

Peter Berek

Heywood's History and the News

Thomas Heywood's *If You Know Not Me, You Know Nobody* (first published in 1605 by Nathaniel Butter, who published all of the multiple subsequent editions) is a history play about the reign of Elizabeth. Part One, subtitled "The Troubles of Queen Elizabeth," gives a strongly anticatholic account of the early years of her reign. Part Two (printed 1606) for most of its length dramatizes the career of Thomas Gresham, founder of the Royal Exchange, and the less historical Hobson the haberdasher. The first three editions of Part Two end with a brief account of the defeat of the Spanish Armada. In 1633 the section on the Armada is greatly expanded. Madeleine Doran's introduction to the 1935 Malone Society reprint of the play, the only sustained bibliographical discussion of its printing history and textual issues, tries to explain the 1633 changes with hypotheses (I think unconvincing) about authorial revision and Butter's ineptness. Taking seriously Butter's acumen as a publisher, I suggest this old play may have been a substitute for the newsbooks about the Thirty Years War Butter was in 1632 forbidden to publish. The play, modified by Heywood's revision, offered a similar commodity to book buyers who liked reading about European battles. Celebrating the generosity of its principal characters, the play also suited a court and a nation whose monarch was making novel claims on the willingness of his subjects to give him the money he needed for his navy.

Heidi Brayman

***Pamphilia to Amphilanthus* Forty Years after *The Paradise of Women* (1981)**

This year marks the 40th anniversary of the publication of Betty Travitsky's *The Paradise of Women: Writings by Englishwomen of the Renaissance* (1981), the anthology that first made a wide sampling of early modern Englishwomen's writing legible and accessible to scholars and students. As Travitsky noted even then, this foundational anthology was problematic: it presented both works and writers in fragments, choosing short excerpts and scattering texts by a single woman across the taxonomic structure of the volume. As an editor and an anthologist, Travitsky favored textual range over bibliographic context, flattening the material differences across texts, excising prefaces for one of her categories, and all but erasing the materiality of the text.

Inspired by the bold choices of *The Hester Pulter Project* (general eds. Wendy Wall and Leah Knight) and a recent proposal for a "radical editorial solution" to Mary Wroth's verse (by the seminar's own Rebecca Fall), this paper turns to the politics and possibilities of feminist editorial and book history scholarship. Centered on Mary Wroth's *Pamphilia to Amphilanthus*, this essay

explores editorial choices that engage with critical race and disability studies in the works of one of the most public and politically engaged early modern Englishwomen writers.

Mathieu D.S. Bouchard

The 1711 Edition of Beaumont and Fletcher and the Politics of the Collation Line

In 1711, the London bookseller Jacob Tonson published a new edition of *The Works of Mr. Francis Beaumont and Mr. John Fletcher*. The edition was advertised as having been “revis’d and corrected.” Nowhere in the text, though, was the identity of the reviser made clear. In the absence of a clear editorial persona, the 1711 text is generally referred to, in modern bibliographies and collation lines, as the “Langbaine” edition. This is a reference to Gerard Langbaine, the author of *An Account of the English Dramatic Poets* (1691), sections of which are quoted in the “Preface” of 1711. Yet Langbaine died in 1692, and, as this paper shows, the most significant alterations to the text of 1711 seem to have been dictated primarily by printing house workflow, and not by the aesthetic judgement of any individual editor. The use of Langbaine’s name as a shorthand for the edition reveals a tendency to equate eighteenth-century emendations with identifiable individuals, a tendency that obscures the contributions of unnamed textual agents. This paper begins with an analysis of the 1711 edition, then turns to a broader discussion about invisible scholarly labour and about the politics of using Langbaine’s name as a bibliographical placeholder.

Evan Choate

From Tomb to Tome: Metatheatricality as Bibliography

In the final act of *Antony and Cleopatra*, Cleopatra imagines her future on a stage, where she sees “Some squeaking Cleopatra boy [her] greatness.” The moment is one of several that specifies the quotidian outcomes of the contest over her (and Antony’s) legacy that plays out among the play’s elite political operators. As scholars have long recognized, Cleopatra’s line is particularly striking in part because it would have been delivered by a boy actor, and therefore describes the play that early audiences would have been watching. In this essay I suggest that in a printed play the line also functions as an index not only of performances of the play itself, but narratives about Cleopatra’s life as they were retold, rewritten, and eventually reprinted in the sixteen centuries separating Cleopatra from Shakespeare’s stage. I argue that such moments of metatheatricality are central to the politics of Shakespeare’s Roman plays because they reflect the effects of bibliography as itself a type of political performance. As Reformation historiographers increasingly theorized book production as a political act with transformative effects, the abstraction and distance of Rome allowed Shakespeare to imagine the long-term political outcomes of such bibliographic performance.

