



Chapter 3 discusses writers and texts at the turn of the century, and how careers and individual works interacted with the fortunes of emerging genres like crime. Chapter 4 examines the fortunes of Australian books and writers in the US marketplace in the first three decades of the twentieth century in light of the introduction of US international copyright law, and the rise of market sectors such as 'the geographical romance,' 'women's travel writing,' 'the modern girl story' and the 'modern sex novel.' Chapter 5 returns to the successes of Australia authors in the 1920–1940s in the crime and romance genre, focussing on the careers of Arthur Upfield and Maysie Grieg. The next few chapters chart the careers of 'literary' authors such as Henry Handel Richardson and Katharine Susannah Prichard (Chapter 6), authors of notable historical fictions and epics like Eleanor Dark, Dorothy Cottrell, M. Barnard Eldershaw, G.B. Lancaster, Helen Simpson, Xavier Herbert, and Brian Penton (Chapter 7), and Christina Stead and Patrick White (Chapter 8). The final chapter looks at the years following World War 2, and the waning, despite some notable successes, of interest in Australian books.

While never represented in large volume, Australian writers and books fared well in the American marketplace in the final years of the nineteenth century and the first few decades of the twentieth. Carter and Osborne note that 'around one thousand editions of novels with a significant Australian connection were published in book form in the United States to 1950. This total comprises more than 760 different works, many in multiple editions, and almost certainly underestimates the number of reissues of individual titles. Around 250 different authors appear from around 200 American publishing houses or major imprints' (4). While concerned with tracing the careers of specific authors and their works in the American marketplace, the book simultaneously examines the 'economic, legal and institutional forces shaping the American publishing industry and the transatlantic book trade, and shifts in taste and the language of literary appreciation that affected the publishing opportunities for Australian authors' (5).

Running through the volume are a number of other intersecting themes: the dependency of colonial networks and transatlantic arrangements in facilitating or frustrating the entrance of Australian authors and books into the North American marketplace; the shifts in the 'value' of Australian-ness for Australian books in the 100 years that the study addresses; the agency (and its limits) of authors seeking to profit from the US in a highly competitive, even fickle market; and the role of critics, reviews, and reader networks (such as the Book-of-the-Month Club).

David Carter and Roger Osborne have produced a highly readable, deeply interesting and provocative study of the fortunes of Australian literature. If as they argue, 'Australia's place in the world republic of letters needs a new trigonometry,' then their book has provided a powerful mapping of a vital segment of Australian literary history, and one that will provide a new set of coordinates for future researchers.

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