

**Versions, Versioning, and Versionality**

**31 October 2015**

**Information Commons, 4th Floor**

**Loyola University Chicago**

*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.*



**Saturday, October 31, 2015**

**8:30 a.m. Continental Breakfast**

**9:00 – 10:30 a.m. Session 1**

Keynote Lecture Michael Anesko

Penn State University

The Textual Condition of Henry James’s

*The Ambassadors*: A Revised Scenario

Round Table Peter Shillingsburg

 Casey Jergenson

 Grace Stevens

 Brett Beasley

**10:30 – 10:45 Break**

**10:45 – 12: 30 Session 2**

Keynote Lecture Robin Schulze

 University of Delaware

 When is a Version Not a Version?

 Printing Marianne Moore”

Round Table Jack Kerkering

 Naomi Gades

 Lyle Enright

 Rick Gilbert

**12:30 – 2:00 Lunch**

**Saturday, October 31, 2015**

**2:00 – 3:30 Session 3**

Keynote Lecture Joseph Janangelo

 Loyola University Chicago

Serving the Material: Remastering Maria Callas and Completing Judy Garland

Round Table Tim Munro

 Will Farina

 Wesley Peart

**3:30 – 3:45 Break**

**3:45 – 5:15 Session 4**

Keynote Lecture Suzanne Gossett

 Loyola University Chicago

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

Round Table John Gouws

 Jim Knapp

 Anna Cooperrider

 Lydia Craig

**5:15 – 6:15 Reception**

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*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strengthened the shift by routinely aiming to capture in their complex encodings the text and physical features of the historical document.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.*

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