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approachable exposition of the rationale of textual editing with special reference to texts dating from between 1550 and 1800 Michael Hunter Editing Early Modern Texts An

This book provides an approachable exposition of the rationale of textual editing with special reference to texts from between 1550-1800. The volume explains how manuscript and printed texts were produced, indicating the implications of this for their editorial treatment and giving practical advice on how texts should be prepared and presented.

A Handbook of Editing Early Modern Texts provides a series of answers written by more than forty editors of

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diverse texts addressing the 'how-to's' of completing an excellent scholarly edition. The Handbook is primarily a practical guide rather than a theoretical forum; it airs common problems and offers a number of solutions to help a range of interested readers, from the lone editor of an unedited document, through to the established academic planning a team-enterprise, multi-volume re-editing of a canonical author. Explicitly, this Handbook does not aim to produce a linear treatise telling its readers how they 'should' edit. Instead, it provides them with a thematically ordered collection of insights drawn from the practical experiences of a symposium of editors. Many implicit areas of consensus on good practice in editing are recorded here, but there are also areas of legitimate disagreement to be

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charted. The Handbook draws together a diverse range of first person narratives detailing the approaches taken by different editors, with their accompanying rationales, and evaluations of the benefits and problems of their chosen methods. The collection's aim is to help readers to read modern editions more sensitively, and to make better-informed decisions in their own editorial projects.

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problems of their chosen methods. The collection's aim is to help readers to read modern editions more sensitively, and to make better-informed decisions in their own editorial projects.

This book explores literary and non-literary texts, along with their early manuscripts and subsequent printed and digital editions, covering a time span extending over 1000 years.

This collection demonstrates the diversity of contemporary feminist scholarship in early modern studies. With an introduction by Jean E. Howard, and essays by Rackin's former students Wendy Wall, Kim F. Hall, Lisa A. Freeman, Will Fisher, Peter Parolin, Sarah Werner, Julie Crawford, Rebecca Ann Bach, and

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Gwynne Kennedy, and Rackin's long-time colleague, Barbara Hodgdon, the volume covers a range of subjects of interest to early modern scholars and their students. Essays on domesticity, sexuality, masculinity, women writers, pedagogy, and performance push issues central to Rackin's scholarship in significant new directions. The introduction emphasizes Rackin's commitment to feminism in both her scholarship and academic life, as it surveys her important contributions to Shakespeare studies. Several essays consider domesticity as a source of women's empowerment. Peter Parolin compares *The Taming of the Shrew*, where Kate's "taming" entails her removal from food production, and *The Knight of the Burning Pestle*, where Nell gains authority from it. Wendy Wall draws connections between early

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modern women's writing practices and the housewife's task of carving. Kim F. Hall examines English women's involvement in the production and consumption of sugar and in the institutionalization of African slavery. Contrasting the views of Othello's passion held by early modern and eighteenth-century critics, Rebecca Ann Bach traces both the emergence of heterosexual gender norms that situate men as active desiring subjects and women as passive objects and the centrality of race in their formulation. Will Fisher engages historical constructions of sexuality and gender by considering Celia and Rosalind in *As You Like It* as a homoerotic couple who refigure material practices associated with heterosexual marriage. Lisa A. Freeman and Julie Crawford focus on women writers.

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Freeman analyzes the paradoxical position of the public female intellectual, thought to possess a masculine mind but weak feminine body, through the strategies the bluestocking Elizabeth Carter adopts to resist and refigure this position. Crawford shows how Mary Wroth connects the sonnet with a lady's closet, as publicly private spaces, to address both a specific and a larger audience in her romance. Focusing on revenge tragedies, Gwynne Kennedy identifies strategies that discredit or minimize the legitimacy of the female character's revenge. Sarah Werner combines feminism, pedagogy, and editorial theory to show how Cordelia can introduce students to the multitext King Lear, the politics of editing, and the construction of gender. Barbara Hodgdon argues for a more expansive



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and interactive understanding of text, performance, and theory. Rebecca Ann Bach is Professor of English at the University of Alabama-Birmingham. Gwynne Kennedy is Associate Professor of English and Director of the Center for Women's Studies at the University of Wisconsin-Milwaukee.

This volume presents the state of the art in digital scholarly editing. Drawing together the work of established and emerging researchers, it gives pause at a crucial moment in the history of technology in order to offer a sustained reflection on the practices involved in producing, editing and reading digital scholarly editions—and the theories that underpin them. The unrelenting progress of computer technology has changed the nature of

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textual scholarship at the most fundamental level: the way editors and scholars work, the tools they use to do such work and the research questions they attempt to answer have all been affected. Each of the essays in Digital Scholarly Editing approaches these changes with a different methodological consideration in mind. Together, they make a compelling case for re-evaluating the foundation of the discipline—one that tests its assertions against manuscripts and printed works from across literary history, and the globe. The sheer breadth of Digital Scholarly Editing, along with its successful integration of theory and practice, help redefine a rapidly-changing field, as its firm grounding and future-looking ambit ensure the work will be an indispensable starting point for further

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scholarship. This collection is essential reading for editors, scholars, students and readers who are invested in the future of textual scholarship and the digital humanities.

The essays in this volume challenge current 'givens' in medieval and early modern research around periodization and editorial practice. They showcase cutting-edge research practices and approaches in textual editing, and in manuscript and performance studies to produce new ways of reading and working for students and scholars.

This book argues for editing Shakespeare's plays in a new way, without pretending to distinguish authorial from theatrical versions.

Providing an exposition of the rationale

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This volume offers a new and comprehensive exploration of the theory and practice of editing early modern women's writing.

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