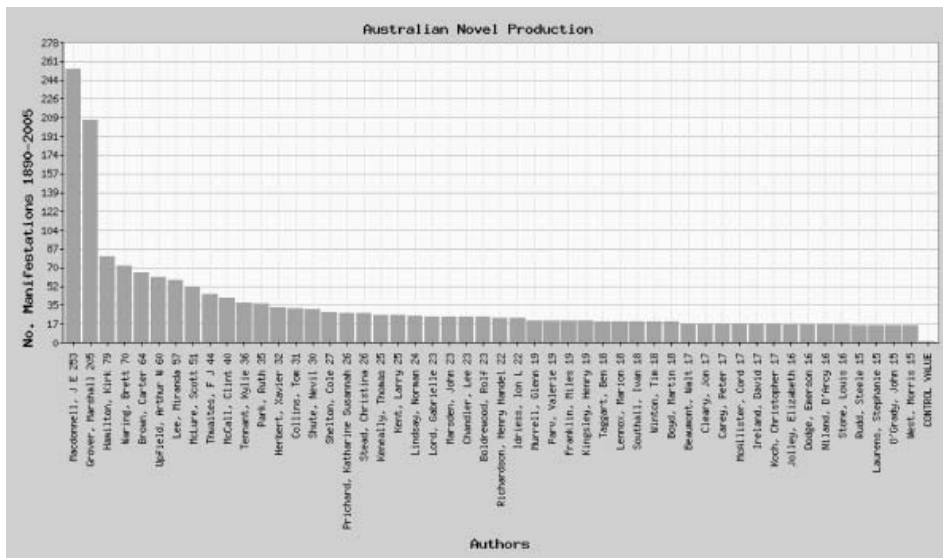


Figure 8: Top Reprinted Authors, AUSTRALIA, 1890–2005.

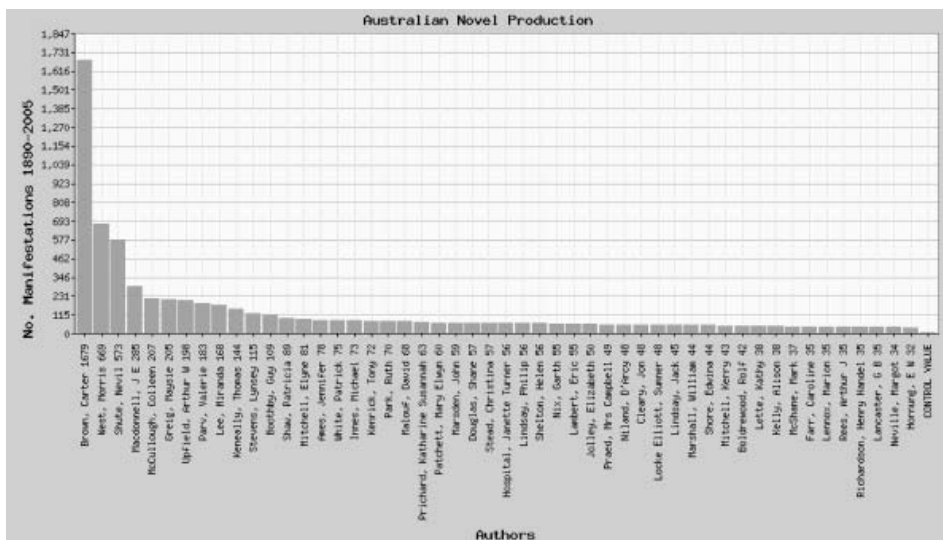


Figure 9: Top Reprinted Authors, INTERNATIONAL, 1890–2005.

