

## The Academy Editions of Australian Literature: Praise from reviewers

A reviewer in 2007 hailed **the Academy Editions series** as a breakthrough in editorial thinking and practice:

[W]hat the Academy Editions of Australian Literature has accomplished as a series is to rescue from the intellectual scrap-bin the ideals of ‘authorially agented’ literary texts in the Anglo-American editorial tradition and combined them with the best principles of historical/critical documentary editing in the Germanic tradition, all the while keeping in mind developing interests in the ‘socialisation of texts’ and placing the ‘textual whole’ in the context of the emerging ideals of book history . . . One assumes that such an accomplishment was possible only in a culture removed from the hothouse centres of editorial debate in the US and Europe. (*Script and Print*, 31 (2007), 118–22 [p. 122])

Of **Mary Gilmore’s *Collected Verse*, volume 1** (2005), the *Times Literary Supplement* commented: ‘The work collected here helps to define a period when Australian literary culture began to come forcibly into its own’ (3 March 2006, p. 33). The *Australian Book Review* called the edition is ‘a triumph of scholarship and industry’ (February 2006, pp. 47–8), and *Overland* ‘a Herculean feat’ (no. 183, 2006, pp. 78–80).

Of ***Australian Plays for the Colonial Stage***, edited by Richard Fotheringham (2006), *JASAL* commented: ‘There is an authoritativeness in the edition which comes from the expertise and depth of its editorial scholarship, and the thoroughness of the research supporting the editing and annotations . . . this is a remarkable achievement’ (6, 2007, pp. 129–32).

The Academy Edition of ***Robbery Under Arms***, edited by Paul Eggert and Elizabeth Webby (2006), was praised in the *Australian Book Review*: ‘the handsome volume is a major addition to this growing library of classics of

Australian writing. It will undoubtedly become the definitive critical edition of *Robbery Under Arms*; the comprehensive scholarship that accompanies this book will illuminate our teaching and thinking about Boldrewood's classic in the twenty-first century . . . this edition provides us with many new insights, beginning with the restoration of the 29,000 words cut from the original serial text . . . More than 200 pages of introductory and supporting material accompany the 600 pages of text, including fascinating biographical information about the writer Thomas Alexander Browne' (no. 290, April 2007, pp. 32–3). And, from *Textual Cultures*: 'In this finely executed work there is much to relish. The apparatuses are commendably useful and interesting in their own rights. . . . Scholars will delight in this edition' (2, 2007, pp. 157–59).

Earlier volumes in **the Academy Editions series** were praised in Australia and overseas. The German journal *Archiv* commented: 'The present volume [*Maurice Guest*] can hardly be praised enough: it marks a milestone that must be taken into account in any future study of colonial Australia . . . we are presented here with a major editorial piece of work. In postcolonial literary studies, this [series] is the editorial achievement of the twentieth century' (153, 2001, pp. 191–4).