Henry Lawson

WHILE THE BILLY BOILS

THE ORIGINAL NEWSPAPER VERSIONS

EDITED BY

PAUL EGGERT

EXPLANATORY NOTES

ELIZABETH WEBBY

This PDF contains the Henry Lawson sketch you have ordered together with the Introduction and other front matter of the scholarly edition from which it comes: *While the billy boils: the original newspaper versions*, ed. Paul Eggert, with explanatory notes by Elizabeth Webby.

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(If you intend to print the sketch or story alone, set your printer to start at page 60)

↬ Go to the Introduction

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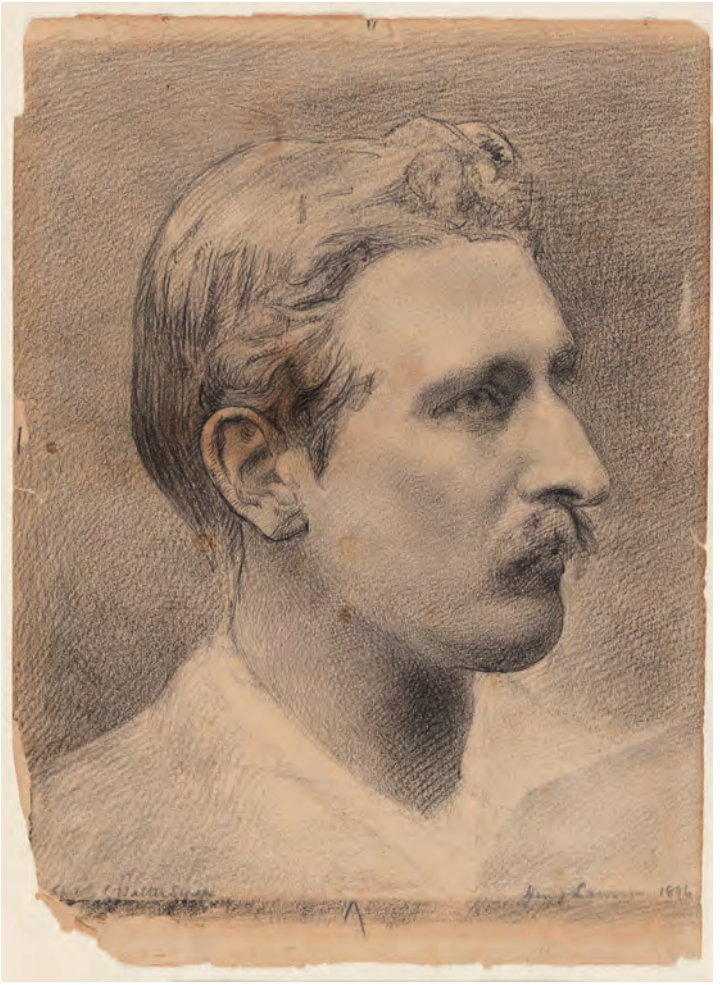

'Henry Lawson 1896' by illustrator Walter Syer
(Dixson Library, State Library of New South Wales, DG P1/21; 22.3 x 17.0 cm)

'A tall, slight man, delicate in appearance, and with an air of refinement and sensitiveness, Lawson would give a first impression of femininity. This is deepened by his quiet, though decisive, style of speech. It is in the virility of his thoughts and the directness of his manner that his masculinity is manifested' (*Champion*, 17 October 1896, p. 452): from an interview with Henry Lawson as he passed through Melbourne en route to Sydney from Western Australia in 1896, shortly after the publication of *While the Billy Boils*.

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PREFACE

This new scholarly edition of Henry Lawson's *While the Billy Boils* is accompanied by a separate monograph, *Biography of a Book* by Paul Eggert, co-published by Sydney University Press and Pennsylvania State University Press. *Biography of a Book* traces the fortunes of Lawson's collection from before its publication in 1896, while the stories and sketches to be collected in it were first appearing in colonial newspapers and magazines, and when Lawson was forging a literary career, until the early twenty-first century.

By returning to the texts of the original newspaper versions and placing them in the chronological order of their first publication, the edition strips away the textual accretions and sequencing of the 1896 collection rather than treating them as the inevitable climax of a literary evolution. The edition also allows the textual changes that were made for that collection, and for the other republications, to be studied afresh – as the result of various people, Lawson included, acting under specific conditions and circumstances.

The present edition has been so long mooted that it has acquired a history. So our thanks are due to many individuals and institutions whose contributions are listed more or less in chronological order: Phill Berrie for his support for the Australian Scholarly Editions Centre with the collation program MacCASE; Kym McCauley, assisted by Sascha Dilger, for his preparation of the computer collations in the mid 1990s at the Centre when the preparatory work began, a process capably managed at

the time by Elizabeth Morrison and with assistance from Susan Cowan; the third editor to take up the job (after the first two in succession had resigned their commission), Rosemary Campbell, for her generosity in sharing her research materials when she had, from ill health, to resign the editorship of the volume, at that time intended to take its place in the Academy Editions of Australian Literature series; and our fellow editorial board members of that series, Virginia Blain, the late Harold Love and Chris Tiffin, for their considered advice in 2004 when the project was revived. Tiffin also performed many subsequent acts of kindness that lightened our load. Since late 2006 when the edition got properly under way we have benefited from the tireless and precise research assistance of Meredith Sherlock: she deserves our thanks, first and foremost.

We also wish to acknowledge the assistance of: Paul Brunton and his colleagues in the Mitchell Library, State Library of New South Wales, especially the late Arthur Easton, for many services; Robert Dixon for his advice; Caren Florance of Ampersand Duck for her typesetting; Brian McMullin, Jürgen Wegner and especially Dennis Bryans for advice on late nineteenth-century printing and design; Bruce Moore for lexicographical advice; Susan Murray-Smith and Ross Coleman at Sydney University Press for their publishing support; Annette Renshaw, Subsidiary Rights Manager at HarperCollins; Lucy Sussex, Teresa Pagliaro and the late Jennifer Alison for advice on the Angus & Robertson archive at the Mitchell; Cheryl Taylor and Rod Kirkpatrick for information on the *Patriot*; Tessa Wooldridge for tracking down many essential publications and documents, and for much else besides; Lydia Wevers for help in getting copies of a Lawson story in the *Pahiatua Herald*; and, finally, the Australian Research Council and the University of New South Wales, both of which generously supported the research on which this edition is based.

PE, EW *July 2012*

ABBREVIATIONS

THE following abbreviations are used throughout this edition:

AJ	Arthur W. Jose, editor for Angus & Robertson
AND	*The Australian National Dictionary: A Dictionary of Australianisms on Historical Principles*, ed. W. S. Ramson (Melbourne: Oxford University Press, 1988).
A&R	Angus & Robertson
Autobiographical	Henry Lawson, *Autobiographical and Other Writings 1887–1922*, ed. Colin Roderick (Sydney: Angus & Robertson, 1972).
Collected Verse	Henry Lawson, *Collected Verse, Volume One: 1885–1900*, *Volume Two: 1901–1909* and *Volume Three: 1910–1922*, ed. Colin Roderick (Sydney: Angus & Robertson, 1967, 1968, 1969).
Commentaries	Colin Roderick, *Henry Lawson: Commentaries on his Prose Writings* (Sydney: Angus & Robertson, 1985).
Eggert	*Biography of a Book: Henry Lawson's While the Billy Boils* (Sydney: Sydney University Press; and University Park: Pennsylvania State University Press, 2013).
GR	George Robertson of Angus & Robertson
HL	Henry Lawson

Letters	Henry Lawson, *Letters 1890–1922*, ed. Colin Roderick (Sydney: Angus & Robertson, 1970).
Life	Colin Roderick, *Henry Lawson: A Life* (Angus & Robertson, 1991).
ML	Mitchell Library, State Library of New South Wales
NLA	National Library of Australia
NSW	New South Wales
OED	*Oxford English Dictionary* at www.oed.com (accessed during 2011).
Prose Writings	*Henry Lawson the Master Story-teller: Prose Writings*, ed. Colin Roderick (Sydney: Angus & Robertson, 1984). A revision of Henry Lawson, *Short Stories and Sketches 1888–1922*, ed. Colin Roderick (Sydney: Angus & Robertson, 1972).
TROVE	National Library of Australia on-line discovery service, trove.nla.gov.au (accessed during 2011).

Reference to the reading texts of the present edition is by page and line number (e.g. 63:4).

INTRODUCTION

The fifty-two short stories and sketches collected as *While the Billy Boils* and published by Angus & Robertson in Sydney in 1896 have enjoyed a very long history of reprinting and reading. The title would become Lawson's best known collection of prose, and, as his star came into the cultural ascendent from the 1920s, the collection came in many ways to symbolise the Australian 1890s. That history is dealt with in *Biography of a Book: Henry Lawson's While the Billy Boils* (Eggert). Published in conjunction with the present edition, it fills out the editorial account given here by first locating the writing and production of Lawson's fiction within his personal and professional life – the collaborative frames within which he was constrained to work if he was to make a living by his pen in late-colonial Sydney. The newspaper contexts and his book publishers' expectations had palpable effects on what and how Lawson wrote and revised. Subsequently, the reception of his writings went through successive phases during and especially after his lifetime, as new editions and repackagings of his prose were published and republished. Once the book-historical relevance of reading is admitted into the literary debate about his works, their frequently refreshed book formats can be studied as an index of the changing cultural formations into whose service they were brought. That topic is explored in *Biography of a Book*.

The prior and indispensable necessity is to bring the earliest phase of the life of his prose works into editorial focus. That is the aim of the present edition; this Introduction sets out the editorial rationale. This is not the first scholarly edition of the items published in *While the*

Billy Boils. In 1972 and, with somewhat altered contents in 1984, Colin Roderick's edition of Lawson's complete *Prose Writings* provided reading texts, supplemented by his *Commentaries* volume in 1985. The results were less happy than for his three volumes of Lawson's *Collected Verse*, a variorum edition, which allowed the textual history of each poem to be ascertained in detail. Roderick presented the poems in the chronological order of first (mainly, newspaper) publication, thus usefully linking them to Lawson's biography. But he typically gave, as the reading text, the last-authorised version within Lawson's lifetime, an old-fashioned editorial practice that inevitably built in, as well as Lawson's own revisions, all of the changes brought about by editors and typesetters that he had either not noticed or felt unable to oppose. Nevertheless, the earlier versions were available in tables at the foot of the page, allowing the reader to reconstruct any early version at will. In contrast, Roderick's prose volumes provided only clear reading texts, chosen on the same, last-authorised principle; but, when the *Commentaries* volume at length appeared, its reports of textual variance were incomplete and unsystematic.

The wealth of biographical and bibliographical information newly brought to bear was both welcome and valuable, but it was mixed with literary-critical opinion and not organised in a way that made the circumstances of production of any individual prose collection easy to understand. The editorial approach is cast as self-evident rather than as something open to argument, and Roderick frequently laments its consequences for the texts he presents. The chronological-sequencing principle of the verse volumes was broadly respected but modified by a newly invented thematic organisation (groupings of up-country stories, city stories, outback stories, stories with New Zealand settings, etc.) that had no historical warrant. They were intended to embody Roderick's own aesthetic sense of an ideal organisation that would reveal the growth of a creative mind.[1] The principle, as modified, hindered the

[1] Cf. 'The purpose of this book is to trace the nature and the course of development of that creative mind': *Commentaries* ix. For an account of Roderick's editions as a reflection of their literary-critical period, see Eggert 326–34 (chap. 13). Within the

attempt to read the contents in exact chronological order, even while arguing for the literary-critical benefits of so doing. The choice of the last authorised version meant that the reader was given no access to the texts of contemporaneous works that would supposedly reveal the organic growth but rather to their later revised (in some cases, multiply revised), corrected and re-typeset forms. The method was therefore partially self-defeating, and the daring breadth of aim – a scholarly edition of *all* of Lawson's prose fiction – meant that shortcuts were inevitable and that errors would occur.[2]

The need for a fresh start became clear: hence the present edition. Its ambit is not as broad as Roderick's as it focuses on revealing the contours of those crucial early years, especially around 1893–95, a period in which Lawson's writing reached a peak that he would only match one more time – in the Joe Wilson stories, written in Lawson's couple of years in England at the turn of the century.

The edition provides, for the first time, the original newspaper texts of the fifty-two stories and sketches that made up *While the Billy Boils*, together with the means to compare them with their later versions in a detailed and systematic way. Rather than having to follow the blended sequencing of the stories and sketches that was finalised in early 1896 – almost certainly by the publisher George Robertson rather than by Lawson, and over whose merits the early reviewers of *While the Billy Boils* argued – a straightforward chronological sequence by first newspaper publication has been adopted, allowing the stories and sketches to be read and studied in light of one another and of Lawson's movements around the Australasian colonies, and in response to the changing book-publishing, newspaper and political scene.

With the exception of 'For Auld Lang Syne' and 'The Geological Speiler' [*sic*], which were written too late to receive prior newspaper

thematic-chronological sections the sequence is by composition date; Roderick does not indicate that these are usually only guesses. In most cases, the only reliable date is the date of first publication, which the sequence within the sections does not always respect.

[2] Errors noted are given in Commentary in the present edition and in footnotes, below.

publication, no holograph manuscripts of the stories and sketches have survived. They would typically have been disposed of once typeset proofs became available, and any archiving of newspaper printings would usually have been in the form of clippings in scrapbooks. The peripatetic Lawson was not himself of steady-enough habits to maintain an archive. There are many indications, however, that he retained scraps of 'copy' of multiple writings while he was still working on them, until he could see his way through the complications of bringing each one, individually, to completion.[3] And, in his working habits when writing and revising, Lawson must have been far more purposive and assiduous than his reputation for drunkenness and depression would lead us to expect.

Although best known as a writer of the outback, Lawson spent his early life up-country (near Gulgong and Mudgee on the New South Wales Tablelands) as a poor selector's son, and then most of the rest of his life in the city, mostly Sydney. In writing of the outback he was, in effect, a cultural traveller but one who had the flexibility to go native and the intelligence to write about the life he found, especially that of the men, sympathetically even plangently, but also critically and comically. Although partially deaf, a condition that got worse as he grew older, Lawson must have been a good listener. He became sensitised to the verbal habits, slang and dialect of ordinary working-class people, and he experimented with presenting the language and tones with which they rendered their lives meaningful to themselves. This meant experimenting with narrator–storytellers, varying the conventional distance between narrator and reader, and refusing the consolations of artifice, obvious stylisation and, for the most part, sentimentality and romance. An appearance of artlessness in his prose, which a number

[3] See John Le Gay Brereton's anecdote of 1895 below, and HL's essay '"Succeeding": A Sequel to "Pursuing Literature"' (1903): 'I had a box full of old printed matter and copy, finished and fragmentary, which I'd humped about the world for years'. The difficulty of gathering clippings for his collections had doubtless led to the collecting; but HL goes on to say that he burnt the lot in frustration: in *The Essential Henry Lawson*, ed. Brian Kiernan (South Yarra, Vic.: Currey O'Neil, [1982]), pp. 363–70 [p. 365].

of his contemporaries noted with admiration but also sometimes with condescension, was the hard-won result.

Writing for newspapers meant that each story or sketch needed to be relatively short and self-contained. Lawson sold them to various proprietors one by one, so there would be little opportunity to deepen characterisation from story to story, sketch to sketch. The first fully professional collection of his prose, *While the Billy Boils*, was part of an important and expensive new initiative for literary publishing in Australia. It was led by George Robertson of Angus & Robertson in Sydney. Authors would be paid rather than having to pay to be published, as had been the predominant custom for literary works in book form in the Australasian colonies. This initiative gave Lawson the opportunity to revise his newspaper writings, but it also committed him to collaboration with an editor and publisher that would constrain his textual control. These biographical and book-historical contexts for his writing and publishing have to be acknowledged when arriving at an editorial solution that will facilitate new understandings of his work and writing career.