RANK	AUTHOR	YEAR	PERIOD	WORK	REPRINTS
1.	Herbert, Xavier	1938	1956–1975	<i>Capricornia : A Novel</i>	10
2.	Collins, Tom	1903	1956–1975	<i>Such Is Life : Being Certain Extracts from the Diary of Tom Collins</i>	8
3.	Niland, D'Arcy	1955	1955–1972	<i>The Shiralee</i>	5
	Prichard, Katharine Susannah	1928	1956–1975	<i>Coonardoo : the well in the shadow</i>	5
	Idriess, Ion L.	1937	1950–1974	<i>Forty Fathoms Deep: Pearldivers and Searovers in Australian Waters</i>	5
4.	Park, Ruth	1947	1951–1975	<i>The Harp in the South</i>	4
	Lower, Lennie	1930	1955–1973	<i>Here's Luck</i>	4
	Posteous, R S	1956	1957–1969	<i>Brigalow</i>	4
	Idriess, Ion L.	1933	1950–1973	<i>Drums of Mer</i>	4
	Boldrewood, Rolf	1882	1968–1970	<i>Robbery Under Arms : A Story of Life and Adventure in the Bush and in the Goldfields of Australia</i>	4
5.	Newland, Simpson	1893	1950–1972	<i>Paving the Way : a romance of the Australian bush</i>	3
	Kingsley, Henry	1859	1952–1975	<i>The Recollections of Geoffry Hamlyn</i>	3
	Park, Ruth	1953	1953–1967	<i>A Power of Roses</i>	3
	Upfield, Arthur W	1946	1953–1967	<i>The Devil's Steps</i>	3
	Richardson, Henry Handel	1930	1954–1971	<i>The Fortunes of Richard Mahony : Comprising Australia Felix, The Way Home, Ultima Thule</i>	3
	Hardy, Frank	1958	1958–1972	<i>The Four-Legged Lottery : A Novel</i>	3
	Lindsay, Norman	1930	1959–1972	<i>Redheap</i>	3
	Niland, D'Arcy	1959	1960–1967	<i>Gold in the Streets</i>	3
	Macdonnell, J E	1945	1961–1972	<i>Fleet Destroyer</i>	3
	Niland, D'Arcy	1957	1962–1967	<i>Call Me When the Cross Turns Over</i>	3
	Upfield, Arthur W	1945	1962–1972	<i>Death of a Swagman</i>	3
	Close, Robert S	1945	1962–1969	<i>Love Me Sailor</i>	3
	Upfield, Arthur W	1940	1963–1972	<i>Bushranger of the Skies</i>	3
	Waten, Judah	1964	1964–1972	<i>Distant Land</i>	3
	Lane, Elizabeth	1962	1964–1972	<i>Mad as Rabbits</i>	3
	Upfield, Arthur W	1932	1964–1971	<i>Mr Jelly's Business</i>	3
	Lane, Elizabeth	1964	1965–1974	<i>Our Uncle Charlie : 'and that's the way she goes'</i>	3
	Tennant, Kylie	1941	1965–1973	<i>The Battlers</i>	3

Figure 10: Top Reprinted Works, Published within AUSTRALIA, 1950–1975. Up to Rank 5.

