

Index

- Abridgment, 92
Access, to textual fluidity, 9
Adaptation, 62, 108; as mode of production, 93. *See also* Cultural revision
Adorno, Theodor, 185n. 2
Agency, 39, 41, 42, 157
Anderson, Charles Roberts, 163
“Annabel Lee” (Poe), 32
Archive, 150–51; electronic, 147; as library, 145. *See also* Melville Electronic Library
Arnold, Matthew, 82
Array, of documentary data, 51, 71.
See also McGann
“Art” (Melville), 95; fluid text edition of, 132
Author, 10, 11; death of, 13. *See also* Writer
Authorization, 73, 104. *See also* Geneticism
Autopoiesis, 48, 49, 99
Avante-texte, 72

Barthes, Roland, 112, 139
“Bartleby” (Melville), 18
Base version, 150; for map of reading, 152; rationale of, 151–54
Beardsley, Monroe C., 179n. 7
Beaumont and Fletcher, 45–46
Beggar’s Opera (Gay), 105
Bible, 3
Biographic code, 49, 52, 53, 60, 66, 184n. 21; inadequacy of, 58–59
Billy Budd (Melville), 92, 109, 116, 182n. 6; fluid text edition of, 132; Hayford-Sealts edition of (1962), 127–28; as heuristic edition, 130; and *Typee*, 163
Blake, William, 49
Bloom, Harold, 51
Book: as heuristic fluid text, 150–51; pleasure of, 148–49; as technology, 146
Borges, Jorge Luis, 17
Bornstein, George, 179n. 3
Bowdlerization, 92, 100
Bowers, Fredson, 22, 44–46, 127, 183n. 3, 190n. 14
Bradbury, Ray, 110
Brecht, Bertolt, 185n. 2
Bryant, John, 180n. 14; editor of Melville Society, 118, 181n. 6

“Camoens” (Melville), fluid text edition of, 132
Carver, Raymond, 3, 100; and editorial collaboration, 7
Case of the Disappearing Textual Apparatus, 122, 130–31
Censorship, 100
Chaucer, Geoffrey, 3
Circulating draft, 91
Clarel (Melville), 116
Clear reading text, 123, 125, 141, 142, 143; of *Typee*, 9, 24, 50
Clotelle (William Wells Brown), 3, 80
Cold War, 110
Collaboration, 7, 62
Companion to Melville Studies, A (ed. Bryant), 164
Computer. *See* Electronic editing; Electronic text; Synergy of book and screen
Confidence-Man, The (Melville), 53, 173
Conflated edition. *See* Eclectic edition
Constitution of United States, as fluid text, 174
Construct vs. reconstruct, 37
Continuous manuscript text, 125. *See also* Gabler
Copy-text, 21, 71; of *Typee*, 24. *See also* Base version

- Cosmopolitanism, 137, 177
- Creative process, 90–92
- Critical edition, 22, 114, 127–28, 154; agency and moment, 39, 41, 42; as conception of historical moment, 37–38; and dehistoricizing of text, 22, 27; eclectic, of *Typee*, 40–42; historicity of, 28; and ideology, 39; perpetuation of textual fluidity, 26; as polemic (Shillingsburg), 115. *See also* Edition; *Edition imaginaire*
- Critique genetique*, 72. *See also* Geneticism
- Critique of Modern Textual Criticism* (McGann), 47
- Cultural revision, 93, 108–10; as misnomer, 109, 110. *See also* Adaptation
- Culture, as fluid text, 9, 173–77; Geertzian view of, 54
- Davis, R. M., 181n. 1
- Declaration of Independence, as fluid text, 174
- Deconstruction, 10, 180n. 11
- Definitive text, problem of, 2, 22, 27, 66, 130, 142
- Delta Δ function. *See* Revision code
- Democracy, 113
- Derrida, Jacques, 10, 179n. 9
- Dialectic, 51. *See also* Array
- Dickens, Charles, 87
- Dickinson, Emily, 3, 30, 96–97; base version of her poetry, 153; and editorial collaboration, 7; multiple editions of, 143
- Difference, 66, 89, 114; reading of, between versions, 62
- Diplomatic edition, 20, 52, 127–28. *See also* Edition
- Distance, between versions, 114, 123. *See also* Difference
- Doctorow, E. L., 101
- Document, 32; unreliability of, 32–33
- Donne, John, 3
- Dreiser, Theodore, and editorial collaboration, 7
- Duban, James, 188n. 9
- Duyckinck, Evert, 31, 40, 41, 117, 182n. 7
- Eclectic edition, 21, 40–42, 47, 50. *See also* Critical edition; Edition
- Edition, 20, 66; popular idea of, 65. *See also kinds of editions*: Critical; Diplomatic; Eclectic; *Edition imaginaire*; Facsimile; Fluid text; Genetic; Heuristic; Rhetorical; Variorum
- Edition imaginaire*, 114–22, 169; rhetorical and heuristic, 61, 115, 119, 121, 122, 123
- Editor, 6; and collaboration, 7; as set of strategies, 108; as transcendent collective, 107–8
- Editorial collective, 107–8
- Eggert, Paul, 179n. 3
- Einstein, Albert, 61
- Electronic editing, 122, 145; emulating fluid text, 147, 148
- Electronic library. *See* Melville Electronic Library
- Electronic text, 122, 145, 161, 184n. 22; as archive, 149
- Eliot, T. S., 3, 91, 100; and editorial collaboration, 7; multiple editions of, 143
- Emendation, 21; of *Moby-Dick*, 33, 131; of Fayaway, 25; of *Typee*, 24–26, 34
- Emerson, Ralph Waldo, 90
- “Empedocles on Etna” (Arnold), 82
- Enchanted Island* (film of *Typee*), 163
- Energy, 59–63. *See also* Work
- Expurgation, 92, 105; of *Typee*, 40–41, 57, 58
- Fabbro*, 100
- Facsimile edition, 20. *See also* Edition
- Fair copy, 91
- False start, 19. *See also* Transcription (of a document)
- Faulkner, William, 3, 100
- Fayaway: Northwestern-Newberry emendation of, 25; revision of, 134–35

