**An Interview With Penelope Shuttle - By Alyson Hallett**

This interview takes place over three days, from the 11th to the 13th October, 2015. The first two days we stayed indoors, in the book-lined front room of Penny's house in Falmouth, Cornwall. On the third day, we relocated to the terrace of the Cove restaurant at Maenporth beach. It was a warm, sunny day and when the interview was over we strolled across the sand. This is where Peter Redgrove's ashes were scattered in the sea on the 19th September 2004, by Penny and their daughter Zoe. When we weren't doing the interview, we went to see the film Macbeth, perused the improvements to Penny's garage with its new storage facility for archives, and visited the Townhouse bar for a tot of vodka and further conversation. Where possible I have tried to keep the sound of Penny's speaking voice rather than translating it into more formally written English. I would like to thank Penny for her generosity, warmth and enthousiasm in answering all of my questions.

A - Your journey into poetry, what started it?

P - Reading poetry. My grandfather had a shop - he sold prams and bikes, but he was also an unofficial pawnbroker so when times were hard between the

wars people would bring a box of stuff and he'd give them a couple of quid. They often included old anthologies and old school books in and I would sit in my grandfather's house and read them. It's where I first came across Keats and Edward Thomas and poets like that. When I was fourteen, I started reading anything I could. I found the world quite difficult, as many children do, not that there was anything dangerous or difficult in my childhood, it was just me. But when I was in the sphere of poetry I thought this is where I belong, I'll do this, and I started to write little surrealist haikus in school influenced by the American poet Witter Bynner.

A - What appealed about surrealism?

P - Alternative realities. I grew up in the ‘50’s, which is notorious for being incredibly boring. Long before I read Rimbaud I was experiencing this deregulation of the senses and the alternative side without knowing what it was. I just liked it - it's very energising, very freeing.

A - You've never lost the ability to access what's seen as surreal, or areas that you could never walk into through logic.

P - Yes, anti-logic is a favourite place of mine. I think that poetry is the voice of the collective unconscious - not poetry that's straight line poetry but poetry that goes behind the scenery, behind the appearances of things to see what's there. Peter [Redgrove] used to like that phrase. When we were in Cornwall we'd go driving off roads onto smaller and smaller roads, back roads, and Peter used to call that going behind the appearance of things, and I think that's what poetry is going to find, the other realities.

A - Does an affinity with surrealism place your work more closely with other poets who are surrealists?

P - I've always liked poetry in translation, which as you know used to be quite thin on the ground, but when I was about seventeen Penguin started to produce European Poetry in Translation. I came across Rilke and poets who were around the fringes of surrealism or using elements of surrealism. Hard core surrealism is not what I was interested in. I was interested in being grounded and, to use H.D.'s (the American poet's) wonderful phrase, writing poetry because it's a way of making real to myself those things which are most real. And so I moved towards surrealism but also grounded myself in reality as a way of rejecting what we were offered as reality, which in the '50's was a very boundaried experience of life.

A - Can you say a bit more about reading poetry?

P - The pleasure principle is what drives me. I learnt to read very early and when I came to a word I didn't understand I used to skip it. To a certain extent when you're reading Rilke in your teens you're not going to understand it - it's the music, the atmosphere, there's a world that Rilke offers you that's come through Rilke's sensibilities so you can't paraphrase or understand it, it's just a place you want to be. So I was inhabiting these poets without understanding them. The meaning was coming in a strange osmosis, in ways that weren't logical.

A - When did you start to show people your poems?

P - I didn't have a wonderful teacher in school who inspired me or anything like that, I was really never happy at school at all, but I started sending out to little magazines when I was fifteen. I used to read a magazine called John O'Londons, an old literary magazine in a newspaper format, and I saw adverts in there for a magazine called Medley. I sent my poems to it and they took some. Also, I belonged to the Whitton poetry group from the age of fifteen, which was not a critiquing group but one where we met together and read poems by other poets and talked about them, so that was a great deal more helpful. It was run by a dear man called Brian Louis Pearce who was published by Shearsman and sadly isn't with us anymore. After a while I started sending out to magazines with a higher profile and that gave me permission to say, I'm going to be a writer - which is naive beyond belief because I don't know how I thought I was going to live.