Part of that solution is providing explanatory notes, which are aimed at a wider range of readers than those who will make use of the textual apparatus and Commentary. Preparing the explanatory notes is to become aware, as one mediates between the 1890s newspaper writing and the needs of a twenty-first century readership, of how colloquially alert, slangy and up-to-the-moment Lawson's rendering of a late-colonial Australian English was – how sensitively expressive of the lived experience of the times.

His choice of subject matter, narrators and characters afforded him the canvas to exercise what was truly a linguistic fascination recorded at first, it seems likely, through note-taking. In a letter to his Aunt Emma written on his trip to Bourke in late 1892 Lawson told her that he 'Took notes all the way up'.[4] His travel sketch 'Some Recollections of a Voyage across

[4] *Letters* 49–50; and cf. 'Coming Across.—A Study in the Steerage': 'we travelled second-class in the interests of journalism. You get more points for "copy" in the steerage' (217:9–10).

Cook's Straits (N.Z.)' ends with the statement that the narrator 'got some paper and a pencil out of our portmanteau, and sat down and wrote this sketch' (312:14–15); but, if so, it was some months before Lawson had worked it up sufficiently to have it published. In '"Board and Residence"' the narrator describes himself capturing the landlady Mrs Jones's speech:

> She says (at least here are some fragments of her gabble which we caught and short-handed): "Well, I'm very sorry to lose you, Mr. Sampson, very sorry indeed; but, of course, if you must go you must. Of course, you can't be expected to walk that distance every morning, and you mustn't be getting to work late, and losing your place. . . ." (275:9–14)

'[S]hort-handed' is a stretch, but note-taking on Lawson's part is highly likely: the apparent artlessness of his writing, even when drawing attention in a pre-Modernist way to the writing itself, masks a conscious, continuous expressiveness that weaves in and out of the argot of the times. Though achieved with a seemingly effortless ease, Lawson must have been continuously practising and honing his skills, week by week, month by month. He was not, as a result, an especially prolific writer, at least as measured in thousands of words, even though he wrote to live. If his published output over an equivalent period were compared to that of a productive novelist such as Rolf Boldrewood, Lawson's would prove to be far smaller. In an essay published after Lawson's death, his journalist-friend Tom Mills wrote: 'I have known him at my own table occupy eight hours in writing what would fill a column in verse. The remarkable thing was that although one of such efforts was in dialect, there was neither an error nor a correction in the whole composition. He was just as laborious in prose. He used only ruled exercise books, a "J" pen, a traveller's bottle of ink (one of those non-upsettable things), plus a shilling Routledge dictionary—all wrapped up in a coloured handkerchief'.[5]

[5] 'Henry Lawson in Maoriland' in *Henry Lawson by his Mates*, ed. [Bertha Lawson and John Le Gay Brereton] (1931; Sydney: Angus & Robertson, 1973), pp. 52–3. HL stayed for two weeks in Mills's house in Wellington in late 1893.

THE EDITORIAL PROBLEM

The original newspaper and magazine printings of the stories and sketches selected for *While the Billy Boils* extended from December 1888 (when 'His Father's Mate' appeared in the *Bulletin*) to March 1896 (when 'An Unfinished Love Story' was published in the *Worker*). The other relevant versions, each of them potentially representing a site of revision, editing or correction, are to be found in:

(1) the collection *A Golden Shanty: Australian Stories and Sketches in Prose and Verse by 'Bulletin' Writers* (the first of the *Bulletin* Books series, [1890]), which included a significantly altered 'His Father's Mate';

(2) the collection *Short Stories in Prose and Verse* containing five of the items that would appear in *While the Billy Boils* in 1896. It was cheaply produced by Lawson's mother Louisa in late 1894 from the office of her feminist magazine *The Dawn*. She may have helped with the proof correcting, and collation against the corresponding newspaper forms shows that Lawson definitely revised the stories;

(3) the extant printer's copy for what became *While the Billy Boils*, consisting mainly of clippings of the stories and sketches from various newspapers (*Bulletin, Worker, Truth, Boomerang, Pahiatua Herald, New Zealand Mail* and *Patriot*) and from *Short Stories in Prose and Verse*, and revised and corrected by Lawson with his Angus & Robertson editor Arthur W. Jose;[6]

(4) the lost proofs of *While the Billy Boils* on which Lawson worked collaboratively in 1896 (the changes are isolated by collating the volume as published against the printer's copy); and

(5) the lost marked-up printer's copy (a copy of *While the Billy Boils*) for *The Country I Come From*, published by Blackwood in Edinburgh in 1901 and its lost proofs. This volume included 16 of the 52 items. The changes are isolated by collating the published forms of this volume and *While the Billy Boils*.[7]

[6] Printer's copy is held by ML: MSS 314/156–157, filed at A1867 and A1868: hereafter A1867–8.

[7] *Short Stories in Prose and Verse* included 'The Drover's Wife', '"Rats"', 'The Union Buries its

For the present edition, computer collations of the lifetime versions of each work were carried out, supplemented by an optical (machine) collation of a copy from the first printing of *While the Billy Boils* (the first 'Thousand', in Angus & Robertson's promotional, title-page parlance) against a copy of the Twelfth Thousand (the last thousand copies of the fourth impression of 1898; each impression consisted of 3,000 copies).[8] With two exceptions the same initial typesetting continued to serve the firm until 1923, a year after Lawson's death. The first exception was a significant revision of a passage in 'An Unfinished Love Story' first carried out in the third impression, continued into the fourth and fifth but not perpetuated.[9] The second was a slight rearrangement

Dead', '[The Bush Undertaker]' and 'Macquarie's Mate' (see further, Eggert 62–7 [chap. 2]).

The extant marked-up printer's copy for *While the Billy Boils* (A1867–8) contains 48 of the items as marked-up clippings, two as holograph manuscripts (noted above) and two are not present: 'His Father's Mate' and 'She Wouldn't Speak' (see further, Eggert, chap. 5). *The Country I Come From* included '"An Old Mate of your Father's"', '[Settling on the Land]', 'Stiffner and Jim (Thirdly, Bill)', 'The Man Who Forgot', 'His Country—After All', 'The Union Buries its Dead', 'Mitchell Doesn't Believe in the Sack', 'His Father's Mate', 'The Drover's Wife', '[The Bush Undertaker]', 'Coming Across.—A Study in the Steerage', 'The Story of Malachi', 'Steelman's Pupil', '"Board and Residence"', 'Two Dogs and a Fence' and 'Macquarie's Mate' (see further, Eggert 226–38 [chap. 10]).

The remainder of *The Country I Come From* was sourced from HL's recent collection *On the Track and Over the Sliprails* (Sydney: Angus & Robertson, 1900).

[8] Oral collations of proofs of the present edition against the copy-texts and collated lifetime versions were also carried out.

[9] For the passage in its first version in the *Worker*, continued essentially unchanged into *Billy Boils*, see 365:21–30 and foot-of-page entries. The revised passage, witnessed in hardback copies inspected of the 9th, 12th and 13th Thousands (1898, 1898 and 1902, from the 3rd, 4th and 5th impressions, respectively), reads:

> He carried the slop-buckets to the pigsty for her, and helped to poddy a young calf. The calf butted at times, splashing sour milk over Brook, and barking his wrist against the sharp edge of the drum. Then he would swear a little, and Lizzie would smile sadly and gravely. (p. 193)

The revision would have involved the sweating of cold type into the lead plates and also their adjustment for the remainder of this page and for the following one (p. 194) where the story ends. Evidently, the altered plate was available for the following impressions but some years later there was a reversion to the original moulds or duplicate plates in their original state: the version of the first impression recurs in various inspected copies dated 1915, 1923 and in the Platypus edition of 1924 from which most subsequent typesettings derived (personal copies). In a letter to GR of 9 September 1896 HL had mentioned typos in the book and specified two (but not the need for the revised passage): see Commentary to 'Jones' Alley' and 'An Unfinished Love Story'; and, for his desire to

of the contents to take advantage of the popularity of 'The Drover's Wife'. It was brought to the start of the second volume ('Series') when the title was divided into two in 1900 for cheap paperback reprinting. The collations also provided the evidence from which the foot-of-page listings of textual variation were compiled, once cross-checked against the originals or digital facsimiles or photocopies of them.

Apart from the initial problem of bibliographic identification of versions (for which Roderick's pioneering work proved a godsend, but required checking and some correction), and then locating copies of the relevant colonial newspapers of New South Wales, Queensland and New Zealand, the main problems encountered in the editing were:

(1) understanding the multi-layered evidence on the extant printer's copy of *While the Billy Boils*: the hands of the participants in its revision, correction and mark-up; the appearance of multiple foliations and other markings (some of which proved to be typesetters' initials indicating their stints of work); and, inferable from the markings and other archival evidence, shifting intentions on George Robertson's part as regards the page-extent and sequencing of the contents, and the effect on this sequencing of the production of the illustrations by artist Frank Mahony;

(2) arriving at a form of textual notation and commentary that would capture the collaboration on the printer's copy between Jose, Lawson

clean up the texts for an anticipated English edition, see Eggert 156–7 (chap. 7).

The reason for the revision is readily explicable. It shortens the description of the 'poddying' of a calf to wean it from its mother's teat. HL added a passage of very similar wording to the printer's copy version (A1867–8) of 'A Day on a Selection' (see its foot-of-page entry for 50:1). This addition happened at much the same time as 'An Unfinished Love Story' was passing through HL's hands. His journalist friend in Wellington, Tom Mills, who had had the manuscript in safekeeping since July 1894 when HL returned to Sydney, sent it on immediately following HL's next, short visit to New Zealand in February–March 1896: see letter, Mills to A&R, *Letters 422*. HL did not revise this story in printer's copy but evidently noticed or remembered the duplication later. The second impression (4th to 6th Thousands) was ordered by 30 September 1896 and there was a change in printer. But the original printer resumed responsibility from the third impression – and this is when the revision was first implemented. HL overlooked another (minor) duplication involving 'An Unfinished Love Story' and '"Tom's Selection"': the cow 'Queen Elizaberth' (*sic*). Cf. 361:9–12 and entries for 177:14 and 177:15.

and a further unidentified person or persons who may have included George Robertson;[10] and
(3) determining whether the only four items that received extensive revision on printer's copy – '"An Old Mate of your Father's"', 'Baldy Thompson. A Sketch of a Squatter', '"Tom's Selection." (A Sketch of Settling on the Land)'[11] and 'Hungerford' – required a special editorial treatment; and similarly the two items in holograph manuscript in printer's copy that did not receive prior newspaper publication.

The significance for literary criticism of getting the second issue right is self-evident: in commenting on stylistic effects, one needs to know whose work one is analysing.[12] The collations confirmed evidence in the Angus & Robertson business archive, including evidence from its Ledgers, that made it possible to infer the series of processes involved in the first and subsequent productions of *While the Billy Boils* and also to clarify the commercial context in which they were carried out.[13]

[10] The attribution of hands on printer's copy presented some difficulties. One or two unidentified hands, other than HL and Jose, were involved in the inscription of corrections. See Textual note and Commentary for 'Our Pipes', 'An Unfinished Love Story', 'Steelman's Pupil' and 'The Story of Malachi'.

GR was probably responsible for the inscription in pencil of the titles of some stories and sketches. They took the form of running headlines on folios after the first for any one story or sketch, presumably as a way of keeping some order for the printers. Checks against GR's hand in the firm's Letterbooks (in ML) were the principal guide; but there the medium is ink. Because, in addition, the pencillings are usually only single words, the conclusions remain (at best) probable rather than certain. Hugh Maccallum, who was also working in the A&R publishing division (as the only employee), is the other obvious candidate; but no example of his handwriting was discovered. GR's friend, the illustrator Walter Syer, may also have been involved in some capacity; but his hand is more distinctive and can probably be ruled out. Because of the uncertainty, attribution of such variant readings in the foot-of-page apparatus is given as 'unidentified', but the likeliest contender is given or discussed in the Textual note or Commentary.

[11] It was re-titled 'Settling on the Land': see the sketch's Textual note. Square brackets are used to indicate significantly changed titles in their *Billy Boils* versions, but the original titles are normally used here.

[12] This is demonstrated when, for instance, Colin Roderick describes the effect of replacing 'Mitchell reflected' with 'He reflected' as an example of HL's skill: 'The two words "He reflected" ring like a little silver bell echoing gradually farther and farther away' (*Commentaries* 80). But the revising hand is probably not HL's: see Commentary for 'Our Pipes'.

[13] The A&R archive is held by ML: principally, MSS 314, which is George Robertson's own selection, acquired in 1933, and MSS 3269, which is the business archive, acquired

Chapters 4–7 in *Biography of a Book* study these processes in detail. The third editorial issue is discussed below.[14]

in 1976–77. The Ledgers are at MSS 3269/11 and 12. For a description, see Eggert 82–7 (chap. 3) and Appendix 4.

[14] There was also a minor editorial problem to do with the publication dates of five of the items sourced from the weekly Sydney *Worker*. Their dates remain unconfirmed because there is no complete collection of the *Worker* for this period (ML and NLA have the best collections and were checked), and their dates do not appear on the clippings in printer's copy (A1867–8). Nor are four of them present in the Brisbane *Worker* microfilm; the Melbourne and Adelaide *Worker* was also spot-checked without success. HL preferred publishing in the *Worker* after it commenced publishing in Sydney in 1893 (it was closer to his political leaning), along with the *Bulletin*, with which he had started earlier and which paid better.

(1) 'The Shearing of the Cook's Dog', HL's first in the *Worker*, probably appeared on 17 June 1893. This date is given next to the clipping in the Henry Lawson Scrap Books (ML MSS 314/234–236, filed at A1890–A1892), vol. 1, pp. 214–15 – A&R's attempt to maintain a complete collection of the works they had bought from him. (The contents are partially indexed by cards and slips of paper at ML MS 314/244–247; 247 is the relevant one here.)

(2) '"Some Day"': in *Commentaries*, Roderick gives 22 July 1893, probably on the basis that this is the typeset date, cut and then affixed to the clipping in printer's copy; the Scrap Books do not contain it. However, the *Worker* of 22 July 1893 (copy at NLA) does *not* contain '"Some Day"', nor did the issues of 1, 8 or 29 July, meaning that 15 July (copy unavailable) remains a possibility.

(3) 'A Camp-fire Yarn' seems to develop immediately from '"Some Day"'. Roderick gives no exact date and the Scrap Books do not help. It was not in the issues of 22 or 29 July 1893; thus 5 August 1893 (copy unavailable) remains a possibility. The issue of 12 August 1893 has nothing by HL; 19 August ran 'When the Sun Went Down'; and 26 August saw the first of HL's 'Australian Rivers—On the Darling' (in *Prose Writings* 84–90), of which the 23 September issue ran the fourth.

(4) 'Macquarie's Mate': the Scrap Books (vol. 1, p. 223) give 21 October 1893 in the *Worker*; that issue is not extant, and the clipping in printer's copy, alone of the unconfirmed stories, comes from *Short Stories in Prose and Verse* (1894). The story, however, did appear in the Brisbane *Worker* on 28 October 1893; it provides copy-text for the present edition.

(5) '"Brummy Usen"': the Scrap Books (vol. 1, p. 213) give 11 November 1893.

