

Thursday 23 June

4:30-6:00pm, **ADH G28** [note change of venue]

Alice Grundy

Exit seminar

Not Above Your Gods: Editing and publishing history in post-WWII Australia

While many scholars acknowledge that a book's passage to publication is managed, aided and afforded by the labour of many people, in most literary scholarship such labour is ignored – perpetuating what Jack Stillinger calls 'the myth of solitary genius' (1991). My thesis examines the role of editing with two ends: first to reveal the dynamics at work in editorial and publishing practices; and second to better understand some of Australia's most celebrated texts. Publishing studies is taught at a number of universities but there remains a divide between those who teach in these streams and scholars of literature. In taking six case studies – three fiction, three non-fiction – and through the use of archival research, literary criticism and book history, I demonstrate just how wide-ranging editorial intervention can be and how significant it is for our reckoning with literary production and the resulting texts. By examining *Swords and Crowns and Rings* by Ruth Park, *The Multiple Effects of Rainshadow* by Thea Astley and *Tirra Lirra by the River* by Jessica Anderson I show how editors act as social barometers, as facilitators and inhibitors of creative practice. By examining *Don't Take Your Love to Town* by Ruby Langford Ginibi, *My Place* by Sally Morgan and *Bad Manners* by Kate Jennings, I show the dangers of good intentions, the power of intellectual engagement and the politics of cutting. This paper offers a new mode for literary and archival scholarship, foregrounding editorial labour to better understand literary work.

Alice Grundy has worked as an editor in trade publishing for over a dozen years, including as Associate Publisher at Brio and Managing Editor at Giramondo. She has taught Professional Editing at UTS and presented workshops and seminars at writers' festivals around Australia, in India and China. Her articles and reviews have been published in *Australian Literary Studies*, *The Sydney Review of Books*, *Overland* and *The Conversation* and she has a forthcoming minigraph, *Editing Fiction, Three case studies from post-war Australia* with Cambridge University Press.

ANU COVID safe event: Social distancing / masks mandatory / COVID safety officer

Online: Zoom Meeting ID: 861 8419 0389 / Password: 2022



**CuSP Seminar
Series 2022**

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YES BUT SHE IS SO SELFISH

26th Aug. 1971

Dear Ms Reid,

Many thanks for returning THE OBEDIENT GIRL, for copying and sending the ms. of TIRRA LIRRA BY THE RIVER, and for the cheque. Marcel was held up ~~the~~ by the mail strike and arrived only yesterday. I might I went through the ms. and made a number of small amendments (13 enclosed) which I hope may be made on your copy, before it goes to the printer, rather than on the proofs ~~xxxx~~.

I am so sorry that the pagination was wrong. It was out of glory. There are 208 pages, not 22 213. In my list of amendments I have ~~use~~ the original incorrect pagination.

Your ~~de~~ editor has ~~xxxxxxxxxxxx~~ numbered the sections, chapters, of the book; but as the text is supposed to give the effect of one long reminiscence, flowing with scarcely a break from incident to incident, from day to day, from past to present and vice versa, I believe ~~xxxxxx~~ these numbers to be positively obtrusive. They break the mood. Would it not be possible simply to drop the start of each section, or chapter, down the page, and perhaps start with a capital spanning 2? That latter suggestion lies I am aware in the area of design, and is in my province, but the deliberate fluidity of the narrative is in my province, so please, ~~no numbers~~.

For the same reason, I dislike the line breaks ~~xxxx~~ on pages 11, 51, 78, 91, 99, 139, 156 and 174. Please trust my narrative instinct in this: ~~xxxxxxxxxxxx~~ I know those breaks should not be there. Where pauses are needed, either for a change from the narrative to the meditative tone, or for any other ~~xxx~~ purpose, I have made them in the text. There is no logic in ~~xx~~ breaks to indicate a shift in time unless you make one ~~every~~ at every shift, in which case this ms. would be a mass of fragments.

I think I have found and amended all the horrors of my own that got past me in the last, tired typing of the ms. I am trying to ~~xxxx~~ of a third title. THE CRYSTAL MIRROR is a pleasant arrangement of words ~~xxxxxxxxxxxx~~ as a title it seems to me to be in the nice academic ordinary class that one leaves on the shelves. What exactly is the objection to TIRRA LIRRA BY THE RIVER? When it was broadcast a number of people they turned it on because their curiosity was aroused by the title, and when, in its first genesis as a short story, it won a prize in the Cape Cook centenary comp., the judges all liked the title. Of all the people have asked, only my accountant ~~xxxx~~ THE CRYSTAL MIRROR ~~xxx~~, and he doesn't read novels. Could you perhaps ~~xxxxxxxx~~ reconsider it?

Don't write especially to answer this, but some time when you are writing in any case, would you tell me if the Literature Board was willing to subsidise the publication of ~~THE CRYSTAL MIRROR~~ both the mss, or only I ~~my~~ myself think you have made absolutely the right decision in ~~xxxx~~ deciding to publish TIRRA LIRRA alone. I am interested only because it

Detail from MLMSS 3773 Add on 2040, Jessica Anderson 26/08/77