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As for a report on the event, well, it was fun! And I think it benefited the students/early career researchers who were there. As in Britain (only slightly more so, I think), there are few people in Australia who teach the details of early modern handwriting, early printed texts, and the principles of editing for the modern reader - partly because of the frustrating opposition between editors and theorists in the seventies and eighties, a struggle won by theorists, obviously, and then belatedly resolved by the conjunction of theory and editing in the idea of the 'sociology of the text', which has made editing far more accessible to those (like me, way back) who didn't think it was for them.

So we talked them through Elizabethan secretary hand (and gave them a test, to their horror!) and spoke about the printing process and its impact on the editing of texts now, and we finished up by getting them to do some collective editing (using a laptop overheard screen), with some fine (and entertaining) results. The basic drift was that they hadn't realised just what was involved in editing something like an Arden edition and they seemed very much to enjoy finding out. They also seemed to enjoy the fact that it was an actual workshop, i.e. that we didn't just lecture at them but got them to do work. And having coffee, lunch and drinks with them made it a good shared event.

The practical context was excellent: everyone at both Duchesne (where the seminar was held) and Women's College (where Sonia Massai and I stayed) was immensely helpful and positive (and the teas and lunches were great), and the simple fact of being able to do two full days like that made a big difference to the amount of material we could get through (compared to our usual context at home, where we teach the topic in dribs and drabs over a period of weeks).

And of course Peter was immensely helpful, making sure everything was organised and dealing with our last-second demands with his usual generosity.