The Chronology (in Eggert) tabulates the datings; the present edition's Contents list also gives them, as does each item's Textual note. Roderick also misdates 'Jones' Alley' (it was serialised in the *Worker* during June 1895 not 1892), and he gives '1895' for 'For Auld Lang Syne' and 'no earlier than November 1895' for 'The Geological Speiler' (*Commentaries* 147, 117). They are recorded in the A&R Ledger for 25 April and 2 May 1896 respectively and are undated in printer's copy: unfortunately in *Commentaries* Roderick made little or no use of the Ledgers.

EDITORIAL OPTIONS

Colin Roderick's approach

In providing reading texts from the original newspaper versions this edition departs from Colin Roderick's editorial policy. The new rationale requires explanation. Roderick followed the approach of the New Bibliographers of the early twentieth century in not presuming to intervene in the text of a work known (or deemed) to have been finally authorised by the author.[15] In practice for Roderick, 'authorised' means Lawson needed to have been involved, or suspected of having been involved, in the preparation of the particular collection of verse or prose for the press. This criterion typically involves the rejection of the texts of manuscripts, in that relatively small proportion of cases where they exist, as well as versions that had appeared in newspapers and magazines – *or* in prior book collections but which were later (according to Roderick's criterion) superseded. Where gross editorial intervention in some of Lawson's late works occurred Roderick finds justification to break his own rule of thumb and restore an earlier text – although this does not apply to those in *While the Billy Boils*.

His editorial policy meant that he systematically excluded the experimental Lawson of 1892–95 from the reading texts of the works in *While the Billy Boils*. He also denied himself the right to edit eclectically even where he knew or suspected that the reading text, although authorised by Lawson, had been altered by others. This dealt him out of the editorial methodology that was widely deployed from the 1950s and that largely superseded the older approach amongst Anglo-American scholarly editors. This newer, so-called Greg–Bowers method was developed from the 1950s and is still fairly widely practised.[16] The method has the

[15] E.g. in R. B. McKerrow's edition of Thomas Nashe of 1904–10; Roderick's following the New Bibliographers may have been unwitting, since he does not mention them. The approach continued to affect editorial thinking into the late 1930s, as in R. B. McKerrow's *Prolegomena to the Oxford Shakespeare* (1939), where McKerrow nearly, but not quite, broke out of the early-century mould.

[16] Named after W. W. Greg and Fredson Bowers. Their insights into the conditions of the copying of texts by typesetters enabled a defence of eclectic editing, which the New

advantage of being able to allow for the fact that textual descent inevitably involves a drift away from the texture of the author's original. Over and apart from the opportunity for copy-editors to make alterations in a text being prepared for publication, successive copyings of a document (by amanuenses, and then by typesetters of first and successive editions) meant that inattention or the pressures of standardisation would affect the author's usages. These include, relevant to Lawson, spellings (which can be meaning-laden, especially for non-standard usages), the rhythm enacted by the author's punctuation as he heard the sentences unfold in his head, the marking of certain words for capitalisation or for other special attention (as Lawson often did, by placing them within inverted commas), and the division of a story into sections, used by 1890s newspapers but typically dispensed with in book form. The new, eclectic approach was to choose the earliest complete version, on the grounds that it was the one most likely to preserve the authorial features. Then the editor could incorporate into that copy-text those wordings in later versions known or deemed on critical grounds to be the author's.[17] This procedure would thereby enable the editor to approximate the text of final authorial intention, while stripping out the textual alterations of others. Roderick gives no indication of having been affected by, or even having known of, this postwar tradition. This is a pity as it would have provided him with reasoned grounds on which to question his own approach, which he evidently saw as inevitable and as his bounden duty to implement.

An eclectic approach

Although the newer method is more sophisticated than the one Roderick adopted, what results for the reader would it produce in the case of *While the Billy Boils*? Changes deemed to be Lawson's – as witnessed

Bibliographers had previously shunned because of the subjective and sometimes wilful form of eclecticism adopted by earlier Shakespeare editors. For a useful overview, see Richard Bucci, 'Tanselle's "Editing without a Copy-Text": Genesis, Issues, Prospects', *Studies in Bibliography*, 56 (2003), 1–44.

[17] This was a constrained right. The editor was to be guided wherever possible by bibliographical considerations: i.e., by reconstruction of the likely production process.

in his hand on the extant printer's copy – as well as those suspected (on critical grounds) to be his in the proofs of that volume and *The Country I Come From* – would need to be incorporated into the copy-texts. They themselves would be taken from the newspapers as being the earliest recoverable version in nearly all cases. Ordinarily, this would be a defensible undertaking because of the unauthorised changes it would eliminate, even though it would mean mixing texture and wording from versions separated in time by up to several years.

However, the copy-editor for *While the Billy Boils*, Arthur W. Jose, had pushed Lawson into an agreement (later recorded by Jose and amply witnessed on the printer's copy) that those features likely to annoy reviewers (including influential ones in Britain) needed to be regularised. Lawson acquiesced. Only twenty-eight at the time and always sensitive about his under-educated background, he was for the first time dealing with real professionals, senior to him in years, who were offering the opportunity of publicly acknowledged book-authorship, one that might lead to additional recognition in the wider marketplace of Britain. A self-driven man of high organisational skills, Robertson had determined to match or better the production standards of the London and Edinburgh book trade from which he had come. He was prepared to risk the money required to do this and to follow through with an energetic campaign of promotion and distribution.

A copy-editorial pact: Jose and Lawson

Amongst other things, this entailed professional copy-editing: hence the role of Arthur Jose. Although Lawson mostly worked first on the clippings (usually in lead pencil then confirming in red ink) and Jose followed (in tiny, precise handwriting in black ink, using a thin-nibbed pen), this order was not followed throughout. Some clippings, not available at first, only came to hand later, necessitating at least a two-tranche process of preparation of printer's copy. In addition, Robertson evidently decided, part way through production, that he wanted a longer volume because it would ultimately allow him to split it into two cheaper

ones thus extending the sales-life of the title.[18] As a result of these factors, sometimes Jose worked first and Lawson followed, and in a significant number of cases Lawson was not involved at all or (judging by his mark-up) only superficially involved. It is likely that the two men were, for at least some of the time, working together at the same desk (presumably at Angus & Robertson's establishment at 89 Castlereagh Street in Sydney).[19]

It is certain that Lawson and Jose had a preliminary discussion about their common strategy for converting the clippings into a satisfactory form for the typesetters of *While the Billy Boils*. Before beginning work on the next title, *Rhymes from the Mines*, in the same Angus & Robertson series, Jose wrote to its poet-author Edward Dyson:

> I believe Mr Robertson has said something about the spelling. I was talking to Henry Lawson about his, & he agreed that (a) there ought to be no *useless* mis-spelling (i.e. 'sez', because it doesn't indicate a mis-pronunciation) (b) it is simpler to leave the g's in: people will drop them in reading if they usually do so. His tales are *g*'d almost everywhere in the book.[20]

The markings on printer's copy show that there was more involved in their discussion than these two matters, but the net result was that Lawson, in his correction and revision process, found himself prospectively implementing Jose's copy-editorial policy as far as he could predict it rather than operating purely, as one might have anticipated, in an authorial role, revising and polishing his texts for book publication.

The agreed policy about copy-editorial matters might seem trivial were it not for Lawson's experimental presentations, a habit he had been developing for the previous few years in newspapers where he was evidently given a freer rein. Jose resisted these forms. He seems to have

[18] The evidence for this inference is given in Eggert 130–4 (chap. 6).

[19] There is physical evidence on printer's copy: a brown-ink revision in HL's hand from having dipped his pen in the wrong inkwell on a clipping that he was otherwise revising in red; and also swapping between red and black. See Commentary for '"Tom's Selection"' and 'Remailed'.

[20] ML MSS 314/28, p. 805: in Jose's four pages of notes, apparently on the first proofs of Dyson's *Rhymes from the Mines*: see Eggert, Appendix 1.

been relatively unsensitised to their functioning, which converts them again and again onto the level of substantive meaning. Although Lawson cannot have been unaware at some level of their effect, even if unable to articulate and defend it, and even though he went on using them in his letters and sketches after his collaboration with Jose was over, he worked on printer's copy with little regard to the effect of the changes on his prose, either deciding he had little choice or simply trusting in Jose's judgement.

Apart from conventionalising his dialectal spellings (including his frequent 'trav'lers' for *swagmen*, which, once conventionalised, lost its particular outback meaning), Lawson often removed inverted commas around special linguistic usages – even though, for a partially deaf writer, they affirmed that he had listened and could listen. This category of deletion was evidently another agreement he and Jose had arrived at. Lawson had used them liberally in the newspaper printings as a way of framing outback or lower-class turns of phrase, thus insisting on the strangeness that had to be overcome, yet appreciated, if the narrative was to succeed. There is, typically, a distancing and a retrieval going on, simultaneously. It is a feature of the varieties of voice that Lawson had been developing during the early 1890s. He had been marking out a narrative territory for himself. The characters were to be *his* people, even though he lived in the same and more familiar world of the urban reader. Removing the inverted commas tended to make the characters' otherness more continuous with the reader's (copy-editorially anticipated) expectations and linguistic usage. In this way, tonal awkwardness was avoided but often at the cost of a subtle misrepresentation of the character or event being described.

Even in the city sketches and stories, the presentation signalled an inter-class position that elimination of the inverted commas adjusted upwards. For example, in 'Going Blind', the narrator tells us: 'I "resided" upstairs in a room where there were five beds and one "wash-stand" . . .'. Once unmarked (by Lawson in this case), *resided* becomes merely informational and thus strangely unironic for a doss-house; and his original

implication that the item of furniture was not a respectable wash-stand was lost.

The agreed policy, covering various categories of presentation, would lead to many hundreds of markings. In an attempt to simplify matters, Lawson inscribed on a few clippings general instructions to the typesetter to convert all double-inverted commas to single. This was the house-style, apparently a self-consciously modernising touch somewhat unusual for the period. It would duly cause trouble for the typesetters, unused to the convention, when dialogue quoted within first-person narrated stories, themselves quoted, was being presented.[21] Lawson

[21] E.g., see Textual note and Commentary for 'Our Pipes' and 'Shooting the Moon'. Interestingly, Colin Roderick does not report the standardising in his edition to a norm of double inverted commas, nor his emendation of the failures, in *Billy Boils*, in its system of placing single inverted commas within single forms. This is because he almost certainly did not use *Billy Boils* as his printer's copy, even though he gives it as his source (except for the sixteen items reprinted in *The Country I Come From*, which he prefers as the later versions). Only in A&R's 1935 typesetting of HL's *Prose Works* (which contained, along with the other prose collections, a new typesetting of *Billy Boils*) did the quotation-within-quotation problems get sorted out, and more standardisings occurred in the 1940 and 1948 typesettings of *Prose Works* (for the history of this title, see Eggert 260–70 [chap. 11]). The 1948 edition seems to have been the source Roderick used, thereby incorporating its norm of double inverted commas.

Roderick's collected editions of the prose fiction (*Short Stories and Sketches 1888–1922* in 1972, reused for *Henry Lawson the Master Story-teller: Prose Writings* in 1984) do not inherit all of the 1948 standardisings, but spot-checks indicate that they do inherit enough to show that he used it, checking it against *Billy Boils* and marking-up for restoration such alterations as he noticed. He missed a great many. The trivial ones expose the process. E.g., the loss of italics in the faux stage directions for First Voice, Second Voice and Third Voice in 'Coming Across.—A Study in the Steerage'. One can see why Roderick would have been tempted to adopt the 1948 volume as his base text when preparing his own printer's copy. But it means that, as the editor is collating the actual and stated copy-texts, whatever standardisings or changes in presentation are overlooked slip through into the new edition's reading text. Using the stated copy-text prevents this since every editorial alteration is considered and then marked.

Roderick's failure to discuss the editorial decision-making inevitably associated with the use of manuscript copy-texts suggests, once again, a rough-and-ready attitude to his source documents. (Commentary for 'For Auld Lang Syne' and 'The Geological Speiler' discusses the problems.) Spot-checking has also revealed other mistakes. In relation to 'Jones' Alley' Roderick discusses the lamentable omission there of the section breaks in the *Worker*. He argues that the story 'falls naturally into four parts' (*Commentaries* 18). There are in fact five sections in the original *Worker* version, one of them quite short. Only the first break is deleted on printer's copy, thus creating four sections. Roderick assumes that this was HL at work, but the only other pencillings are some typesetters'

also instructed the typesetters to expand all verbs ending with '—in'' to '—ing', all cases of 'an'' to 'and' despite the loss in familiarity; and he asked that figures and monetary amounts (for example, '9s.6d.') and initials (as in 'N. S. Wales') also be expanded. Whoever had prepared the clippings at Angus & Robertson had crossed out nearly all lines of asterisks serving as section breaks; and Lawson confirmed this. Thus were removed most of the evidence of the stories' and sketches' actual newspaper origins. The high-quality production would turn them into authored Literature. A book decorum was being imposed.

Being a writer rather than a copy-editor, Lawson became haphazard in his markings after a while.[22] Jose caught scores of the remaining offenders, but not all, for he was evidently working fast. He marked compound adjectives to ensure they were hyphenated (for example, a 'three-bushel bag' in 'Some Reflections on a Voyage across Cook's Straits (N.Z.)'; he imposed *–our* spellings for the *–or* that were common in the newspapers; he removed inverted commas around special usages that Lawson had not marked for removal; he consistently expanded *it's* to *it is* and *he'd* to *he would* regardless of context; and other contractions were usually, though not always, expanded. Jose favoured the deletion of section breaks and subtitles (further evidence of newspaper origins), caught and regularised many cases of Lawson's deliberately misspelled words (*sez*, *agen* etc.), changed *alright* to *all right* and the appropriately lazy *awhile* to *a while*; and he insisted on *may* over Lawson's colloquially

marks: there is no evidence that HL worked on this story in printer's copy at all. Taking his text (he says) from *Billy Boils* (which omitted all the breaks), Roderick reinstates the deleted one alone. (But why *this* one, when he assumes HL deleted it?: there is a mix-up here.) Thus he creates a new bifold division of the story that had appeared in no other edition. He does not mention his emendation in *Commentaries*, but he does complain of his *Billy Boils* copy-text, inviting the reader 'to insert them ['rows of points'] for his own convenience' as this 'would restore something of Lawson's intention' (p. 18).

[22] Cf. HL's 'Amongst my Own People I: The Last Shaft in Log Paddock', *Bulletin*, 3 June 1915 (*Prose Writings* 764–8). He paints the scene of 'an author reading his own proofs; you read down all right for a while, and then, no matter how you try to concentrate, you begin to read on as you wrote the thing, or as it ought to be; and not as the comps. think it ought to be. (*Item*: The Office Devil will often drop on a bloomer when the rest of the staff have been through the last revise' (p. 765).

accepted but grammatically incorrect *might* in conditionals. Jose had a dislike for dashes used to suspend phrases or clauses in a sentence and usually replaced them with commas, even where a longer pause seems to have been intended.[23]

Another of Lawson's favourite constructions was the three-element sentence, each element divided by a comma or semicolon followed by 'and' and sometimes with a sub-element or two marked off by dashes. Constructions like these are sometimes used in academic prose (but with only one final *and*) in order to embrace complexity within the one sentence; but Lawson gave them a simplicity and colloquiality that tend to gather the reader up into the rhythms of the narrator's mind. Jose and the typesetters often tried to bring these laconic structures under a more conventional control.[24] The scholarly editor needs to remain as sensitive as he or she can to the shifting directions and tones of such structures and give them their head unless illegibility would ensue.

