"**The Theory and Practice of Editing**"
A Spring 1998 Seminar
Directed by Barbara A. Mowat

Editors of early modern texts find themselves today in a world that exhibits little certainty and multiple challenges. The "new bibliography" has come under increasing attack from proponents of social theories of editing as well as from postmodern doubters of the primacy of authorial intention and of the very existence of a "work" behind the "text." At the same time, the field of documents to be edited has expanded; electronic publication confronts the editor with the demand for a range of new skills; and the editor is increasingly pulled between the conflicting demands of, on the one hand, fidelity to the early modern document, and, on the other, making the edition of that document accessible to a modern reader. With the help of an expert visiting faculty, including Jerome J. McGann, W. Speed Hill, Elizabeth Hageman, Paul Werstine, and Randall McLeod, this seminar examined the theory and the practice of editing early modern manuscript and printed materials, drawing on the Library's wealth of documentary resources.

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(Includes: Fredson Bowers, "Current Theories of Copy-Text, with an Illustration from Dryden" and Vinton A. Dearing, "Methods of Textual Editing.")

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(Includes essays on major aspects of interest to editors: collaboration, revision, dramatic manuscripts,etc.)

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(Includes: [1] on "the margins of textual discourse"—i.e., gender, race, class, etc.—essays by Gerald MacLean on class, William L. Andrews on race, Brenda R. Silver on gender, Ann Thompson, Jonathan Goldberg, Jonathan Bate and Sonia Massai on adaptation, and Greetham on philology as a marginalized activity. [2] on "the textual margins in the bibliographical sense" ["with the understanding that the current interest in marginalia, commentary, and apparatus was itself a manifestation of a poststructuralist concern with the 'supplement' as against the formalist preoccupation with the 'text itself'"]: James McLaverty and Tom Berger on titles; Bill Slights on marginal notation in John Dee, Evelyn Tribble on the move from marginal notation to footnotes, Michael Camille on medieval glossing and graffiti, Mary Keeler and Christian Kloesel on the semiotics of the margins in Peirce, and W. Speed Hill on commentary.)

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        (Includes: E.A.J. Honigmann, "Shakespeare as a Reviser" and "The Date and Revision of Troilus and Cressida"; Michael Warren, "Textual Problems, Editorial Assertions in Editions of Shakespeare"; Lee Patterson, "The Kane-Donaldson *Piers Plowman* in

Historical Perspective"; Derek Pearsall, "Editing Medieval Texts: Some Developments and Some Problems"; Peter J. Manning, "The None-ing of Byron's Corsair"; Ian Jack, "The Arrangement of 'The Poetical Works'"; Donald Pizer, "Self-Censorship and Textual Editing"; Philip Gaskell, "Development of a Play Text"; Jerome J. McGann, "The Monks and the Giants: Textual and Bibliographical Studies and the Interpretation of Literary Works.")

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