RANK	AUTHOR	YEAR	PERIOD	WORK	REPRINTS
1.	West, Morris	1959	1959–1975	<i>The Devil's Advocate</i>	38
2.	Shute, Nevil	1957	1957–1975	<i>On the Beach</i>	32
3.	Shute, Nevil	1950	1950–1975	<i>A Town Like Alice</i>	30
4.	West, Morris	1963	1963–1975	<i>The Shoes of the Fisherman</i>	25
5.	West, Morris	1971	1971–1975	<i>Summer of the Red Wolf</i>	24
6.	West, Morris	1965	1965–1975	<i>The Ambassador</i>	23
	West, Morris	1968	1968–1975	<i>The Tower of Babel</i>	23
7.	Shute, Nevil	1942	1955–1975	<i>Pied Piper</i>	22
	West, Morris	1973	1973–1975	<i>The Salamander</i>	22
8.	Shute, Nevil	1960	1960–1974	<i>Trustee From the Toolroom</i>	21
9.	Shute, Nevil	1951	1951–1975	<i>Round the Bend</i>	20
	Shute, Nevil	1952	1952–1973	<i>The Far Country</i>	20
	Shute, Nevil	1955	1955–1975	<i>The Breaking Wave</i>	20
	Shute, Nevil	1956	1956–1973	<i>Beyond the Black Stump</i>	20
	West, Morris	1961	1961–1975	<i>Daughter of Silence</i>	20
10.	Brown, Carter	1958	1969–1972	<i>The Blonde</i>	19
	Brown, Carter	1958	1959–1974	<i>The Corpse</i>	19
11.	Niland, D'Arcy	1955	1955–1974	<i>The Striatales</i>	18
	Brown, Carter	1957	1959–1975	<i>The Unorthodox Corpse</i>	18
	Brown, Carter	1959	1959–1974	<i>The Wanton</i>	18
12.	Shute, Nevil	1944	1950–1975	<i>Pastoral</i>	17
	Shute, Nevil	1953	1957–1974	<i>In the Wet</i>	17
	West, Morris	1958	1958–1975	<i>The Backlash</i>	17
	Brown, Carter	1959	1959–1973	<i>The Dame</i>	17
	Brown, Carter	1959	1959–1974	<i>Walk Softly Witch!</i>	17
13.	Cusack, Dymphna	1951	1952–1975	<i>Say No to Death</i>	16
	Brown, Carter	1958	1958–1972	<i>The Body</i>	16
	Shute, Nevil	1958	1958–1973	<i>The Rainbow and the Rose</i>	16
	Brown, Carter	1962	1962–1974	<i>Angel!</i>	16
	Brown, Carter	1961	1962–1975	<i>The Tigress</i>	16
14.	Shute, Nevil	1947	1952–1975	<i>The Chequer Board</i>	15
	Brown, Carter	1959	1959–1971	<i>The Passionate</i>	15
	Brown, Carter	1960	1960–1975	<i>The Bombshell</i>	15
	Brown, Carter	1959	1960–1975	<i>The Desired</i>	15
	Brown, Carter	1961	1961–1974	<i>The Exotic</i>	15
	Brown, Carter	1963	1963–1975	<i>The Lady is Not Available</i>	15

Figure 11: Top Reprinted Works, Published outside AUSTRALIA, 1950–1975. Up to Rank 14.

RANK	AUTHOR	YEAR	PERIOD	WORK	REPRINTS
1.	Bail, Murray	1998	1998–2002	<i>Eucalyptus</i>	22
2.	West, Morris	1990	1990–2005	<i>Lazarus</i>	19
	Keneally, Thomas	1982	1992–1997	<i>Schindler's Ark</i>	19
	Nix, Garth	1995	1996–2004	<i>Sabriel</i>	19
3.	McCullough, Colleen	1990	1990–2003	<i>The First Man in Rome</i>	18
	West, Morris	1992	1992–2002	<i>The Lovers</i>	18
4.	McCullough, Colleen	1991	1992–2004	<i>The Grass Crown</i>	17
	West, Morris	1998	1998–2003	<i>Eminence</i>	17
5.	West, Morris	1959	1990–2005	<i>The Devil's Advocate</i>	16
	Malouf, David	1993	1993–2005	<i>Remembering Babylon</i>	16
6.	West, Morris	1988	1990–2002	<i>Masterclass</i>	15
	McCullough, Colleen	1977	1990–2005	<i>The Thorn Birds</i>	15
7.	West, Morris	1996	1996–2000	<i>Vanishing Point</i>	14
8.	Marsden, John	1987	1990–1995	<i>So Much to Tell You</i>	13
	Malouf, David	1996	1998–2001	<i>The Conversations at Curlew Creek</i>	13
	Nix, Garth	2001	2001–2005	<i>Liraal : daughter of the Clay</i>	13
9.	Carey, Peter	1988	1990–2003	<i>Oscar and Lucinda</i>	12
	Nix, Garth	1997	1997–1999	<i>The Calusari : A Novelization</i>	12
	Pascoe, Judy	2002	2002–2004	<i>Our Father Who Art in the Tree</i>	12
10.	Malouf, David	1990	1990–2000	<i>The Great World</i>	11
	West, Morris	1963	1990–2003	<i>The Shoes of the Fisherman</i>	11
	Parv, Valerie	1990	1991–1994	<i>That Midas Man</i>	11
	McCullough, Colleen	1993	1993–2003	<i>Fortune's Favourites</i>	11
	Stevens, Lynsey	1993	1993–1996	<i>Touched by Desire</i>	11
	Keneally, Thomas	1992	1994–1996	<i>Woman of the Inner Sea</i>	11
	Malouf, David	1978	1994–2002	<i>An Imaginary Life : a novel</i>	11
	McCullough, Colleen	1996	1996–2004	<i>Caesar's Women</i>	11
11.	West, Morris	1991	1991–1996	<i>The Ringmaster</i>	10
	Larsen, Michael	1997	1998–2002	<i>Slangen I Sydney</i>	10
	Reilly, Matthew	1998	1999–2005	<i>Ice Station</i>	10
	McKinley, Tamara	1999	2000–2005	<i>Matilda's Last Waltz</i>	10
	Nix, Garth	2003	2003–2005	<i>Abhorsen</i>	10