Hundreds of Lawson's corrections presuppose the bargain he had struck with Jose, and a great many markings in Jose's hand confirm his independent corrections, which Lawson typically accepted if he returned to the clipping after Jose had finished. (In other cases there is no evidence that he returned at all. See the Textual note for each item; it sets out the observable sequence of their working.) In this way, the great bulk of Jose's corrections were passed by Lawson, whether or not he positively approved of them. A myriad tiny touches of tonal subtlety were lost.

Lawson's revisions to wording, wherever they came after Jose's copy-edit, presupposed Jose's alterations. Doubtless Lawson felt they were

[23] E.g., in 'Jones' Alley': see its foot-of-page listing of variants. HL did not work on it but Jose did.

[24] E.g. in 'Steelman', *Bulletin* version: 'If he came to your house, he'd stay to tea without invitation; and, if he stayed to tea, he'd ask you to "fix up a shakedown on the floor, old man," and put him up for the night; and, if he stopped all night, he'd remain—well, until something better turned up' (314:6–9). The first semi-colon becomes a comma in *Billy Boils* thus creating a two-part sentence structure rather than three. This occurred in the proofs, following the expansion of the first two instances of 'he'd' on printer's copy – an insensitive formalising.

improvements. Next, his new additions and changes were copy-edited by Jose. Questions to one another on printer's copy anticipate replies that are sometimes evident in subsequently inscribed marks of deletion or 'stet'. Working collaboratively and closely with Jose, Lawson could not simply ignore Jose's opinions on substantive matters (such as story-endings where Jose was resistant to Lawson's signature tonal twist). Lawson held his ground in some places but conceded it elsewhere.

To adopt an eclectic procedure in order to arrive at something like the text of final authorial intention in this situation would mean unpicking the work of Lawson and Jose, accepting Lawson's changes but rejecting Jose's, even though the one set of changes presupposed or assumed the other. This procedure would be difficult to defend. Going on then to make critical decisions about responsibility for proof changes in *While the Billy Boils* would be hazardous when the evidence from collation suggests at least two hands were at work: definitely Lawson, and probably someone else with a copy-editorial eye, perhaps Jose or Robertson or both – unless, that is, Lawson was once again pursuing the agreed policy and, in effect, impersonating Jose. A similar critical decision-making would then need to be brought to the variants in the sixteen stories and sketches in *The Country I Come From*, where it is known that Lawson, in London, had the assistance of 'a young Australian friend', probably Arthur Maquarie, a writer to whom Lawson refers, ominously for present purposes, as 'educated'.[25] If one were to respond editorially to this situation – probably in a conservative manner, because of the uncertainty – then once again one would be picking apart the results of a collaborative process by trying to isolate Lawson's alterations. This would be open to much the same objection as unpicking the collaboration with Jose.

Such a reading text, which aimed at achieving a final-intentions text through eclectic means, would be in danger of becoming an artificial

[25] Letter, HL to GR, 15 February 1917 (*Letters* 279), recalling the event. For a discussion of the changes made in proofs of *Billy Boils*, see Eggert 141–5 (chap. 6); and for the alterations in *The Country I Come From*, see 234–8 (chap. 10).

concoction. Worse, it would disguise the independent status of the early newspaper versions. They have a freshness, a rough immediacy. The sense they afford, when read *seriatim*, of Lawson coming into his powers, of a creativity unfolding itself, week by week, was muted by the more conventionally polished versions published in *While the Billy Boils* and was confused by their non-chronological sequencing.

Roderick's edition was an improvement, but it confuses matters in different ways. Roderick believed himself to be respecting the authority of the author but was in fact perpetuating the collaborative inputs of Lawson's editors and typesetters, which are accepted as part of the finally 'authorised' texts in Roderick's edition. In relation to *While the Billy Boils* the approach was at the further cost of failing to respect the aesthetic qualities and historical witness of the early versions. They witnessed the conditions and contexts of late colonial Australian authorship, which was staged predominantly in the newspapers and magazines.

Editorial policies can, in principle, prefer the textual authority of any of the textual agents, or any group of agents, involved in the transaction that is the literary work. Textual authority can be attributed editorially to readerships so as to privilege the version they actually encountered and discussed, even though this is at the cost of leaving undisturbed (and therefore potentially misunderstood) the textual collaboration that the production embodied. While this is a defensible approach it would be served by a facsimile edition in digital or physical form of one or more copies of, say, the early Angus & Robertson printings of the first edition. As there is no shortage in Australian libraries of such printings, and because, until just after Lawson's death, they are all the same typesetting, the beneficial effects of the undertaking would be minimal.[26] On the other hand, making available Lawson's collection in its successive printings, formats and cover illustrations over an extended period would be more ambitious and not without interest, both for the history of the publishing and print trades in Sydney that the productions would manifest and also

[26] Making *The Country I Come From* available would have more point as it is almost a rare book.

as indices of wider political and social shifts after Lawson's death. But it would be less an editorial than an archival initiative.

THE EDITORIAL APPROACH ADOPTED

For all of these reasons, the newspaper printings of Lawson's stories and sketches, except for the two in manuscript, provide the copy-texts for the present edition. It is not a final-intentions edition incorporating readings from later publications; the editing is not eclectic. The copy-texts have been emended only for outright error and to make good lacunae in the carrying documents.[27] The clippings in printer's copy for *While the Billy Boils* were mainly sourced from contemporary scrapbooks. In being lifted and re-pasted onto the sheets making up the printer's copy some tiny scraps of text were lost. This does not matter except where the clippings are unique (because the particular issue of the newspaper is not held in any library) or where the clipping is from *Short Stories in Prose and Verse* and the original newspaper version, held by only one library, is not intact. The emendations are recorded at foot of page and where necessary discussed in the Commentary at the end of the relevant story or sketch. The Note on the Texts (below) gives further details about the editorial policy operating across the volume and explains the conventions of presentation of the foot-of-page listings of textual variants. It also describes those categories of very minor variation (mostly in layout and other physical characteristics of the printings) that have not been not systematically reported.

Each story or sketch also has its own Textual note, which supplements the general Note on the Texts. The Textual note lists the successive versions of the item and gives the sequence of the hands on the printer's copy (Lawson's, Jose's and any unidentified hands). In difficult cases, the to-and-fro between Lawson and Jose is also recorded discursively in the

[27] The editing policy parallels that adopted for the two volumes of *Early Tales and Sketches: Volume I (1851–1864)* and *Volume 2 (1864–1865)*, ed. Edgar Marquess Branch and Robert H. Hirst, in *The Works of Mark Twain* (Berkeley: University of California Press, 1979, 1981): see their Textual Introduction, I. 501–663, especially I. 655–63. Faced with analogous textual problems, they arrived at similar editorial conclusions.

Commentary. Digital facsimiles of the printer's copy are conveniently available at http://hdl.handle.net/2123/8425 and at the website of the State Library of New South Wales, which holds the original printer's copy document. If these facsimiles are consulted together with the foot-of-page listings, the collaborative processes of revision and correction witnessed by that document become clearer and what was gained and what was lost in the process come into focus.

The sequence of stories and sketches is presented chronologically by first publication date. Interpreting them by reference to Lawson's travels requires some caution, however, because of the delays between note-taking or drafting and revision into publishable form, and because of the lack, until now, of confirmation of his visiting his childhood Eurunderee, near Mudgee, during 1892–93. Rediscovery of his lost travel sketch 'Selection Farms', published in the *Worker* on 30 September 1893, about the narrator's visit 'lately', apparently by train, to an unnamed Mudgee all but confirms the visit; and reference to an imminent vice-regal visit there dates Lawson's to *c.* 7–14 May 1892. It helps explain the publication from mid-1892 and again from mid-1893 of a number of stories and sketches set there, with those of 1893 inheriting the advantage of Lawson's having written, in the meantime, outback sketches (published from mid-April 1893) following his return from Bourke.[28]

[28] HL's return is undocumented in *Letters*, and 'Selection Farms' is not in Roderick's editions: see *Letters* 438 ('not seen'), and *Autobiographical* 376. The *Worker* issue is at NLA. See further, Paul Eggert, 'Rediscovered Lawson Sketch of 1893: "Selection Farms"', *Australian Literary Studies*, 27.3 (2012, forthcoming). It starts: 'We lately revisited a western farming district after many years. The railway had reached it'. It reached Mudgee in 1884; HL had joined his mother in Sydney in May 1883. The two sets of stories and sketches set locally following HL's visit are: (*1892*) 'A Day on a Selection', 'A Christmas in the Far West; or, The Bush Undertaker' (probably written by 1 July 1892), 'The Drover's Wife'; and (*1893*) '"An Old Mate of your Father's"', 'His Colonial Oath', 'When the Sun Went Down', and '"Tom's Selection." (A Sketch of Settling on the Land)'. The effects of the visit continued into and after 1894 in 'Drifted Back' (see 254:2–3, 255:16) and 'The Old Bark School: An Echo'. HL's aunt Gertrude O'Connor, who in 1920 wrote notes, not always reliable, on the cards indexing his stories in the A&R archive, explained on the card for 'An Unfinished Love Story' that it was 'Written after a visit back onto the farm at Eurunderee The Girl was a niece of the Tenants, she married went out onto a selection and died early leaving the small children' (ML MSS 314/247). The niece of the tenant to whom HL's father leased the family property at Eurunderee after 1883 was Bridget Lambert (b. 1872: see *Commentaries* 133).

The four heavily revised sketches

In a letter written in 1907 when faced with some heavy-handed editing by Frank Fox, editor of the *Lone Hand*, of some sketches that would ultimately appear in the collection *The Rising of the Court* (1910), Lawson first listed details of how Fox's changes altered what he had been intending and concluded:

> I read my copy aloud to myself while revising it, to see if it runs, and you, by unnecessarily cutting out words, joining sentences and transferring words jolt the rhythm from my point of view, unconsciously you work in your style where it won't graft. What I round off, you cut square. And it is irritating, galling, and disheartening and makes me hate to see my work in print. You will understand my feeling when I say that this irritation has been going on since George Black's time. Stephens didn't hesitate to alter whole *verses*, rhymes and all. I have had lines restored in the frame before you came.[29]

The people complained of had all worked for the *Bulletin*; the *Lone Hand* was a new monthly, and Lawson was putting his foot down in the face of some unusually severe editing. At this stage in his life Lawson was in and out of court for non-payment of alimony and for drunkenness. It was not a happy period, and Fox, in his reply, reminded Lawson: 'you must know that now, "rushing" your copy as you do, it sometimes needs a little revision'. Roderick quotes Lawson's letter as a justification for his general

She became a schoolteacher and may have seen HL again at Dubbo in January 1896 (*ibid*.). Another story, 'Thin Lips and False Teeth', which HL in March 1897 called a development of 'An Unfinished Love Story' (*Letters* 66), was published in the *Worker* on 10 November 1894. The manuscript of 'An Unfinished Love Story' must have been completed by 20 July 1894 when HL left Wellington for Sydney: see letter to A&R from Tom Mills, who held onto the manuscript until early March 1896 (*Letters* 422–3). It appeared in the *Worker* on 21 March 1896, immediately following HL's return from his next trip to New Zealand.

[29] (*Letters* 163). George Black (1854–1936) was sub-editor of the *Bulletin* 1889–91, when he became a Labor Electoral League member of the NSW Parliament. A. G. Stephens (1865–1933) was sub-editor of the *Bulletin* 1894–1906, conducted the Red Page from August 1896 and published the 25 volumes of the Bulletin Books series 1897–1906. He worked under J. F. Archibald until James Edmond (1859–1933), who had been on the staff since 1886 mainly as financial editor, became editor (1903–14). See further Eggert, chap. 2.

favouring of late authorised texts over earlier newspaper and magazine texts.[30]

Avoiding Fox's edited versions, one way or another, is of course warranted if one's principal interest is what Lawson (rather than his editor) was writing at this stage in his career. Roderick's implication is that editorial interference in the newspaper and magazine versions of Lawson's stories and sketches is to be assumed unless proved otherwise; and that, when preparing his texts for collections, Lawson was in a position to make good what had been altered and to restore what had been deleted. In *Commentaries* Roderick states that, although the loss of manuscripts of his early works forbids any certainty on the contents of *While the Billy Boils*, 'of the stories selected for inclusion in subsequent collections, those published in newspapers and periodicals other than the *Bulletin* . . . required little or no so-called improvement or restoration by way of emendation'.[31] The organisation of *Commentaries* means, unfortunately, that Roderick never brings the evidence for this brave generalisation together in a way that renders it open to assessment. But, even granting the case, one is still driven to the conclusion that his applying it editorially to the contents of the 1896 collection – when he has just noted that such evidence as would justify its application only exists for later collections – represents a failure to subject the primary evidence to sufficient scrutiny. The desire to apply the same principle across the whole of Lawson's prose writings was doubtless a strong factor in his thinking. The fortunate survival of printer's copy for *While the Billy Boils* allows the generalisation, and therefore the editorial approach based on it, to be tested, at least in relation to the fifty-two items in this collection.

In the 1907 letter Lawson does not mention the *Worker*. '"An Old Mate of your Father's"' was published there, and it has the largest insertions of all the items in *While the Billy Boils*. Computer counts show that in the *Worker* it made 1,203 words as against the 1,659 words it would make

[30] Fox's letter (*Letters* 451). See *Commentaries* 294–300 and cf. 359 where Roderick points out that HL had written one of the offending wordings himself.
[31] *Commentaries* 13.

in *While the Billy Boils*. The other items from *While the Billy Boils* that first appeared in the *Worker* in 1893 reach a maximum of 1,485. The first was 1,298 words; the third was 999. A column in the *Worker* made about 1,050 words. Payment may have been calculated by the column, creating an expectation as regards length to be aimed at.[32] The *Worker* needed to report branch business, meetings, appeals for funds and other Labor and unionist news, so that a late need to find space for an announcement could conceivably have dictated a deletion. Therefore the new material added to the sketch on printer's copy may represent – assuming Roderick's case – a retrieval of text originally intended to be part of it. The only other stories or sketches that show a significant increase in wordage on printer's copy are 'Hungerford' (1,195 words long in the *Bulletin*, it gained 120 words), 'Baldy Thompson' (1,042 in the *Worker*, it gained 147 words), and 'A Day on a Selection' (2,040 in the *Bulletin*, it gained 187 words). The remainder of the stories and sketches in printer's copy exhibit deletions and additions that are, with one exception, readily explicable as part of the normal correction and revision process: thus there is no need to speculate about the introduction of material restored from another document.

