

VERSIONS, VERSIONING, AND VERSIONALITY

This day-conference is about versions as things, versions as implemented editorially or in performance or for particular audiences (versioning), and leads on to theoretical reflection upon the condition of versionality.



“Tess flung herself down upon the undergrowth of rustling spear-grass as upon a bed.”

Have we become more interested in versions of cultural works than in works themselves? Versioning seems to be gathering allegiance amongst scholarly editors and university presses that publish “complete works” series. The traditional ideal of the reading text of a work established editorially on the basis of final authorial intention has less purchase than it once had. Historical appeals to textual authenticity as witnessed by a manuscript or printed form are in the ascendant, and digital archives have strengthened the shift by routinely aiming to capture in their complex encodings the text and physical features of the historical document. Similarly, heightened interest in historical performances of dramatic works and the remastering of music recorded live or in the studio have brought added attention to the question of versionality.

Michael Anesko

Penn State University

The Textual Condition of Henry James’s
The Ambassadors: A Revised Scenario

Robin Schulze

University of Delaware

When is a Version Not a Version?
Printing Marianne Moore

Joseph Janangelo

Loyola University Chicago

Serving the Material:
Remastering Maria Callas and
Completing Judy Garland

Suzanne Gossett

Loyola University Chicago

What Do We Mean by “Versions” of
Shakespeare’s Plays?

Saturday, October 31, 2015, Information Commons, 4th Floor
Lake Shore Campus, Loyola University Chicago
6501 N. Kenmore Avenue
8:30 a.m. – 5:00 p.m.

For more information, contact: Prof. Paul Eggert at peggert@luc.edu