 I didn't really bother with exams at school and did a commercial course instead. I didn't take the university route and I certainly couldn't have coped with university psychologically. I was very shy and quite phobic of some things. If you're that young and entirely enmeshed in reading and writing poetry it's a seriously weird place to be, socially, for a young woman.

A - Quite isolating I imagine?

P - It was, and that's where the Whitton poets were lovely - I was young and they were very kind to me. When I was about seventeen or eighteen I heard Pablo Neruda at the Roundhouse. He read in Spanish, and he stood there like an Aztec god with his hands open on either side, lifted his head and all by memory this Spanish poetry came out. I didn't have a word of Spanish, yet I understood exactly and so did everyone in the room because he communicated it. I heard Stevie Smith too, which means I somehow got myself from Staines into London even though I was scuttling around and terrified of my own shadow. I was just determined to hear these poets. Then I had a bit of a breakdown when I was about nineteen. I was working in offices because I could type like mad - that's my one motor skill! - and I used to be able to do shorthand but I hated it and eventually the conflict was too much so I did a bit of crash and burn. And I'd just got back on my feet and moved to Somerset when I met Peter Redgrove.

A - Was that prior to you winning an Eric Gregory award?

P - I got that in 1974, about a year after Peter and I moved in together. His first marriage had ended and so I moved from Somerset down here [Falmouth] in February. I was only the fourth woman to receive an Eric Gregory. Winning it gave me confirmation that I could be thinking about writing a collection. The money was helpful as well because I wasn't earning anything, and I was still post this breakdown. I was not really tough enough to have a full time job, so that made me feel I could contribute something to our budget.

A - Maybe you could talk about the room you work in, in the attic of your house here in Falmouth?

P - I’ve worked in that room for about eight years. It was my daughter’s room and although she’d gone to university and then work, you always want to keep the nest there because it gives a bad signal if as soon as a young adult has gone you immediately move into their room. So the time came and I said to Zoe, I’d like to move up to the attic and have my office there. And she said yes, so long as I can sleep up there and for a long time her single bed stayed but I’ve completely colonized it now and many years have passed since then and it’s been lovely. It’s a very light room and it looks right out over to Event's Square, the Maritime Museum and beyond the Penryn river. If you look to the right you can look out towards the Roseland. You’ve got the blue of the sea and if I move my eyes sideways, because where I work I have a wall in front, I can see a yacht going by.

A - Do you think it makes a difference working up high?

P - I think it is quite liberating yes, you are away from everything, in a sort of eyrie, like an eagle. I have a break and look out of the window - there is the repair docks, there’s Event's Square, there’s people walking into town. Though you are up in the sky room you are also grounded and reminded that you're part of a community. So it’s the best of both worlds, I love it.

A - You said you couldn’t hear the front door from up there?

P - I don’t hear the phone either, and don’t take my mobile up unless there is a particular reason. This means you can't get the person from Porlock - not that I’ve written a genius poem like Kubla Kahn, but should I one day be writing a genius poem like Kubla Kahn I will not let the person in.

A - Alison Brackenbury recently described you as a benevolent force in the poetry community and I wanted to ask you to explore what community means to you both in terms of the Falmouth Poetry Group and the wider world of poetry.

P - Well, it goes back a really long time. The Falmouth Poetry Group was started by Peter Redgrove in 1972, initially as an extra mural course in the Falmouth College of Art when it was run by the University of Exeter. That ran for two years and then Exeter changed their policy and stopped funding it - but everyone asked Peter to continue the monthly workshop. It was based on the original group of Philip Hobsbaum, which is a structure that has worked for more than half a century now.

A - Where did Peter find out about that?

P - As a student at Cambridge. It was the first critiquing workshop in this country. It was devised by Philip Hobsbaum with the structure that each person circulates their poem to the group before they meet. In those days the poems were laboriously typed out, and Philip said that Hughes’s poems were terrible - they were typed on a ribbon that was almost worn away to nothing and you'd get this grotty poem on grubby paper. When the group meets, each poet reads their poem but must remain silent while the group critiques it and then the chair, Philip, invites the poet back to comment. This started in about 1954. Peter took this model and started it again in Falmouth. In Falmouth we always want to remember Philip Hobsbaum having created this amazing way of working because the poet can’t come in and defend their poetry in the middle of the critiquing, and that’s what we want to do, we all want to come in and say, ‘no, that line doesn’t mean that! It means this!’ Instead, you have to remain silent while other people comment on your work. Perhaps one argues for the merits of a line and another says no get that line out - you hear other people talking about your poem, that’s very instructive.