The exception is 'His Father's Mate' where it is clear that Lawson tried to restore some earlier wordings. This is one of only two items in *While the Billy Boils* not present in its printer's copy. Collation suggests that he worked on a copy of the version in *A Golden Shanty* (which has fairly generous margins), but that he must also have had the earlier *Bulletin* printing from 1888 beside him. He retrieved many wordings from the *Bulletin* version in order, it appears, to reverse some of the intrusive copy-editorial formalising that he evidently knew the version in *A Golden Shanty* had received. (Indeed, memory of this may have been one source of his irritation in his 1907 letter to Fox.) But he passed over many other cases, thus perpetuating the interference; especially he failed to reverse the many deletions, some of them substantial. (See the story's Commentary and foot-of-page apparatus for details.) In this, the only proven example

[32] See Eggert 50 (chap. 2 n. 11).

of his restoration hypothesis in relation to *While the Billy Boils*, Roderick expresses a very strong preference for the original version, rather than the one authorised by Lawson in *The Country I Come From*, which Roderick is forced, because of his editorial approach, to accept as his reading text. He even goes to the extent of providing the original version in full in an Appendix to *Commentaries*. Its entries are, in fact, sprinkled with expressions of regret about Lawson's acceptance of editorial changes in the texts that Roderick then goes on to present.[33]

That leaves the four sketches in question: stylistic considerations partly clarify the status of their additions. The addition to 'Baldy Thompson' is readily explicable. Lawson's publication in the *Worker* of this sympathetic portrait of a squatter – in October 1894 during a shearers' strike – had led directly to a falling out. Extending the portrait for *While the Billy Boils* was a reminder that, from his point of view, his colleagues had not understood. However, Baldy's long mock-angry (new) speech is tonally distinct from his earlier ones in the *Worker* version. This suggests a new comic inspiration, but his character becomes a little disjointed as a result. The addition to 'Hungerford' strikes a bizarre, tall-tale effect; its comic-parodic account of the supposed lucubrations of rabbits on either side of the rabbit-proof fence at Hungerford is tonally distinct from the broad anecdotal comedy of the early version. It reads more like an add-on than a retrieval. The extra material in 'A Day on a Selection' fits better but shows revisions in its text in printer's copy, so there was still a process of revision going on at Lawson's hands – not a simple copying-out of earlier material, assuming it existed. (The addition required a paste-down rather than additions in the margins as elsewhere; it is written in pencil, with an earlier pencilled version mostly obscured beneath it.) The first paste-down in "'An Old Mate of your Father's'" (on its folio 1) asks a question ('why the blanky blank weren't we on gold?') that the *Worker* text then goes on to answer ('And the mate would always agree that there was "gold in them ridges and gullies yet" . . .'). This suggests a retrieval; but the *Worker* text

[33] E.g., see *Commentaries* entries for 'Bogg of Geebung', 'Jones' Alley', 'A Day on a Selection' and 'A Visit of Condolence'.

works well without it. Perhaps, in 1895, Lawson sensed a narrative gap and made good.

The second and much longer paste-down text on folio 2, together with another large addition inscribed in the left margin of folio 2, introduce and develop a Eureka background to the narrative not present in the *Worker* version at all. Unlike the additions to the other two sketches, both the additions on folio 2 are inserted neatly at what had been section-breaks in the *Worker* version. So they would have been easy to remove in the first place, although this is not true of the paste-down on folio 1. Yet deleting nostalgic material about the period of the Eureka Stockade seems unlikely in a unionist newspaper: why these sections rather than others – since the sketch's recollections, taken together, are rambling, not tightly structured? And the folio 2 additions introduce a compassion for the old miners that attains a depth not present in the *Worker* version; they read as a discrete new inspiration, carried out to near perfection.

This extension and deepening of '"An Old Mate of your Father's"' may be explained by the fact that it would ultimately be the first sketch in the volume: Lawson would naturally want to impress his readers with a more substantial piece. Furthermore, the need to secure enough copy to fill out the book would have been discussed: extending stories and sketches would have been in keeping with this need.[34] But the fact that Lawson extended only four of them significantly suggests that the regime of correcting, agreed with Jose, did not sit well for Lawson with full-scale revision: either new inspiration did not come when he found himself implementing Jose's desiderata, or he did not think the time well spent, when securing lost stories from the scrapbook collections of friends might soon solve the problem of creating more pages of material anyway.

Even if the added passages do indeed correspond to material cut in 1893, it is possible that Lawson only roughly remembered the cuts but wrote afresh because he lacked the originals. This is more likely than his having retained access to the original text and retrieved it – for

[34] See further Eggert 130–4 (chap. 6).

what document could it have been, in each case, that he had retained? This is the problem with the restoration hypothesis. Given the chaotic circumstances of Lawson's hard-drinking life during the 1890s, the chance of his retaining an archive of his writings was negligible. His friend John Le Gay Brereton helped move him from his doss-house in late 1895 to a hotel when royalty money from Angus & Robertson was paid him in advance. Brereton recalled that Lawson had some 'scraps of copy' in his bag.[35] But what kind of copy? It could have been of other works entirely, including works in progress, or merely notes that Lawson intended to work up into verse or into prose sketches. That would make sense since Lawson lived by his pen, and notes for or drafts of any writings that he had not yet got into a condition that would make them saleable would need retaining.

A scenario can nevertheless be posited that would support the restoration hypothesis for the four sketches. It is conceivable that, despite the imperative deadlines of weekly newspaper publication, Lawson was at least sometimes sent duplicate proofs, which, if they had not been proofread and shortened, would have reproduced the longer versions he had submitted. Lawson could have done his corrections on one copy, returned that galley proof and retained the duplicate. A triplicate copy read by the newspaper editor could have been the site of the deletions made before printing. (Lawson's retaining manuscript drafts is another and remoter possibility; but fair copy is likely to have been discarded by the typesetters after use.)

While this scenario cannot be categorically ruled out, it is too highly conditional to afford a basis for editorial retrieval by eclectic means of what might be considered the intended text of 1893. To incorporate the additions into the four newspaper texts of 1893 would be to create, in each case, a text of uncertain chronology when one aim of the present edition is to make the early and later versions available for comparison. The revisions evident from comparison of the fragmentary text visible

[35] Brereton, 'Henry Lawson', *Art in Australia*, 3rd series, no. 2 (1 November 1922), first page of unpaginated issue.

beneath the paste-down on 'A Day on a Selection', the revisions on the paste-down itself as well as on that of 'Hungerford', show that, even in the unlikely event that the added text derived from 1893, Lawson was revising while copying it. The paste-downs are probably fair copies, but even they (three of the four) contain some deletion and rewording. Elsewhere in printer's copy where partially erased pencilled text may be compared with its inked-over counterpart (this was Lawson's habit), textual development can be seen. This is unsurprising. Perfect copying, with some minimal regularising, is what amanuenses, typists and typesetters typically aim for – but not authors, who have very much more at stake.

If the largest additions were to be incorporated into 1893 newspaper texts of the four sketches, what would one do about the short revisions in the same sketches that did not require paste-downs? Would not the same logic of incorporation obtain for them too? And if *them*, then why not all other revisions in all the other stories and sketches? Clearly, a line has got to be drawn that makes the textual evidence readily comprehensible. Apart from being the most reliable representatives we have of Lawson's prose writing at any one point in time, the newspaper printings were also the texts actually read by the original readers. If such people were reading both the *Worker* and the *Bulletin* in 1893, they were watching a remarkable talent unfold, week by week. It was an *annus mirabilis* for Lawson and for colonial Australian literature.

Although the aesthetic question of whether or not the material added to printer's copy improves the sketches is editorially irrelevant, it is, of course, not so for ordinary reading or for literary-critical evaluation. Readers may wish to consider the aesthetic effects of incorporation and non-incorporation of the rejected text, and to compare it with other text that is certainly from 1893 or certainly from 1895. The systematic foot-of-page recording of textual variants in each case, especially when complemented with on-screen images of the relevant folios of printer's copy, allows these desirable operations to be carried out. A more nuanced Lawson can emerge.

The two manuscript stories

There are special circumstances with the printer's copy of 'For Auld Lang Syne' and 'The Geological Speiler', the only two of the fifty-two pieces in *While the Billy Boils* not to have been published first in newspaper form. They are holograph manuscripts in the hand of Bertha Bredt, whom Lawson met, probably in November 1895, and married on 15 April 1896. They took no honeymoon; and, with an assistant conveniently and respectably available, Lawson made use of her to speed up the work of preparation of the extra copy that Robertson was now calling for if the page-extent of the volume were to be increased to the point where subdivision of the contents into cheaper formats would become feasible in the future. There is ample evidence that Bertha took the two texts down from dictation and that Lawson then corrected and revised them. Dates of payment in the Angus & Robertson Ledger for the two pieces are 25 April and 2 May 1896, respectively.[36]

In keeping with the other 50 stories and sketches, the approach here is to establish a version of the text before it came under the pressures of the collaboration with Jose. 'For Auld Lang Syne' folio 1 has a pencilled note in an unidentified hand: 'Send to Jose & then to H.L.' As Lawson had already revised the manuscript – including adding some alternative wordings – and as Jose's hand does not appear on it, thus leaving the alternatives unresolved, the instruction probably refers to expected proofs rather than (or in addition to) the manuscript. The deletion of the concluding paragraph of 'Auld Lang Syne' in proofs is in character (373:3–4), and some minor changes in wording and presentation reflect the collaboration between Lawson and Jose that played out on the other stories and sketches in printer's copy and was further advanced in proofs.

Thus the state of the manuscript texts incorporating Lawson's hand-written revisions serves as copy-text in both cases. The alternative wordings and revisions in proof are recorded at foot of page, and a selection of Lawson's alterations on the manuscript are given in

[36] For the evidence and Ledger details, see Commentary to the two items.

Commentary. Because of Bertha's poor standard of spelling and almost absent punctuation (both of which Lawson tried, with partial success, to make good), more emendations of the copy-texts than elsewhere have been necessary to create readable texts; the emendations are normally taken from *While the Billy Boils*. The rule of thumb is that, while there is little point in retaining Bertha's misspellings (unless they are historically attested), no end is served by emending to conventional punctuation unless unintended ambiguity would result from not emending.[37] The silent categories of emendation are listed in Note on the Texts, and the additional ones applying specifically to any one story or sketch are announced in its Textual note at the end of the story (as *Not otherwise recorded*). Together, they enact a compromise. Full reporting would give the reader all the information but would clog the foot-of-page apparatus with utter trivialities. Such features may be summarised in categories, thus dealing efficiently with changes of least textual significance. Instances involving doubt are reported.

Whatever its declared or undeclared purpose, every scholarly edition is an intervention, a selection, an ordering, a privileging. A scholarly edition can be seen as an argument – embodied in the reading text, apparatus and commentary – about the archive of documents that witness the texts of the work (manuscripts, proofs, editions) or that in one way or another bear upon it: correspondence, publisher's ledgers, reviews. The argument may persuade fully, partially or not at all. But at least the evidence need not be gathered again.

An edition can also be seen as a form of 'thick description' of the writing and production processes. In the present case, the choice of the

[37] E.g., because a comma does not immediately follow the end of a speech that is itself followed by 'he said' does not mean it should automatically be inserted: HL may have been hearing the sentence rush on urgently, and the lack of the comma conveyed it. On the other hand, if he left out the closing inverted commas too, then the danger is that the text will become ambiguous when this was not intended and the reading experience interrupted fruitlessly. In such situations, the scholarly editor effectively invokes the authority of the reader whom he or she is serving, while recognising that no two editors would make exactly the same set of decisions.

newspaper versions (and the two manuscripts) as copy-texts gives the foot-of-page apparatus a solid base. The apparatus can then facilitate, for all fifty-two stories and sketches, close study of the differences between the original newspaper and manuscript versions and those revised by Lawson, and formalised by others, in their successive versions: in *Short Stories in Prose and Verse* in 1894, the marked-up printer's copy of *While the Billy Boils*, its (lost) proofs and *The Country I Come From* in 1901. The apparatus thus opens up for inspection each of the works – and, thereby, Lawson's early, brilliant career – in surer and more detailed ways than have so far been available.

NOTE ON THE TEXTS

The copy-text is the earliest extant version of each story or sketch, normally a newspaper or magazine printing. Where illustrations accompanied that text, they are reproduced here. The ordering is chronological; for the ordering of *While the Billy Boils* as published in 1896, see the *Alternative contents arrangement (1)* on pages vii–ix.

Explanatory notes on matters of biographical, historical and linguistic interest have been provided. They are placed at the end of each reading text with headwords picked out in bold. They contain, unavoidably, some repetition. The decision to make digital versions of the stories and sketches individually available for educational and other uses has meant that each needs to be able to stand on its own. In each case, the only other file needed to make full sense of the reporting is the Introduction and Note on the Texts, at the end of which a Note on Equivalences may be found. It covers money (£.s.d.) and Imperial weights and measures as used in the stories and sketches in ordinary and slang forms. Biblical citations and quotations are from the Authorised Version.

TEXTUAL APPARATUS

A *Textual note* at the end of each story or sketch gives the source and date of the copy-text, and the subsequent lifetime versions, in sequence, that have been collated with it. Foot-of-page textual apparatus entries are cross-referenced by their page-and-line number in the reading text (e.g. 'see entry for 163:20'). The hand or hands responsible for the holograph revisions on extant printer's copy for *While the Billy Boils*

(preserved in the Mitchell Library at A1867–8, given here as *MS*) are identified and the medium of inscription is given. 'Pencil' means lead pencil unless otherwise specified. Categories of variants not recorded in the foot-of-page apparatus are described (as *Not otherwise recorded*). These include: the signatures or initials of typesetters (most workers are identifiable);[38] the fate in later versions of textbreaks in the newspaper copy-texts (most were marked for deletion on printer's copy); and some purple-ink annotations of unknown origin and purpose.[39]

For most stories and sketches a section of *Commentary* appears immediately below the Textual note. Emendations of the copy-text and proof changes are discussed where necessary; and significant markings on A1867–8 that do not appear in the systematic foot-of-page apparatus are selectively given or discussed (e.g. additions immediately deleted; the sequence of changes at a particular point inscribed by author and copy-editor; their comments to one another).

The digital facsimiles of A1867–8 are conveniently accessible at http://hdl.handle.net/2123/8425. An alternative source is via the Manuscripts, Oral History and Pictures database of the State Library of New South Wales.[40] The facsimiles may be consulted for: *(1)* the occasional pencilled

[38] The initials or names appearing on A1867–8 are: 'Hazell', 'JNK', 'RH' and 'RHB', 'CB' or 'CMB', 'G.R.', 'Buxton', 'RP', 'PC', 'CA', 'McA', 'AF', 'NR', 'Shaw', 'SA', 'hHH' and 'JBH'. Inspection of the archives of the NSW Typographical Association (Collection T39 at the Noel Butlin Archives, Australian National University, Canberra) has allowed the identification of most of them. 'CA', 'McA', 'NR', 'SA' and 'JBH' are not identified, but the others are probably (in order): H. B. Hazell, J. N. Kilner, R. H. Buxton (or possibly H. Breakspere), Cosmo Berwick, G. N. Richardson or G. Robinson, R. H. Buxton (signing differently), R. W. Phillips, P. Cline, A. G. Fatzeus, D. Shaw or G. H. Shaw or John Shaw, and H. H. Hartley. See further, Eggert 106 (chap. 4).

[39] Purple-ink inscriptions appear at the start of some clippings from various newspapers (as follows, by number of story or sketch, as given in Contents): 2: '2/25 G or F'; 3: '3/5 [? 'G' or 'B']; 17: 'G 3/41'; 19: '5/41 G'; 21: '1/12'; 22: '3/47 F'; 23: '6/4 F'; 30: '5/43 G'; 31: '6/9 G'; 36: '5/2[. . .] F'; 37: '5/29 [?]F'. A cropping of the clipping for no. 36 left only the foot of the number after '2' visible: this shows that the purple-ink inscriptions were applied before they were mounted for HL and AJ's use and thus prior to printshop production. They may be a code for some purpose of the collector from whom they were presumably sourced, or represent some initial sorting at A&R. Smudges of purple ink occur elsewhere on *MS*, e.g. on fol. 2 of '"Tom's Selection"'.

[40] At http://acms.sl.nsw.gov.au/item/itemDetailPaged.aspx?itemID=446554, accessed February 2012.

date of newspaper clippings; *(2)* the title inscribed in pencil (probably by George Robertson) at the top of folios after the first of many of the stories and sketches; and *(3)* the multiple foliations on A1867–8. (For an explanation of the foliations, see Eggert 117–24 [chap. 5.]) Foliations for reference purposes are editorially supplied, sketch by sketch, each starting at fol. 1. The digital facsimiles complement the present edition's foot-of-page textual entries: together, they facilitate study of the production history of the text of each work as it was adjusted by Lawson, his editor Arthur W. Jose and others for successive audiences.