Figure 12: Top Reprinted Works, Published outside AUSTRALIA, 1990–2005. Up to Rank 11.

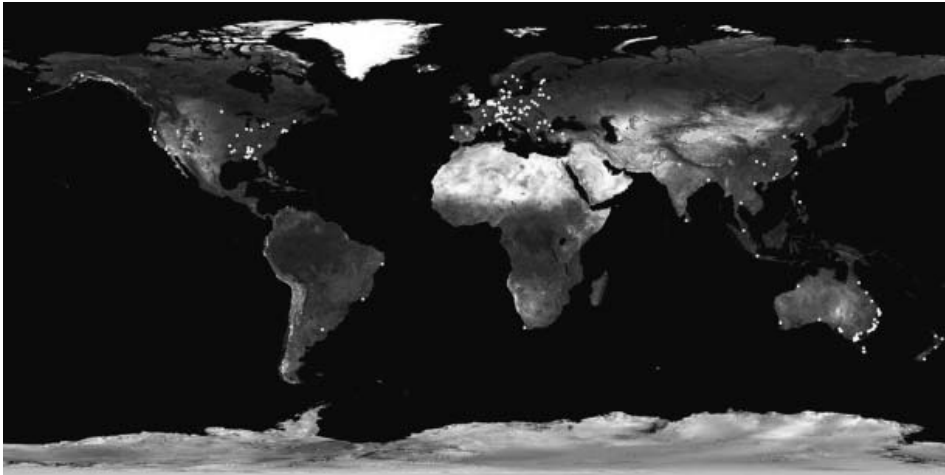


Figure 13: Location of “Place of Publication” for Reprinted Australian Novels, DOMESTIC and INTERNATIONAL Combined, 1990–2005.

For this image, I found an open-source longitude and latitude database of two million cities from MaxMinds (discussed at <http://drupal.org/node/19983> and which can be downloaded at <http://www.maxmind.com/download/worldcities/>). I imported these into my MySQL database and then located the open source NASA image of the earth which most geo-spatial plotting processes use as well (available for unrestricted use at <http://visibleearth.nasa.gov/>). I then wrote a PHP script to isolate the place of publication data from my various statistical searches. These places are then compared against the world cities database and a list of plot data is generated when matches are found. I then wrote another script which converts this data into Cartesian (X and Y) pixel locations that are then mapped onto the NASA image as yellow points. The whole geospatial plotting process takes a dual-core computer about an hour to generate one image.

Note

- ¹ This article is based on eighteen months of consecutive data analysis conducted at the Australia Research Institute, Curtin University of Technology, and it is located within the context of Richard Nile's CI-1 ARC Discovery grant "Colonial Publishing and Literary Democracy in Australia: An Analysis of the Influence on Australian Literature of British and Australian Publishing".

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