A - You are hugely supportive of other poets and I wondered if you could talk about the community that extends beyond where you live.

P - I think that mainly happened after Peter died in 2003. I was 55 when he died, and when I was around 57 I thought, fingers crossed I’ve still got quite a lot of years and I asked myself, what do I like doing? I like poetry and so in the spring/summer of 2004 I went to a poetry festival in Wells Next to the Sea. I signed up for Katrina Porteous' workshop there, which was lovely. At that workshop I met Helen Ivory and Martin Figura, and we became friends. Subsequently they invited me to read at Poetry Cafe and judge their competition in Norwich, and then I went to Ledbury for the first time. At both of these festivals I was still on antidepressants and sleeping pills, slightly zombified. At the 2004 Ledbury festival I signed up for workshops with Mark Doty, which were wonderful and he of course soon became aware that I was in this bereaved place. He’d lost a partner to AIDS and wrote a book on bereavement called *Heaven’s Coast*, and all I remember about that workshop was him being very, very kind to me.

 I was in quite a weird state but I knew that the healing place was going to be poetry. Not sitting in a room reading a book, which is also valid and lovely, but I really needed to be connected to hearing poets read and reminding myself of what a workshop was, because I had been in really dark and horrible places from Peter’s illness and death. I had had a breakdown and I’d also had some addiction issues with prescription drugs, which is not anything I could recommend to anyone. It had been a really bad place and so although I engage with the poetry world and I’m this beneficial influence, that’s because it was that for me when I wasn't firing on all cylinders. It gave me a lot.

 When you're recovering from bereavement, or a relationship breakup or anything that’s really difficult, there's a time when you can’t cope with being in the world or being with people except very close friends. And then there's a time when you can operate in the world because you’ve learnt how to create a mask. So a lot of the time in 04 when I was saying to people, yes I’m feeling much stronger, I’m much better I wasn’t, but I’d learnt how to pretend. I was still in a very weird state but the more you pretend the more the pretence becomes reality, so I was able to feel things in a real way instead of pretending. It was very interesting because one day I realized I’m not actually pretending to engage with people anymore. So it was the poetry community of the UK and of these festivals that really helped me.

A - You've written some of the most moving elegies I've read, but there's a lot of humour as well. You seem to have both ends of the spectrum in your work.

P - I’ve got quite a sense of the ridiculous and humour was important with Peter and me. We used to laugh a lot. But I think your feelings and experiences are a mosaic, there are the dark tones and the brighter tones.

A - I wanted to ask you what the most important things to you as a poet are, and if they've changed between now and when Peter was alive?

P - I suppose a basic thing is pleasure in language, both Peter and I had that, so that stayed with me. Obviously the subject material is different because I didn’t write any poems of bereavement before. My father died 6 months after Peter, he’d been frail for a number of years. But I hadn’t had a major loss, so Peter was the first bereavement and then this double whammy with dad dying. So that was a first. Neil Astley, from Bloodaxe, said Redgrove’s Wife is about celebration and lamentation. And you can feel two polarized things at the same time can’t you? Happy sad, sad happy?

A - Absolutely

P - It’s a very weird thing the pressure of needing to write about bereavement, and elegy probably pushed me with the poetry further than I would have been pushed if Peter had not got Parkinson’s and diabetes, if he’d retained the vigour he’d had in his 30’s, 40’s and 50s’. His health began to fail soon after his 60th birthday and we know now that he may have had dormant Parkinson’s all through that decade. If he’d retained his natural vigour I wouldn’t have had that pressure of absence. I thought about this quite a lot. And Peter didn’t like travelling - I could get him to go to Wales and Norwich but he didn’t like crossing water! After he died I travelled a lot, which is a classic widow's syndrome. I hadn't been out of the UK for 20 years! There was a real flipping over of my life - to be very Cornwall-based with Peter and having our life, and then nothing, and then moving on to the poetry festivals and travelling a lot and working. It’s quite a privileged thing for the tutor to hear the poems people write and I’m always astonished. So there is this strange resonance because all the time you think you are enjoying tutoring, you’re enjoying travelling and you think this is because Peter is not here. Everything is paradoxical in life isn’t it? There were elements of Peter’s death that freed me into a different way of life that wouldn’t have been possible if he had remained. So it’s almost as if it’s a kind of sacrificial leaving of the world. Because it was a grief and as time went on it was a liberation. You can’t pretend you don’t feel that.