COPY-TEXT SOURCES

Atp	*Antipodean* (London)
Bn	*Bulletin* (Sydney)
Bg	*Boomerang* (Brisbane)
GS	*A Golden Shanty: Australian Stories and Sketches in Prose and Verse by 'Bulletin' Writers* (Sydney: Bulletin Books, [1890])
MS	ML MSS 314/156–157, filed at A1867 and A1868 (marked-up printer's copy for *While the Billy Boils*, 1896, and holographs of 'The Geological Speiler' and 'For Auld Lang Syne')
ZM	*New Zealand Mail* (Wellington)
Pt	*Patriot* (Maryborough, Queensland)
PH	*Pahiatua Herald* (New Zealand)
Tr	*Truth* (Sydney)
Wr	*Worker* (Sydney)

COLLATED VERSIONS

SS	Henry Lawson, *Short Stories in Prose and Verse* (Sydney: L. Lawson, [1894]).
MS	ML MSS 314/156–157, filed at A1867 and A1868: marked-up printer's copy for *BB*.
BB	Henry Lawson, *While the Billy Boils* (Sydney: Angus & Robertson, 1896).
CC	Henry Lawson, *The Country I Come From* (Edinburgh: Blackwood, 1901).

CONVENTIONS OF PRESENTATION

1. Variants are recorded at the foot of the reading page; the following symbols are used:

Del.	=	Deleted (holograph deletion)
Om.	=	Omitted
P	=	New paragraph
^{s}	=	A silent category reduces the full report
/	=	Line break
~	=	Repeated word (used for recording variants in presentation)
[…]	=	Illegible or missing characters
Ed.	=	Editorially supplied reading
MSl	=	Altered reading on *MS* attributed to Henry Lawson
MSj	=	Altered reading on *MS* attributed to Arthur W. Jose
MSu	=	Altered reading on *MS* attributed to an unidentified person
< >	=	Deleted reading
<< >>	=	Second deleted reading
⌜⌝	=	Added reading
⌜⌜ ⌝⌝	=	Second added reading

2. The reading to the left of the square bracket is normally that of the copy-text, given without a symbol. If it is an emendation it is followed either by *Ed.* or the symbol for the version from which it derives. Variants are listed to the right of the square bracket in the sequence declared in the Textual note. Only the first variant version is given, followed, where appropriate, by a plus sign in superscript ($^{+}$) to show that the variant reading then continues to the completion of the sequence. This includes any holograph deletion on *MS* (signalled by *Del.*) that continues as an omission in later states. Where, on *MS*, Lawson or Jose merely confirmed the other's correction by overwriting it, only the first hand is given; high magnification has been used to determine the difficult cases.
3. If a sequence does not complete itself or is broken, the symbols for all variant versions are supplied.

4. In the recording of variants, where a later version differs only slightly from an earlier one the difference may be recorded within braces { } at the appropriate point, and the concluding source symbol is picked out in bold. For ease of reading, greyed type is often used to pick out the corresponding readings in the earlier and later versions: e.g. see entry for 138:1.
5. On *MS* there are sometimes multiple changes at the same point before a final reading is arrived at. Each one is recorded in the order in which it was inscribed, together with the symbol for the hand responsible. (This recording is unavoidably interpretative; difficult cases are discussed in Commentary.) But where a holograph alteration restores the reading of the copy-text, its symbol appears with that of the copy-text before the square bracket.

   e.g.: Jacky *Bn MSl*] Jackey *SS*

   In this example (entry for 63:19), Lawson, working on *MS* (in this case, a clipping from *SS*), restored the *Bn* spelling. The absence of any later variants to the right of the square bracket shows that Lawson's correction then appeared in the subsequent typesettings.
6. The swung dash is used to record a repeated word in variants of presentation and normally refers to the adopted reading:

   e.g. magazine *Ed*.] magizine *MS* ~, *BB*

   In this example (second entry for 370:2), the misspelling in the copy-text (*MS*) has been editorially emended, and *BB* differs from the adopted reading only in an added comma.
7. The swung dash is occasionally used in entries recording a variant in wording as well as in presentation. The swung dash operates only in relation to the latter:

   e.g.: door and went in,] door *GS* ~, *BB*+

   In this example (second entry for 23:9), the swung dash replaces 'door'. The new reading that first appears in *GS* gains a comma in *BB* and retains it thereafter.

8. Where an entry records a large deletion, variants in other unaffected versions within the same range of text are sometimes, for clarity's sake, recorded separately in immediately following entries, each indicated by an italicised line number.

Historically acceptable spellings in the copy-texts are allowed to stand, including different presentations of slang words and contractions (e.g. 'ain't' and 'aint').

SILENT CATEGORIES

The Textual note at the end of most stories gives silent categories of variant readings (as *Not otherwise recorded*) specific to that story. They – as well as variants falling within the following general silent categories, which apply throughout the volume – are not recorded unless part of another variant reading or emendation. The superscript symbol ^{s} appearing after the source symbol indicates that the completeness of the report has been modified by one or more of the categories:

1. In newspaper and magazine printings, the signature *Henry Lawson* (however presented) is not recorded – except when functioning as part of the text (e.g. 'In a Dry Season'). Alternative signatures are noted, as is the absence of signing. Volume publications dispensed with signatures.
2. Rules and other print ornaments, and the special presentation of the opening words of stories and of new sections or chapters within stories, are ignored. Similarly changes in type size: some newspaper typesetters began in larger type (presumably as an accommodation to the reader wishing to sample the prose) but then reduced the size. Presentations in the copy-texts are standardised, but the newspaper and magazine illustrations in the copy-texts are reproduced. Frank Mahony's illustrations for the 1896 collection are reproduced (in Eggert) from the original drawings. (*CC* had none.)
3. Presentation of titles and subtitles are silently standardised, and variants in presentation ignored; as are indications of the story having been written, for example, 'For the Bulletin': where present in the copy-text, these are given in the story's Textual note. (They were removed for book publication.)
4. Deletions or additions on *MS* completely overruled or erased by the same person (usually by 'stet', or by scoring through the newly added text) and clarifications (as opposed to alterations) of unclear or faint but present characters are not recorded. Nor are redundant inscriptions (e.g. when a revision repeats an undeleted punctuation mark following a replaced word). Similarly, in deleting

a phrase HL and AJ sometimes neglected to delete the punctuation logically attached to it; the punctuation is read as deleted provided the *BB* typesetter omitted it. HL's first-draft pencillings that he failed completely to erase (as was his habit) after confirming them in ink cannot be systematically recorded. Items of special significance are, however, given in the Commentary or Textual note; the digital facsimiles may additionally be consulted.

5. The production team's notes to one another on *MS* (e.g. pencilled sources and dates of stories, their pencilled running headlines that were added to guide the typesetters; wordage calculations) are ignored. But textual alterations, usually in pencil, apparently made by George Robertson or in the printshop, are recorded as *MSu*.
6. Dashes in *MS* holograph are read as the conventional printed form (em-dash) unless a longer dash is intended; superscript presentations of abbreviated forms (e.g. M^{r}) are read as on the base line (Mr). Copy-texts' presentations of two-em dashes (flush with preceding word or spaced from it) are followed; variants are not reported.
7. The copy-texts' presentations of breaks in the text vary. The number of dots or asterisks and their spacing (for section breaks, vertical spacing above and below these marks as well) seem to have been dictated by a desire to fill the newspaper column or by whimsy; they, and the opening words of the following new sections or chapters, are standardised here and variants are not recorded. The presentation of ellipses within and among the copy-texts also varies. Their forms are preserved but variants in collated texts are not (e.g. more or fewer dots, or the introduction of a space between the preceding word and the first of the dots serving as a full stop in the copy-text).
8. HL requested a general change to single inverted commas and marked a great many of them on *MS*; Jose marked others and more were picked up either in typesetting or in proofs of *BB*. These are not recorded, nor the resulting variants in *BB* and later states: *BB* used single, and *SS* and *CC* double, inverted commas. The practices of the copy-texts are respected here.
9. Minor typographical errors in the collated texts (e.g. a sentence ending with a comma) and slight inking failures (where a fragment remains of the intended letter or mark of punctuation) are ignored, except if the error makes a full word. Similarly treated are variants consisting only of the italicising or de-italicising of the copy-text's punctuation; but editorial emendations of errors in the copy-texts are recorded.
10. In holograph revisions HL occasionally started a new paragraph flush left following a line that stopped short of the right margin; these are treated as indented.

END-OF-LINE HYPHENATIONS

Ambiguous end-of-line hyphenations are resolved silently according to majority usage in the copy-text, or, failing that, in other texts; but, in the absence of such guidance, decisions are recorded at foot of page. Newly introduced ambiguous ones in the collated texts are ignored – as are non-ambiguous ones throughout (e.g. 'parlia-/ ments' is read as 'parliaments', and 'fishing-/ line' in a copy-text is rendered as 'fishing-line'). Of the compound words hyphenated at the end of a line in this edition, only the following hyphenated forms should be retained in quotation.

29:3	table-rapping
29:4	awe-struck
46:5	slab-and-bark
47:6	discouraged-looking
49:10	doubtful-looking
62:17	dog-house
67:11	shot-gun
82:9	jim-rags
82:11	chimney-trough
119:2	foot-rags
119:16	good-naturedly
121:4	sugar-bags
127:5	half-a-crown
129:11	sheep-dog
160:13	and-look
174:16	farming-operations
175:17	boundary-fence
192:29	justifiable-homycided
202:16	hopeless-looking
203:1	soft-felt
203:9	mud-holes
204:3	clay-coloured
219:4	vinously-excited
224:29	good-humoured
228:10	good-humoured
236:24	shillings'-worth
261:23	by-gones
271:6	dirt-coloured
275:25	and-so-on
276:12	one-sixteenth
287:8	calico-back
287:10	well-worn
289:10	shoulder-strap
299:15	ex-Australian
304:17	play-hour
310:2	fellow-wanderer
310:22	gipsy-like
320:24	tea-things
325:4	collar-bands
328:6	broad-minded
328:22	Next-door
329:11	grey-eyed
331:23	step-father
341:9	forty-nine
342:10	cabbage-tree
346:20	sandy-complexioned
350:4	good-natured
355:21	dog-yarn
364:23	school-teacher's
366:2	good-bye
384:25	bye-and-bye

NOTE ON EQUIVALENCES

CURRENCY

The unit of currency in use in the Australian colonies in the second half of the nineteenth century, and then in Australia after Federation, was the pound (£), divided into twenty shillings (s.), each of twelve pennies (d.). The sixpence and threepence were small silver coins, and the half-crown (equivalent to 2s.6d.) a large one. The penny, halfpenny and farthing (one-quarter of a penny) were copper (hence, *coppers*). Other slang and colloquial terms included *sovereign* or *quid* for the pound, and *bob* for shilling. The value of these amounts in 2001 prices needs to be multiplied by a factor of 50 to take general inflation into account: thus £100 (where £1 became $2 upon decimalisation in 1966) becomes $10,000 in 2001 terms. In 1901 a 50-hour week produced an average male wage of £2.3s.6d.; the equivalent in May 2000 was $830 for a 37-hour week. In 1901, £100 could be earned in the equivalent of 46 weeks. See Australian Bureau of Statistics, 'Prices in Australia at the Beginning and End of the 20th Century', at www.abs.gov.au, accessed 7 June 2010.

LENGTH AND AREA

Units of linear measurement in the Imperial system include the foot (ft), equal to 30.5 cm and divided into 12 inches (in.), the yard (3 ft) and the mile (1,760 yards or 1.6 km). An acre is 0.405 hectares.

WEIGHT AND VOLUME

Measures of mass in the Imperial system include the ounce (oz), equal to 28.4 grams, and the pound (lb), which is 16 ozs or 454 g. Measures of volume include the pint, made up of 20 fluid ounces (fl oz) and equivalent to 0.568 litres. A gallon is 8 pints. A bushel is a measure of capacity equal to 8 gallons; 60 lbs in weight of wheat would make up a bushel: hence a 'three-bushel bag'.

WHILE THE BILLY BOILS

THE ORIGINAL NEWSPAPER VERSIONS

THE GEOLOGICAL SPEILER

There's nothing so interesting as geology, even to common and ignorant people, especially when you have a bank or the side of a cutting, studded with fossil fish and things and oysters that were stale when Adam was fresh to illustrate by. *Remark made by Steelman, professional wanderer, to his pal and pupil Smith.*

THE first man that Steelman and Smith came up to on the last embankment, where they struck the new railway line, was a heavy, gloomy, labouring man with bow-yangs on and straps round his wrists. Steelman bade him the time of day and had a few words with him over the weather. The man of mullick gave it as his opinion that the fine weather wouldn't last, and seemed to take a gloomy kind of pleasure in that reflection; he said there was more rain down yonder, pointing to the South-East, than the moon could swallow up—the moon was in its first quarter, during which time it is popularly believed in some parts of Maoriland that the South-Easter is most likely to be out on the wallaby and the weather bad. Steelman regarded that quarter of the sky with an expression of gentle remonstrance mingled as it were with a sort of fatherly indulgence, agreed mildly with the labouring man, and seemed lost for a moment in a reverie from which he roused himself to enquire cautiously after the boss. There was no boss; it was a co-operative party.

Copy-text: MS, by 2 May 1896 *Collated: BB* (*see Textual note below*)

2 geology] Geology *BB* **5** *Remark … pupil Smith.*] *(~ … ~, ~.) BB* **12** wouldn't *Ed.*] would'ent *MS* would'nt *BB* **14** South-East] south-east *BB* **16** South-Easter *Ed.*] South-Easter's *MS* south-easter *BB* **18** of *BB*] *Del. MS* **21** boss;] ~, *BB*

That chap standing over there by the dray in the end of the cutting was their spokesman—their representative; they called him Boss but that was only his nick-name in camp. Steelman expressed his thanks and moved on towards the cutting followed respectfully by Smith.

Steelman wore a snuff coloured sack suit, a wide-awake hat, a pair of professional-looking spectacles, and a scientific expression; there was a clerical atmosphere about him strengthened however by an air as of unconscious dignity and superiority, born of intellect and knowledge. He carried a black bag which was an indispensable article in his profession in more senses than one. Smith was decently dressed in sober tweed and looked like a man of no account who was mechanically devoted to his employer's interests, pleasures, or whims, whatever they may have been.

The Boss was a decent looking young fellow with a good face—rather solemn—and a quiet manner.

'Good-day Sir,' said Steelman.

'Good-day, Sir,' said the Boss.

'Nice weather this.'

'Yes, it is; but I'm afraid it won't last.'

'I am afraid it will not by the look of the sky down there' ventured Steelman.

'No. I go mostly by the look of our weather prophet,' said the Boss with a quiet smile, indicating the gloomy man.

'I suppose bad weather would put you back in your work?'

'Yes, it will; we didn't want any bad weather just now.'

Steelman got the weather question satisfactorily settled; then he said:

'You seem to be getting on with the railway.'

'Oh yes. We are about over the worst of it.'

2 representative;] ~: *BB* Boss] ~, *BB* that *BB*] that though that *MS* **3** nick-name] nickname *BB* **4** cutting] ~, *BB* **5** snuff coloured] snuff-coloured *BB* sack] sac *BB* a *BB*] A *MS* **6** professional-looking *BB*] professional looking *MS* **7** him] ~, *BB* **9** bag] ~, *BB* **11** account] ~, *BB* **14** decent looking] decent-looking *BB* **16** Good-day Sir] Good day, sir *BB* **17** Good-day, Sir] Good day, sir *BB* **19** is;] ~, *BB* **20** there] ~, *BB* **22** No.] ~, *BB* **28** Oh yes. We *Ed.*] ~ ~ ~ *MS* ~, ~, we *BB*

'The worst of it?' echoed Steelman with mild surprise, 'I should have thought you were just coming into it'; and he pointed to the ridge ahead.