Kurt Daw
Editing Textual Instability

Nearly thirty years ago, in “What is an Editor,” Stephen Orgel brilliantly and forcefully argued that early modern dramatic texts were, by design, radically unstable—and that it would therefore follow that we are not being true to them by “religiously preserving what happened to come from the printing house”—then curiously excused why his own editorial practice departed from his logic. Texts, he argued, are not ideas; they are artifacts to be preserved. This rhetorical move, shifting the editorial focus to serve textual archaeology rather than the inherent theatrical/social usefulness of the “unstable” script, is one that has been rehearsed and replicated continually in the intervening decades by almost all scholarly editors.

This essay argues that this justification for standard editorial practice is not a neutral assertion, but one designed to elevate the position of editors above both authors and practitioners. It explores the cost of placing the authority for determining Shakespeare and contemporaries’ texts in the hands of bibliographers rather than cultural critics or artists. Using *Romeo and Juliet* as an example, it further explores what an alternative practice might look like and who it might serve.

Laura Estill
Towards Trans-Inclusive Bibliography

(from a larger paper-in-progress by Heidi Craig, Laura Estill, and Kris L. May)

Using *The World Shakespeare Bibliography* (www.worldshakesbib.org) as our case study, this seminar paper considers how we can undertake trans-inclusive reference (enumerative and/or annotated) bibliography. Reference bibliographies are used as the basis for research, so its practices can reverberate through an academic field, making the stakes of trans-inclusive bibliography especially high. Trans-inclusive bibliography is related to many flourishing fields of study, including inclusive feminist bibliography, trans-lit studies, data feminism, and trans-inclusive digital humanities and data studies.

The *WSB*’s purpose is to help scholars find sources (both primary and secondary, from 1960-present) relating to Shakespeare. This paper explores strategies that the *WSB* could pursue in order to honour authors’ names, while also ensuring that any resultant changes to metadata does not impede the findability of their papers in linked library databases. This paper argues that the ultimate goal of bibliography is not to blindly adhere to an existing material (or digital) text, but to properly credit scholarly labour. This paper ultimately concludes that there is no monolithic digital solution, but that the future lies in a focus on the individual scholar and project. The historical record has never been stable and is not sacrosanct, but human dignity is.

Joseph P. Haughey

“AND FITTER IS MY STUDY AND MY BOOKS”: HENRY HUDSON, WILLIAM ROLFE, AND THE FIRST AMERICAN SINGLE-VOLUME SCHOOL SHAKESPEARE EDITIONS

In the 1870s, two men, Henry Norman Hudson and William James Rolfe, each edited their own complete school Shakespeare editions, the first such volumes to be published in the United States. From the twenty-first century looking back, their respective texts may appear similar – small, antiquated, hard-cover volumes – but in their own time the contrast to teachers deciding between the two was sharp, and their differences reflected ongoing debates regarding not only how Shakespeare should take shape in a book, but also how his plays should take shape in a classroom. Theirs were not short-lived disputes either; there was a tension between Hudson and Rolfe that was known publicly by the mid-1880s through their various editorial jabs at one another, and both editors remained popular with their respective factions through the nineteenth century and in revised editions well into the twentieth. The organization of literature in these years into a field for study was a complex, rich, and chaotic development, and methods for its teaching too were in their infancy. The contextual history of Hudson’s and Rolfe’s school Shakespeare editions, their disagreements and conflicts – and they could be heated – illustrate this evolving nature of classroom Shakespeare amidst broader changing cultural and socioeconomic school demographics that existed in the closing decades of the nineteenth century.

Megan Heffernan

Inventories and Invention: Material Exchange and Literary Value in *Englands Helicon*

This paper takes the occluded relations of material exchange in *Englands Helicon* (1600) as an opportunity to rethink how literary histories have accrued value. Situating Christopher Marlowe’s “The passionate Sheepeheard to his love” alongside elite household inventories and mercantile account books, I argue, first, for a more capacious reading of the networks of transaction that subtend both the poem and the texts in which it traveled. This slight lyric of pastoral seduction holds the residue of a global traffic in luxury goods, as well as traces of the multiple anonymous textual agents who circulated it widely in manuscript and print. Yet the poem itemizes value—or really creates value—by occluding all those real transactions. In turn, I propose that a fuller vernacular literary history, the very tradition being written in the pages of *Englands Helicon*, ought to follow the clear-eyed nymph in Walter Raleigh’s reply to Marlowe. Recognizing that value depends on material context and will be degraded by time and the conditions of use, we might sketch a literary tradition that attends to the processes of curation and care, reclaiming the worth of the labor that supports imaginative creation.