A - A member of a workshop that I ran recently in Bath told me about a Ted talk he had seen. He said it was about Post Traumatic Stress Disorder and also Post Traumatic Growth Disorder. He said it wouldn’t be a disorder though, more of a reorder. Post Traumatic Growth Reorder, which I thought was interesting.

P - Certainly that exactly expresses what it was for me. It was almost as if Peter had given me this freer life, rather than be chained to him as someone compromised by illness. Obviously you can’t will anything to happen but I often see it as if he’s freed me from the terrible necessities that would have been if he’d lived. But it wouldn’t be a life he would have wanted.

A - It gives a whole new meaning to bitter sweet -

P - Sometimes I do have low moods, and it’s something I manage because you get used to it, but a lot of that is that it’s difficult to inhibit this paradox: I do enjoy living as a single woman, doing the work I enjoy doing and I’m very aware that it’s because I’m not a long term carer. There is no resolution is there? You just have to revisit it all the time and say, hey in life you have the cards you are dealt and for Peter he got the rotten card of horrible illness. And in a way I have a card that is both bitter and sweet. I can really please myself with what I do now, but I’m doing that without Peter, I’m able to do it because he is not here. It’s just a paradox and when you get in a low mood you just go round and round with this, and then you have to say, I can’t change anything, I can just live it as it is.

A - Somehow you have to find a way of inhabiting that tension...

P - ...and poetry and writing are the way out of low mood and feeling stuck with the paradox and I also love writing, it’s my favourite thing.

A - Can you say something about your editing process?

P - I love editing, I’m really a dog with a bone or a squirrel who buries things and leaves them for a ridiculously long time. Sometimes the first hand written draft stays in a notebook and gets typed out much later. Or I type something out, get very excited with it, make changes and keep all the versions. Then I leave it alone. Distance helps you get to a point - which both Peter and I tried to do - where you can read your poem as if it's been written by someone else.

 It’s also really useful to get other people’s opinion. I had a long poem that finally went into Sandgrain and Hourglass. I took it to a Falmouth Poetry Group meeting and one of our members, after a lot of discussion when no one could quite get a fix on it, said I think these two stanzas should be reversed, and it was totally logical, it worked, a few tweaks and that’s the way it went into the book. So it’s not the solitary poet wrestling always in the garret. Other times you get a critique of a poem and you think that’s bloody rubbish I’ll never do that! And you are right, you know when someone says something and it’s to the poem’s good and you know when it’s to the poem’s detriment. Those are the two polar extremes, then of course there is the middle bit when you're not sure.

 Everything takes much longer than even experienced writers think. It takes much, much longer; you have to put the poem away again. And look at Auden constantly writing poems that had been in print and lauded to the skies and he went on re-writing them! I do have one almost inflexible rule - once a poem's gone in a book that’s closure. If I open the book and think I should change something I say, well it’s too bloody late now, don’t you dare!

A - Do you keep all versions of your poems?

P - I do because I sort of dabble, I print things and get out of the house and do what Peter and I did and go to cafes and edit poems. I put the handwritten emendations onto the e file and then copy it and paste it up at the top when I add new edits. This means I can go back to my original draft. I’m not systematic though, and that can make things difficult. Sometimes I can’t find a handwritten draft and then I find it a year or two later. It’s fascinating; how things change, how time changes things and how different it looks.

A - When you’re putting a collection together do you have an overriding theme or is it different for each book?

P - I usually have too many poems, so that again is a sifting. Over quite a long period, 18 months or more, I will begin to assemble a file that might just say, New Collection, and I’m really trying all sorts of things on for size and seeing how they feel.

 I get people coming to me who want to be mentored through putting a collection together and they say, everyone says I must have a theme. I say to them, no you don’t have to have a theme. You need a collection of your strongest poems and yet people put weak poems in because they think they must have a theme. Also, I was never asked as a first time, second time collection writer to find endorsements from well-known poets. I’m really horrified by the pressure that’s put on writers now. It’s like a marketing device and it’s counterproductive, because who reads them? I don’t and I write them!