'Oh, our section doesn't go any further than that pole you see sticking up yonder. We had the worst of it back there across the swamps—working up to our waists in water most of the time, in mid-winter too— and at eighteen pence a yard.'

'That was bad.'

'Yes rather rough—Did you come from the terminus?'

'Yes. I sent my baggage on in the brake.'

'Commercial traveller, I suppose?' asked the Boss, glancing at Smith who stood a little to the rear of Steelman seemingly interested in the work.

'Oh no' said Steelman, smiling—'I am—Well—I'm a geologist; this is my man, here,' indicating Smith. '(You may put down the bag James and have a smoke.) My name is Stoneleigh. You might have heard of it.'

The Boss said 'oh,' and then presently he added 'indeed,' in an undecided tone.

There was a pause—embarrassed on the part of the Boss—he was silent not knowing what to say. Meanwhile Steelman studied his man and concluded that he would do.

'Having a look at the country I suppose?' asked the Boss presently.

'Yes,' said Steelman; then after a moment's reflection: 'I am travelling for my own amusement and improvement and also in the interest of science, which amounts to the same thing. I am a member of the Royal Geological Society—vice-president in fact of a leading Australian branch'; and then as if conscious that he had appeared guilty of egotism

1 Steelman] ~, *BB* surprise,] ~: *BB* **2** it'; *Ed.*] ~;' *MS* ~' *BB* **6** eighteen pence] eighteenpence *BB* **8** Yes] Ye's *MS* ~, *BB* rough—] ~. *BB* **9** Yes.] ~, *BB* **10** suppose?] ~, *BB* Boss, *BB*] ~ *MS* Smith … Steelman] ~, … ~, *BB* **11** seemingly] seeming *BB* **13** no] ~, *BB* Well] well *BB* **14** man,] ~ *BB* '(You *BB*] [~ *MS* bag James] ~, ~, *BB* **15** smoke.) *BB*] ~] *MS* Stoneleigh. You *Ed.*] ~ ~ *MS* ~—you *BB* **19** man *BB*] men man *MS* **21** country] ~, *BB* **23** improvement] ~, *BB* **24** science, *BB*] sience *MS* Royal Geological Society *BB*] royal geoglogical society *MS* **25** vice-president *BB*] vice president *MS* **26** branch'; *Ed.*] ~;' *MS*[+] then] ~, *BB* egotism] ~, *BB*

he shifted the subject a bit. 'Yes. Very interesting country this—very interesting indeed. I should like to make a stay here for a day or so. Your work opens right into my hands. I cannot remember seeing a geological formation which interested me so much. Look at the face of that cutting for instance—Why! you can almost read the history of the geological world from yesterday—this morning as it were—beginning with the super-surface on top and going right down through the different layers and stratas—through the vanished ages—right down and back to the prehistorical—to the very primeval or fundamental geological formations!' And Steelman studied the face of the cutting as if he could read it like a book, with every layer or strata a chapter and every streak a note of explanation.

The Boss seemed to be getting interested, and Steelman gained confidence and proceeded to identify and classify the different 'stratas and layers' and fix their ages, and describe the condition and politics of Man in their different times, for the Boss's benefit.

'Now,' continued Steelman, turning slowly from the cutting, removing his glasses and letting his thoughtful eyes wander casually over the general scenery—'Now the first impression that this country would leave on an ordinary intelligent mind—though maybe unconsciously—would be as of a new country—new in a geological sense; with patches of an older geological and vegetable formation cropping out here and there, as for instance that clump of dead trees on that clear alluvial slope there, that outcrop of lime-stone, or that timber yonder,' and he indicated a dead forest which seemed alive and green because of the parasites. 'But the country is old—old; perhaps the oldest geological formation in the world is to be seen here, as is the oldest vegetable formation in Australia. I am not using the words old and new in an ordinary sense, you understand, but in a geological sense.'

4 cutting] ~, *BB* **5** instance—] ~. *BB* **11** strata] stratum *BB* chapter] ~, *BB* **12** explanation. *P* The] ~. ~ *BB* **15** layers] ~, *BB* condition] conditions *BB* politics *BB*] polotics *MS* **18** glasses] ~, *BB* **19** Now] now *BB* **20** unconsciously— *Ed.*] unconcously *MS* ~, *BB* **22** there,] ~; *BB* **23** slope *BB*] ~, *MS* **27** here, *BB*] ~. *MS*

The Boss said, 'I understand' and that geology must be a very interesting study.

Steelman ran his eye meditatively over the cutting again and turning to Smith said,

'Go up there, James, and fetch me a specimen of that slaty out-crop you see there—just above the co-eval strata.'

It was a stiff climb and slippery, but Smith had to do it, and he did it.

'This,' said Steelman, breaking the rotten piece between his fingers, 'belongs probably to an older geological period than its position would indicate—a primitive sandstone level perhaps. Its position on that layer is no doubt due to volcanic upheavals. Such disturbances, or rather the results of such disturbances have been and are the cause of the greatest trouble to geologists—endless errors and controversy. You see we must study the country, not as it appears now, but as it would appear had the natural geological growth been left to mature undisturbed; we must restore and reconstruct such disorganised portions of the mineral kingdom, if you understand me.'

The Boss said he understood.

Steelman found an opportunity to wink sharply and severely at Smith who had been careless enough to allow his features to relapse into a vacant grin.

'It is generally known even amongst the ignorant, that rock grows—grows from the outside—but the rock here, a specimen of which I hold in my hand, is now in the process of decomposition; to be plain it is rotting—in an advanced stage of decomposition—so much so that you are not able to identify it with any geological period or formation even as you may not be able to identify any other extremely decomposed body.'

The Boss blinked and knitted his brow but had the presence of mind to say: 'Just so.'

1 understand'] ~,' *BB* **3** again] ~, *BB* **4** said, *BB*] ~ *MS* **7** It … it. *BB*] '~ … ~.' *MS* **8** Steelman *BB*] steelman *MS* **11** upheavals. Such] ~—such *BB* **12** disturbances] disturbance's *MS* ~, *BB* **19** Smith] ~, *BB* **22** ignorant,] ~ *BB* **26** formation] ~, *BB* **28** brow] ~, *BB*

'Had the rock on that cutting been healthy—been alive as it were—you would have had your work cut out; but it is dead and has been dead for ages perhaps. You find less trouble in working it than you would ordinary clay or sand, or even gravel, which formations together are really rock in embryo—before birth as it were.'

The Boss's brow cleared.

'The country round here is simply rotting down—simply rotting down.'

He removed his spectacles, wiped them and wiped his face; then his attention seemed to be attracted by some stones at his feet. He picked one up and examined it.

'I shouldn't wonder,' he mused, absently, 'I shouldn't wonder if there is alluvial gold in some of these creeks and gullies, perhaps tin or even silver, quite probably antimony.'

The Boss seemed interested.

'Can you tell me if there is any place in this neighbourhood where I could get accommodation for myself and my servant for a day or two?' asked Steelman presently. 'I should very much like to break my journey here.'

'Well, no' said the Boss. 'I can't say I do—I don't know of any place nearer than Pahiatua and that's seven miles from here.'

'I know that,' said Steelman, reflectively, 'but I fully expected to have found a house of accommodation of some sort on the way, else I would have gone on in the van.'

'Well,' said the Boss. 'If you like to camp with us, for tonight, at least, and don't mind roughing it, you'll be welcome I'm sure.'

'If I was sure that I would not be putting you to any trouble, or interfering in any way with your domestic economy ——'

'No trouble at all,' interrupted the Boss. 'The boys will be only too

1 alive] ~, *BB* **9** spectacles, *BB*] spectales *MS* them] ~, *BB* face; *BB*] ~ *MS* **12** wonder,' *BB*] ~ *MS* **13** gullies, … silver, *BB*] ~ … ~ *MS* **15** Boss *Ed.*] boss MS^{+} **17** two? *BB*] ~ *MS* **20** no] ~, *BB* **21** Pahiatua] ~, *BB* **22** Steelman,] ~ *BB* **25** Well, *BB*] ~ *MS* us,] ~ *BB* tonight] to-night *BB* **26** welcome] ~, *BB* **29** all, *BB*] ~. *MS*

glad, and there's an empty whare where you can sleep. Better stay. It's going to be a rough night.'

After tea Steelman entertained the Boss and a few of the more thoughtful members of the party with short chatty lectures on geology and other subjects.

* * * * *

In the mean time Smith, in another part of the camp, gave selections on a tin whistle, sang a song or two, contributed, in his turn, to the sailor yarns and ensured his popularity for several nights at least. After several draughts of something that was poured out of a demijohn into a pint-pot, his tongue became loosened, and he expressed an opinion that geology was all bosh, and said if he had half his employer's money he'd be dashed if he would go rooting round in the mud like a blessed old ant-eater; he also irreverently referred to his learned boss as 'Old Rocks' over there. He had a pretty easy billet of it though, he said, taking it all round when the weather was fine; he got a couple of notes a week and all expenses paid and the money was sure; he was only required to look after the luggage and arrange for accommodation, grub out a chunk of rock now and then, and, what perhaps was the most irksome of his duties, he had to appear interested in old rocks and clay.

* * * * *

Towards midnight Steelman and Smith retired to the unoccupied whare which had been shown them, Smith carrying a bundle of bags, blankets and rugs which had been placed at their disposal by their good-natured hosts. Smith lit a candle and proceeded to make the beds. Steelman sat down, removed his specs and scientific expression, placed the glasses carefully on a ledge close at hand, took a book from his bag and commenced to read. The volume was a cheap copy of Jules Verne's 'Journey to the Centre of the Earth.' A little later there was a knock at

7 mean time] meantime *BB* **9** yarns *Ed.*] yarn's *MS* ~, *BB* **11** pint-pot] pint pot *BB* **15** though, *BB*] ~ *MS* **16** round] ~, *BB* **17** paid] ~, *BB* **19** and, what] ~ (~ *BB* **20** duties,] ~) *BB* **23** them, *BB*] ~' *MS* bags, *BB*] bag's *MS* **24** blankets] ~, *BB* rugs *Ed.*] rug's *MS* ~, *BB* **27** bag] ~, *BB*

the door; Steelman hastily resumed the spectacles together with the scientific expression, took a note-book from his pocket, opened it on the table and said 'Come in.' One of the chaps appeared with a billy of hot coffee, two pint-pots and some cake. He said he thought you chaps might like a drop of coffee before you turned in and the boys had forgot to ask you to wait for it down in the camp. He also wanted to know whether Mr. Stoneleigh and his man would be alright and quite comfortable for the night and whether they had blankets enough—there was some wood at the back of the whare and they could light a fire if they liked.

Mr. Stoneleigh expressed his thanks and his appreciation of the kindness shown him and his servant. He was extremely sorry to give them any trouble.

The navvy, a serious man, who respected genius or intellect in any shape or form, said that it was no trouble at all, the camp was very dull and the boys were always glad to have some one come round. Then after a brief comparison of opinions concerning the probable duration of weather which had arrived, they bade each other good-night and the darkness swallowed the serious man.

Steelman turned into the top bunk on one side and Smith took the lower on the other. Steelman had the candle by his bunk, as usual; he lit his pipe for a final puff before going to sleep, and held the light up for a moment so as to give Smith the full benefit of a solemn, uncompromising wink. The wink was silently applauded and dutifully returned by Smith. Then Steelman blew out the light, laid back, and puffed at his pipe for awhile. Presently he chuckled and the chuckle was echoed by Smith; bye-and-bye Steelman chuckled once more and then Smith chuckled again. There was silence in the darkness, and after a bit Smith chuckled twice. Then Steelman said:

1 door;] ~. *BB* spectacles *Ed.*] specticles *MS* ~, *BB* **3** table] ~, *BB* in.' *BB*] ~': *MS* **4** coffee, *BB*] ~ *MS* pint-pots *Ed.*] pint pot's *MS* pint pots, *BB* **5** in] ~, *BB* **7** Mr. *BB*] M^{r} *MS* alright] all right *BB* **8** night] ~, *BB* enough—there] ~. There *BB* **10** Mr. *BB*] M^{r} *MS* **15** Then] ~, *BB* **16** of] of the *BB* **17** good-night] good night, *BB* **24** laid] lay *BB* **25** awhile] a while *BB* chuckled] ~, *BB* bye-and-bye] by-/and-bye *BB* **26** more] ~, *BB*

'For God's sake give her a rest Smith, and give a man a show to get some sleep.'

Then the silence in the darkness remained unbroken.

The invitation was extended next day and Steelman sent Smith on to see that his baggage was safe. Smith stayed out of sight for two or three hours and then returned and reported all well.

They stayed on for several days. After breakfast and when the men were going to work Steelman and Smith would go out along the line with the black bag and poke round amongst the 'layers and stratas,' in sight of the works for awhile, as an evidence of good faith; then they'd drift off casually into the bush, camp in a retired and sheltered spot, and light a fire when the weather was cold, and Steelman would lay on the grass and read and smoke and lay plans for the future and improve Smith's mind until they reckoned it was about dinner time. And in the evening they would come home with the black bag full of stones and bits of rock and Steelman would lecture on those minerals after tea.

* * * * *

On about the fourth morning Steelman had a yarn with one of the men going to work. He was a lanky young fellow with a sandy complexion and a seemingly harmless grin. In Australia he might have been regarded as a 'Cove' rather than a 'chap' but there was nothing of the 'bloke' about him. Presently the Cove said:

'What do you think of the Boss, Mr. Stoneleigh? He seems to have taken a great fancy for you, and he's fair gone on geology.'

'I think he is a very decent fellow indeed; a very intelligent young man. He seems very well read and well informed.'

'You wouldn't think he was a University man?' said the Cove.

'No! Indeed! Is he?'

1 rest] ~, *BB* **4** day] ~, *BB* **6** hours] ~, *BB* **9** stratas,' *Ed.*] ~', *MS* ~' *BB* **10** awhile] a while *BB* faith; *BB*] ~, *MS* **12** cold, *BB*] ~ *MS* lay] lie *BB* **15** rock] ~, *BB* **19** complexion] ~, *BB* **20** a] *Om. BB* **21** chap'] ~,' *BB* **23** Boss, *BB*] ~ *MS* Mr. *BB*] M^r^ *MS* **25** indeed;] ~, *BB* **27** man?] ~, *BB* **28** No! Indeed] ~, indeed *BB* he? *BB*] He he *MS*

'Yes. I thought you knew!'

Steelman knitted his brows. He seemed slightly disturbed for the moment. He walked on a few paces in silence and thought hard: 'What might have been his special line?' he asked the Cove.

'Why, something the same as your's. I thought you knew. He was reckoned the best—what do you call it—the best min'rologist in the country. He had a first class billet in the Mines Department but he lost it—you know—the booze.'

'I think we'll be making a move Smith,' said Steelman, later on, when they were private. 'There's a little too much intellect in this camp to suit me. But we haven't done so bad any-way. We've got three days' good board and lodging with entertainment and refreshments thrown in.' Then he said to himself: 'We'll stay for another day any-way. If those beggars are having a lark with us we're getting the worth of it any-way, and I'm not thin skinned. They're the mugs and not us, any-how it goes, and I can take them down before I leave.'

But on the way home he had a talk with another man whom we might set down as a 'chap.'

'I wouldn't have thought the Boss was a college man,' said Steelman to the chap.

'A what?'

'A University man—University education.'

'Why! Who's been telling you that?'

'One of your mates.'

