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Patricia Pender
Editor

Gender, Authorship,
and Early
Modern Women's
Collaboration

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*For Andrea Abernathy Lunsford
teacher, scholar, mentor, friend*

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In many ways this book has been a pleasure to produce. The chance to bring these scholars and these essays together has been an honour, and I am grateful to all the contributors for the ways in which they engaged with the volume and its concerns. In planning the collection, I was motivated by Lisa Ede and Andrea Lunsford's provocative understanding that "despite vigorous debates over theories and methods surrounding issues of subjectivity and authorship, ideologies of the individual and the author have remained largely unchallenged in scholarly practice." The collection was conceived in response to their still-potent contention that academics who wish to "resist late capitalist tendencies of commodification will need not only to critique conventional understandings of authorship but to enact alternatives as well."¹ The production of the book was thus designed as an experiment in international collaboration—in putting the theories of collaboration that are explored in the volume into scholarly practice. I wanted to provide opportunities for the scholars involved to not only discuss their essays online (which actually didn't happen—my understanding of Dropbox remains negligible) but also be involved in face-to-face collaboration. Eight of the ten contributors were able to meet to discuss the collection and their work-in-progress at the 2016 Renaissance Society of America conference in Boston and, assisted by some truly stupendous catering, the results were unusually stimulating and rewarding. I thank the Australian Research Council for the Discovery Project grant which helped fund this event, along with

the School of Humanities and Social Science and Faculty of Arts and Education at the University of Newcastle.

I need to thank the members of the Early Modern Women's Research Network (EMWRN), Rosalind Smith, Paul Salzman, Kate Lilley, Sarah C.E. Ross, Susan Wiseman, and Michelle O'Callaghan, who make pursuing this research so rewarding and enjoyable. Much of what I have learnt about collaboration has come from our work and non-work time together. Colleagues at the University of Newcastle, some of whom could not be less interested in early modern concerns, also played their part in keeping this ship afloat: for their gifts of sustenance and support I thank Brooke Collins-Gearing, Dianne Osland, Keri Glastonbury, Caroline Webb, Jane Shadbolt, and Rebecca Bierne. Much needed research assistance and technological savvy was provided by EMWRN interns Amy Dewar, Elizabeth McGrath, and Kelly Peihopa. Alexandra Day's research assistance has been simply invaluable, a fact recognized most obviously but not only in our co-written introduction. My parents, Anne and Gordon, my partner James warrant special mention for distracting me with the real world and making it a good place to come back to.

My interest in collaboration was initially inspired by Andrea Lunsford's radical pedagogy and she remains my exemplar of generous, ethical, and transformative scholarship. This book is dedicated to her.

NOTE

1. Lisa Ede and Andrea A. Lunsford. 2001. Collaboration and concepts of authorship. *PMLA* 116 (2): 358–359.

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