 So I think the thing about a theme is that unless it arrives spontaneously, you cannot impose anything on poetry because it’s a wild beast. You can’t hunt it down, you can’t tame it, you have to incorporate it into where you are as a poet and the same with the poem.

A - Do your poems come from prompts or do they just appear?

P - Both. Sometimes they come from prompts that I might be given in a workshop. Other times I get unexpected lines when I’m not actually in a writing space. I might be looking blankly out of the window or walking along and lines come and I write them down. It's been like that with my latest sequence on Lyonesse. When you start to write, you are doodling really, like artists do in sketch books. Then a line seems to come from somewhere else in the part of you that’s doing the doodling and says okay, go ahead.

 So some magic goes on but the magic doesn’t happen without all the times you are working unproductively, slogging along thinking, oh I’ll never write another poem. And reading - when we are tutoring we are always saying to people read more, and I say it to myself too. Sometimes I am busy doing other things and I think, when was the last time you read a new collection? Well it’s going to be right now! Practising what we preach.

 The lines that just come, those are free gifts language gives you but you don’t get those unless you put in the hours. In itself this isn't arduous, but sometimes we do spend a long time going up the wrong route, don’t we? There are times when I write something and I have to abandon it because it has been a misstep. I get very excited about those and think this is the greatest poem I’ve ever written, this is my Wasteland! Well it is, yes, but not in that sense. You do have to let things go.

A - Can you talk about why Denise Levertov is so important to you?

P - When I was in my teens I was presented with The Movement poems and they were very tight-arsed, genteel, strict rhyming forms of poetry. I used to think if this is poetry today, then I’m not a poet. And then I discovered Denise Levertov and thought, oh yes, here she is, this wonderful exponent and wonderful practitioner of free verse without all of the bullshit. The Black Mountain guys were not particularly friendly to her, she was very patronised by them and only her friendship with Carlos Williams really made up for that. He had no gender politics with her, he was a very good friend and fellow poet. And so she was my touchstone for years.

 I was 17 when Sylvia Plath killed herself and I was always very frightened of her poetry. Apart from the baby poems and a few others there is so much death, so much intensity about death and rage and although I was excited by the language I thought, I don’t want to go too close to you. Levertov, who was perhaps 10 years older than Plath, was a survivor, and Plath wasn't - if you kill yourself you haven’t survived, that’s the end of it, you can’t do any more. I was always rather cross with Plath, although I also feel huge pity because a woman of 30 still has that bloom of youth and possibility. I think Plath, because of the circumstances in which she found herself, is crucially tragic. I do feel that they are two poles of women writing poetry. I wonder what would have happened if they had met? I wonder whether Levertov could have mentored Plath, but Plath probably would not have taken kindly to being mentored. But isn’t that interesting, to find them so close in time? There's Levertov who is English, except of course her father was a Russian Jew who converted to Christianity and became a Christian priest, and her mother is Welsh and fills her childhood with Welsh poetry and then Levertov at 21 marries an American and goes to America. And Plath, at about the same age, comes over to study and settles here. It’s strange how their lifelines paralleled, crossed, missed.

A - Do you have any other touchstones?

P - I’m so thankful for translators, because I am a monglotic person. Since reading the Leishman translation of Rilke, and now Edward Snow's and Steven Mitchell's fantastic translations, I've been thankful for translators. Without them I would have been unable to read the Russian poets - Akmahtova, Pasternak, Mandelstam, Tsetaeva, all of whom have been hugely important to me from when I was quite a young writer. They were all translated in the 70s, that’s when this Eastern European stream of poetry came along with Hughes and Weissbort starting Modern Poetry In Translation and the Penguin, European Modern Poets in Translation. They have all been my touchstones - what I really don’t respond to is the very English, very genteel stuff.

 I’m also very interested in Mark Goodwin, Emily Berry, Liz Berry, Niall Campbell. As I get older and older, they are all younger than myself. I hope it’s not just a mummy thing, but I feel really excited that poetry is a viable life choice nowadays. They can say right, I’m going to be a poet, this is what I can do with my life, which wasn’t the case when I was a young woman.

A - Which is all the more extraordinary, because you have lived your whole life as a poet.