'Oh he's been getting at you, why: it's all the Boss can do to write his own name. Now, that lanky sandy Cove with the birth-mark grin—it's him that's had the college education.'

'I think we'll make a start tomorrow,' said Steelman to Smith in the

3 hard: 'What] ~. *P* '~ *BB* **4** line?' *BB*] line, He asked *MS* **5** your's] yours *BB* **6** it] ~? *BB* min'rologist] minrologist *BB* **7** first class *Ed.*] first Class class *MS* first-class *BB* Department] ~, *BB* **9** think we'll *Ed.*] think we will we'll *MS* think we will *BB* move] ~, *BB* **11** any-way *Ed.*] any way *MS* anyway *BB* days' *BB*] day's *MS* **12** entertainment] entertainments *BB* **13** for *BB*] for a *MS* us] ~, *BB* **15** thin skinned] thin-skinned *BB* any-how] anyhow *BB* **25** Oh] ~, *BB* you, why: *BB*] ~

privacy of their whare. 'There's too much humour and levity in this camp to suit a serious scientific gentleman like myself.'

why *MS* **28** tomorrow, *Ed.*] ~ *MS* to-morrow, *BB*

The Geological Speiler was written by 2 May 1896 and first published in *While the Billy Boils*: see Textual note and Commentary, below. The 'new railway line' (377:8) from Wellington to the Wairarapa was originally to pass through Pahiatua, the rural town near Palmerston North on the North Island of New Zealand, where HL stayed during late February–early April 1894: cf. his 'First Impressions of Pahiatua' (*Autobiographical* 101–3). In the event, the line was built w. of the town, reaching Eketahuna in 1889, and Woodville in 1897. Pahiatua is in between, so there would have been work going on nearby during HL's visit. Anthony Cashion's memoir in *Henry Lawson by his Mates* (1931) mentions areas around Pahiatua that HL visited, including 'the Makuri Gorge, the Manawatu Gorge' (Sydney: A&R, 1973, p. 58). Perhaps he heard geological accounts of the area during his visit, but Steelman's learned rhetoric is, in places, nonsensical or wrong. He also claims to be vice-president of 'a leading Australian branch' of the (non-existent) 'Royal Geological Society' (379:24–6): this echoes the (actual) Royal Geographical Society (est. London, 1830). Branches were founded in South Australia and Queensland in 1885.

bow-yangs: narrow straps or string tied round trouser leg below the knee [Australianism]. **mullick:** mining refuse [Australianism]; for the spelling (normally *mullock*), see Commentary. **Maoriland:** New Zealand [Australianism]. **out on the wallaby:** on the move [Australianism]. **co-operative party:** one in which all are working on equal terms. **dray:** low cart without fixed sides, used for carrying heavy loads. **snuff coloured sack suit, a wide-awake hat:** Tobacco-coloured ready-made loose-fitting suit [Australianism]; hat with a low crown and a very wide brim. **eighteen pence a yard:** See Note on Equivalence, for monetary amounts and measures. **terminus … brake:** end of the railway line … guard's van. **alluvial slope:** slope made up of mud, silt and sand deposited by water flowing over flood plains. **slaty … co-eval strata:** made up of fine-grained metamorphic rock … layers of sedimentary rock belonging to the same age. **van:** closed railway wagon. **whare:** hut [New Zealand Maori]. **tea:** substantial meal taken in the early evening [Australianism]. **demijohn … pint-pot:** large bottle with a short narrow

neck, often used for rum or other alcoholic spirits … metal drinking vessel, holding one pint of liquid. **bosh:** nonsense. **billet … a couple of notes:** job … £2: i.e. two one-pound notes. **Jules Verne's 'Journey to the Centre of the Earth':** Jules Gabriel Verne (1828–1905), French novelist and pioneer of science fiction, published this (sensational and unscientific) account of a supposed scientific journey into the interior of the earth in 1864. **navvy:** labourer. **a show:** a chance. **sandy complexion:** reddish hair and pale skin. **In Australia … 'Cove' rather than a 'chap' … nothing of the 'bloke' about him:** In Australian English, *bloke* seems to have superseded *cove* some time in the early twentieth century, losing the distinction HL invokes here: for him, *bloke* betokened the language of the bottom of the social barrel (it is used in 'Visit of Condolence' and 'Jones' Alley'; the only other use is the Third Voice in 'Coming Across'). Cf. HL's poem 'The Stranger's Friend' (1899): 'The chaps and fellers would tip the wink to a casual, "hard-up bloke"' (*Collected Verse*, I. 369). In *Songs of a Sentimental Bloke* (1915), C. J. Dennis glosses *cove* as 'a chap or bloke'; but *chap* could have British overtones and lacked the sense of familiarity and mateship. **fair gone on:** completely in love with. **University man:** a university graduate. **min'rologist:** mineralogist, i.e. someone who studies minerals. **beggars … lark … mugs … take them down:** fellows … joke … gullible people … trick them. **birth-mark grin:** distinctive smile.

Textual note: Copy-text is *MS* in its authorially revised and corrected state: 29 folios of holograph manuscript in Bertha Lawson's hand, in ink (and foliated by her), incorporating HL's revisions and corrections, in ink, including 382:16–383:2 which is entirely in HL's hand. *BB* is collated. *Not otherwise recorded: (1)* Bertha's false starts in response to what must have been HL's dictation (see Commentary), and her corrections of her own handwriting, are not recorded (the final version is accepted), nor HL's changes to his own handwriting as he later revised and corrected. Only at this stage did the text become, for the first time, authoritative; thus his changes of her writing are incorporated silently, as are his decisions on alternative readings that, during the dictation, had evidently been left for him to resolve later. Significant changes are given selectively in Commentary. Unresolved alternative readings are recorded in foot-of-page entries. *(2)* Bertha used very little punctuation, evidently leaving it to HL to add later. Although he added dozens of pause marks (commas, dashes, semicolons) and necessary full stops as he revised, HL nevertheless overlooked very many tiny errors in accidentals when checking Bertha's transcript, and to a lesser extent in the passage on fol. 16 where Bertha left a gap for him to finish off later (382:16–383:2). Either he assumed at this stage that AJ, with his close eye for detail, would pick up these errors (but in the event, he did not mark up *MS*) or the typesetters would fix them (and could be adjusted in proofs), or (less deliberately) he was concentrating too intently on the wording to give them proper attention. Thus the following types of error have been silently corrected as lacking authority when in Bertha's hand (and being only provisional when in his), using *BB* as source unless otherwise specified:

misspellings (e.g. 'geoglogical', 'wouldent', 'unconcously'), unless acceptable historical practice; misplaced apostrophes, e.g. before the *s* in a plural noun when it is not a possessive (e.g. 'word's') and redundantly in many other situations (e.g. 'seem's'); missing apostrophes in possessives and contractions; missing inverted commas at the beginning or end of direct speech; a hyphen or space between two parts of a single (rather than a compound) word, provided it is unambiguous (e.g. 'may be' [*for* maybe], 'aweek' [*for* a week], 'breakfast'); failures to indent new paragraphs beginning a new page; missing full stops at the ends of sentences and deficient capitalisation at the start of new sentences. Otherwise, emendations of *MS* punctuation are recorded. For the retention of Bertha's historically attested spelling 'your's' (386:5), see Commentary for 'Jones' Alley', item 4.

(3) HL normally placed following punctuation (other than colons, semi-colons and dashes) inside inverted commas; exceptions are silently normalised but where *MS* lacks the marks entirely, this is reported. *(4) MS* has the spelling 'Speiler' in the title; the word does not occur elsewhere in the text. *BB* normalised to SPIELER, but both spellings are historically attested, appear in other stories and sketches including HL's article 'Our Countrymen' (*Worker*, 1 July 1893), and in a typed letter (signed) of HL to A&R in 1899 (see Commentary): so the case for emending is weak. The character-name 'Boss' is capitalised three times in the long section of HL's handwriting on fol. 16, and he corrects Bertha's lower-case uses to upper case sporadically elsewhere: exceptions from 378:2 onwards are silently regularised.

(5) 'There's nothing … *Smith*.' (377:2–6) is written on consecutive lines rather than every second line, as normal elsewhere in *MS*: *BB* gave it special styling as for an epigraph, adapted here. *(6)* Bertha indicated what were probably meant to be three section breaks: in two cases, by leaving several blank lines; on fol. 24, by leaving half a page (if left for HL to add some text, he did not); *BB* accepted none of them. They are adopted here. *(7)* Where *MS* reads 'Cove' (a character name), *BB* changed to 'cove'. *(8)* Typesetter's names on *MS* (see Note on the Texts): 'Shaw' (fols. 1–9, 11–12, 14–15 top half, 27 bottom three-quarters, 28–9); '~~Hazell~~ Shaw' (fol. 13); 'Hazell' (bottom half fol. 15, 16); 'JBH' (fols. 17–26, 27 top quarter).

Commentary: *(1)* What mostly reads like a precursor to the same events, 'The Geological Spielers' (with the plural title), was published in *Bn* on 24 December 1898, probably in preparation for its possible collection in *On the Tracks* (1899; see *Commentaries* 117–18; collected in *Autobiographical* 364–8). Both stories share characters and a New Zealand North Island locale with 'Steelman's Pupil' (*Bn*, 14 December 1895); and cf. Explanatory notes for the earlier 'Steelman' (*Bn*, 19 January 1895). 'The Geological Spielers' of 1898 gives the impression of having been written first, and the 1896 story extracted from it, leaving the long introduction and some later reflections that would make up the later sketch. After the appearance of *Billy Boils*, HL would have had little reason to write of the same events afresh: thus a draft of or notes towards an omnibus version from which both stories would be developed must have pre-existed the 1896 story. As HL dictated to Bertha, he was presumably working from it, but it was not in a final state. Fol. 16 has only three lines of her handwriting. HL must have instructed her to leave the rest blank and continue at the top of fol. 17. He later wrote out the remainder of fol. 16, including two false starts rather like hers elsewhere; the text of her fol. 17 then continues from the end of his fol. 16 with a new paragraph. In HL's letter to A&R, 24 March 1899, attached to the Agreement for what became *On the Track* and *Over the*

Sliprails, HL refers to '"Geological Speilers" (Prelude to Sketch in "W.B.B.")': ML MSS 3269/316/A&R Correspondence, vol. 828, pp. 167–811 [p. 169].

(2) Roderick dates the holograph as 'no earlier than November 1895' (*Commentaries* 117) but gives no grounds for the dating; nor does he mention it as appearing on Walter Syer's working list of inclusions for *BB* – a list prepared, probably *c.* late October–November 1895, seen by Roderick but now lost (see further Eggert 83–5 [chap. 3]). Roderick seems to have been unaware of the payment for the story in the A&R ledgers (£2.10s.: MSS 3269/11/1, fol. 46), which thus dates its composition: by 2 May 1896. *MS* fol. 1 has at the top in pencil: 'Estimated 2 ½ cols/ 2-10-0' – i.e. £1 per newspaper column, in lieu of payment for its periodical appearance prior to the publication of *BB*: see Eggert 149 (chap. 7 n. 2). Similarly, £1.10s., was paid 'For Auld Lang Syne' on 25 April 1896. The payments calculate a column as about 1,150–1,200 words. *(3)* For Bertha Lawson's role in the writing-out of printer's copy, see further, Commentary to 'For Auld Lang Syne'. Unlike it, *MS* here does not have any unfinalised wordings of HL's awaiting AJ's advice, but does have several false starts on Bertha's part awaiting HL's resolution. He did overlook some: e.g., see third entry for 378:2. HL added 'but' intending 'but that'; he neglected to delete the following, now redundant, words 'though that'. See also entries for 386:9 and 385:28 (second entry).

(4) The *MS* spelling 'mullick' (377:11; not in *OED*) was followed by *BB*; it reflects its common pronunciation. *(5)* See entry for 377:18: 'of' was mistakenly deleted by HL: see the list of alterations below. *(6)* See entry for 384:24 and second entry for 385:12: *BB* corrected to standard usage, but HL may well have dictated (and certainly did not correct) these looser idiomatic forms, which he uses elsewhere (e.g. in 'Some Day'). Similarly, his characteristic spelling 'awhile' (entries for 384:25 and 385:10).

(7) HL's ALTERATIONS TO *MS* (⌜ ⌝enclose additions, < > enclose deletions). Spelling and other errors in *MS* are left uncorrected; these, and Bertha's leaving of alternative readings for HL to resolve later, mean that the quoted text may differ slightly from the (emended) reading text; its page-and-line numbers locate the altered readings. For the long passage added by HL on fol. 16 of *MS* (382:16 – 383:2), the page-and-line numbers of his alterations are picked out in italics: [377:10] words ⌜with him⌝ … [377:12] ⌜a⌝ gloomy ⌜kind of⌝ pleasure … [377:18] expression <of grave reproof and> gentle remonstrance … [378:5] Steelman <Smith> … [378:7] strengthened ⌜however⌝ … [378:8] intellect and <pouer> knoweledge … [378:9] black bag <in his hand> … [378:12] <master's> ⌜employers⌝ … [378:13] <might be> ⌜may have been⌝ … [378:20] down there' ⌜ventured Steelman.⌝ *P* 'No. <then with a quiet smile> I go mostly … [379:1] <said> ⌜echoed⌝ Steelman with <marked> ⌜mild⌝ surprise … [380:5] you can ⌜almost⌝ read … [380:14] classify ⌜the different 'stratas and layers'⌝ and fix their ages, and describe the <state> ⌜condition and polotics⌝ … [380:18] <speck's> ⌜glasses⌝ … [380:26] the <most> ⌜oldest⌝ geological formation … [381:1] 'I understand' and <added expressed an opinion> … [381:18] he understood⌜.⌝<and seemed still interested> … [382:5] really rock <and sand ine> in embroyo … [382:9] then his <eye's> ⌜attention⌝ … [*382:21*] thats seven miles <away> … [*382:25*] for tonight, at least, <you'll be welcome, I'm sure> … [*382:29*] '<Trouble> No trouble at all … [383:9] <and being provided with> ⌜After several draughts of⌝ … [383:14] learned <employer> ⌜boss⌝ … [383:20] <was> ⌜he had⌝ to appear interested in old rock's ⌜and clay.⌝ … [383:24] their ⌜good-natured⌝ host's … [383:26] sat down, <took a> removed … [383:28] <book> ⌜volumn⌝

was a cheap <greasy> copy … [384:2] from his pocket⌜,⌝ <and said> opened it on the table and said <come-> ⌜'⌝Come in⌜'⌝ … [384:10] expressed his thank's and <expressed> his <keen> apprection of the kindness … [384:16] comparison of <idea's> opinion's <on> ⌜concerning⌝ the ⌜probable duration of⌝ weather ⌜which had arrived,⌝ they bade each other good-night and ⌜the⌝ darkness … [384:23] dutifully <reciprocated> returned … [384:26] Steelman chuckled <again> ⌜once more⌝ and then Smith chuckled <once more> again … [385:4] ⌜The invitation … all well.⌝ … [385:9] poke round ⌜amongst the 'layers and stratas',⌝ … [385:14] they would come <up> ⌜home⌝… [385:15] and ⌜Steelman would⌝lecture … [385:18] about the <third> ⌜fourth⌝ morning <Smith> ⌜Steelman⌝ … [385:23] <Do you> ⌜'⌝What do you think … [386:5] <the> ⌜something the⌝ same as your's … [386:6] best <miner> min⌜'⌝rologist ⌜in the country⌝ … [386:7] lost it <through> … [386:11] <We have We he> We've got … [386:25] you why <it is> it's all the Boss … [386:26] <And is there a colle> Now that lankey sandy Cove

For a facsimile of *MS*, see http://hdl.handle.net/2123/8541