Kathryn James

In the Cotton Library with Thomas Smith: The Catalog Record as Archival Embodiment

Humfrey Wanley made his first visit to the Cotton Library on Friday afternoon, April 19, 1695, having been promised half an hour of the librarian's time. When he met Thomas Smith in the dark, damp, narrow room in Cotton House in which the collection was housed, Smith had forgotten to bring his catalog. Wanley described the visit in a letter that afternoon: how some of the volumes he wanted to see were with their owner, John Cotton, how others simply couldn't be located on the shelves, how he asked for Smith's patience as he copied a page of the Old English manuscript of Judith, held in the volume known as Cotton Vitellius A xv.

The visit has become its own bibliographical footnote: it is one of the earliest recorded sightings of the volume holding the manuscript of Beowulf (which was first listed in Wanley's own catalog of the Cotton Library collection, in 1705). This paper looks in detail at this visit (the clash of politics and class between Wanley and Smith; the space itself of the Cotton library; the role of the letter of introduction, catalog, transcription and other factors framing access into the library and the use of the collection) in order to examine the politics of the bibliographic encounter more generally, and specifically the situated nature of the catalog description as a form of archival embodiment.

Janelle Jenstad

The Politics of Remediation

In 2018, the Internet Shakespeare Editions server failed. Its outdated applications presented a security risk to the host institution; the security update was incompatible with the version of Apache Cocoon that served up the ISE's webpages, and one of the oldest and most visited Shakespeare websites in the world went dark. The underlying files remain, however, encoded in a boutique markup language that borrows elements from SGML, Dublin Core, TEI, and HTML; it has no formal name, but I have come to call it IML (for ISE Markup Language). Linked Early Modern Drama Online (LEMDO) is converting and remediating these files for republication in an ISE anthology on the LEMDO platform. Conversion entails a series of programmatic transformations run by developers. We follow up with extensive manual remediation by research assistants. LEMDO is powered by TEI, the XML markup language of the Text Encoding Initiative (TEI); while there are huge advantages to adopting a standard used by thousands of projects around the world (the chief of which interoperability, exchange, and long-term functionality), the differences between IML and TEI are significant enough to demand some rethinking of the work done by the editors whose work we are converting and remediating. The languages are structured differently, which means that IML and TEI markup facilitate different arguments about the text. Every tag makes a micro claim about the text, but if TEI does not accommodate a claim by the editor in IML, or if TEI permits new arguments, we find ourselves starting to make new micro claims at the level of word, line, and speech. Developers running conversions start to function as conversion editors and remediators become remediating editors. We make corrections to the original encoding in order to make the conversions work. We check citations. We agonize over relineating as we change the IML's <mode> tags to TEI's <l> and <p> tags and nail down what was left ambiguous in IML. We second-guess what an editor meant

by ambiguous typographical markup (e.g., quotation marks) that we need to convert to more precise TEI markup (should it be <quote>, <q>, <soCalled>, <mentioned>, or <term>?). We sometimes wish David Bevington would return in ghostly form to tell us what he would have done had he had all the affordances of TEI at his disposal. Conversion and remediation is necessarily political because IML and TEI have different assumptions about what matters about texts. They are necessarily political in addition because they give editorial power but not necessarily authority, status, or credit to developers and encoders.

Mark Kaether

“Editing the ‘Indian Boy’ in Thomas Dekker’s Mayoral Show *London’s Tempe*”

Ian Smith astutely identifies that the early modern mayoral show perpetuates “the further dehumanization and objectification of blacks for purely economic purposes” (“Managing Fear,” 218). Thomas Dekker’s *London’s Tempe* (1629) exemplifies this fact through its staging of the “Indian Boy” in the first land pageant at St Paul’s. This means that while there are various records, given the show’s unique and comparably substantial archive, the digital interface must cautiously present these perspectives to the modern user. For instance, the journal of Abram Booth, a Dutch attendee, offers illustrations of this pageant and others. However, there is the question of whether or not the visual impressions of the boy should be included, regardless of whether or not Tracey Hill’s suggestion that the character may not be a white boy in blackface is apt (*Pageantry and power*, 145). This paper therefore attends to the politics of representing the “Indian Boy” in the text and of editing the show’s constellation of documents through considering best practices for traditional annotation as well as digital methods of encoding (via the Text Encoding Initiative) and linked data. The paper will investigate this example to discern the ways in which the innovations of digital editing need to be navigated conscientiously and ethically.