P - Yes, I’m very obstinate! And of course I had Peter’s support. If I hadn’t met Peter, I might have met somebody else who would have been helpful in other ways, but people used to say to us, how can two poets live together? It must be awful, I don’t know how you can do that? But who better to live with if you are a poet? When we met, Peter was already an established poet and I had published novels (Verbivoracious Press, who reprint lost works, are reprinting 4 of my novels in an omnibus - which is like being haunted by a ghost of myself.) Peter was quite in awe of me having written these mad, weird novels and so because we had 16 years between us and I had already published and he had done different things, we weren't competitive. This meant we could be supportive to one another.

A - You’ve never gone back to novels?

P - No, I always find I’m straining in a way, I don’t feel I’m in a place where I’m confident. Perhaps I have too much confidence in poetry. I think oh yes here I am, this is what I do and I feel very happy in it, but as I move in prose I find myself being drawn back to poetry. I read lots of novels and every so often I have a go but it’s like an endless bit of knitting. I've had a novel going on for about 20 years, I get fed up with it, and you know how knitting gets tangled and you put it in a cupboard it’s like this mad rug or something. So I don’t really think I’ll go back to that.

A - Do you want to say anything about the importance of Cornwall to you?

P - I’ve lived here since I was 22. The good thing about it for me is that it’s probably not England, it is a Celtic region. The fact that we are joined to Devon by a narrow land bridge is in fact neither here nor there, the fact that we speak English is neither here nor there - England is another place. Lots of people are following some kind of artistic pursuit here and working part-time. When I moved down here I met a lot of people who were involved with Falmouth College of Art where Peter taught. We didn’t go out of Cornwall all that much particularly as Peter got older because he didn’t like travelling. Since I’ve been on my own, I’ve been out of Cornwall as much as I have been in it - so now I return to it and rediscover it a lot and that’s been interesting.

A - You use place names and Cornish words and...

P - ...yes, I’m very keen on keeping what are almost lost languages in view even though I haven’t got the sticking force to try and learn Cornish. I think it is very important to honour the original language here, and of course all the place names more or less are in Cornish still and that reminds me of the Cornish tongue.

A - If you had to name the most significant event in terms of being a poet, what would it be?

P - It was probably two things. The first was having my first collection published by Oxford University Press, a mainstream publisher. I went on to have 6 collections with them before the press was closed down by Oxford University. I had a wonderful editor there, Jacqueline Simms and it all happened really by chance.

 I had an agent, which poets usually don’t, because I had won third prize in a Radio Times drama competition. As soon as that was announced I got a message from a couple of agents saying they would like to represent me. I think they were thinking I was going to become a radio dramatist - I did do one other play and I wrote some of the dialogue for Peter’s radio plays when he was becoming not so well towards the end.

A - Did you?

P - I’m going a long way round aren’t I? I had an agent because of the radio drama and they said they'd like to represent everything I did except readings and workshops, so when I had a poetry collection ready, the agents sent it out. They sent it first of all to Dennis Enright at Chatto & Windus. He didn’t want it but he was a very good friend of Jacqueline Simms and couriered it over to her and said, I don’t want to publish this new book but I think you will like it. That was a very kind thing for him to do and she accepted it. That took me from publishing pamphlets to a place of higher visibility. That was the first important event. Second important event was that Neil Astley took Redgrove's Wife. I've been very fortunate to have two publishers with editors who are so supportive and devoted to poetry.

 Those are the two events. You can write all you like, but the whole point of writing in many ways is to communicate and you can’t do that if you never send your poems into the world. You think of poets who weren’t published in their day because they were too far ahead, like Emily Dickinson, you know the world couldn’t read her at all and Melville as well, I think it was ages before Moby-Dick was published because it wasn’t understood, it was dismissed as eccentric. If you are born into an era when your readers are actually alive and not a hundred years ahead, and then you are fortunate enough to have publishers who enable you to reach your readership, these are very important events. And that’s a very practical answer isn’t it?

A - Yes, and very heartening as well because it's about that moment when your work goes out to other people.

P - I also think poetry comes alive when you read it and when you’ve got the book people ask you to come along and do readings. I’ve learnt a lot about poetry in general from reading in public and then having comments back. I think that is also part of the communication, reading aloud to people, communicating it rather than performing it. Then you can feel it’s come full circle: from that moment when you are on your own writing or at the beach writing and it has gone through this whole trajectory. Been worked and worked on, and maybe other people have commented on it in draft, and then it goes to be published and goes out into the world.