- First reader, 10, 98–99. *See also*
Reader; Reading
- Fluid text: America as, 173–77; archive of, 145; and authorization, 75–76; critical denial of, 9; and critical editing, 144; as deferral (deconstruction), 10; defined, 1; editing defined, 94; management of, 17, 19, 26, 36; and pedagogy, 144, 145; pleasure and pain of, 123, 125; poetics of, 62; as product of revision, 30; reading of, and democracy, 113–14; as synthesis of intentionalism and materialism, 59, 60–61. *See also names of individual authors and works*
- Fluid text analysis, 130, 138, 160; as freeplay, 11
- Fluid text editing, 94; elements of, 151–61; example of *Typee*, 16, 150–51, 161–69; as map of revision, 154–57; in Melville's *Tales, Poems, and Other Writings*, 132; and morality, 173–74; principles of, 143–49
- Fluid text moment, 64–70, 175
- Foucault, Michel, 9, 11–12
- Frank, Anne, 3
- Frankenstein* (Shelley), 161, 108–9; base version of, 153; in manuscript, 77; multiple editions of, 143; Robinson's edition of, 188n. 20
- Freyer, 10
- Gabler, Hans Walter, 71, 74, 125, 128, 179nn. 3, 5, 181n. 2; edition of *Ulysses*, 71–72, 125–29
- Gay, John, 105
- Geertz, Clifford, 54, 110
- Genesis, and revision, 94–98
- Genetic edition, 21, 52, 71. *See also* Critical edition; Edition; Geneticism
- Geneticism, 62, 63, 70, 123, 124; authorization, 73; and creative process, 75; critique of eclectic critical edition, 71; *critique genetique*, 72; and intentionality, 74; and materialism, 73–74; and turning points, 74–75. *See also* Gabler; Hay; LeBrave; Martens; Scheibe; Seidel; Zeller
- Gods and Monsters* (film), 109
- Great Expectations* (Dickens), 86
- Great Gatsby, The* (Fitzgerald), 32
- Greetham, D. C., 180n. 11
- Greg, W. W., 22, 44, 127
- Grigely, Joseph, 179n. 1, 183n. 5, 187n. 2
- Gulliver's Travels* (Swift), 83
- Gutenberg, Johannes, 92, 146
- Hawthorne, Nathaniel, 13–14, 90
- Hay, Louis, 72, 75
- Hayford, Harrison, 23, 33, 127, 132, 163
- Hemingway, Ernest, 86; and editorial collaboration, 7
- Herbert, T. Walter, 164
- Heuristic edition, 115, 119, 121, 122, 123, 143; editing of, 144, 149. *See also* Edition *imaginaire*; Rhetorical edition
- Historicism, 114, 124, 126; of the fluid text, 61; and materialist approach, 44–53; new historicism, 12
- Historicizing, 11, 123, 138; “time line” contextualizing, 113. *See also* Reading historically
- History: critical edition as, 28; transcendence of, 31
- Hitler, Adolf, 46
- Howard, Leon, 24
- Huston, John, 110
- Ideal text, 76, 181n. 2
- Indeterminacy, 6, 10. *See also* Textual fluidity
- Instability, 4. *See also* Textual fluidity
- Intentional fallacy, 8
- Intentionalist approach, 21, 30–43, 75, 80, 82–83; critique of, 44–47; de-emphasized in social text, 52; inadequacy of term, 60; shifting intentions, 35–36; Thorpe's critique of, 47. *See also* Bowers; Greetham; Greg; Parker; Shillingsburg; Tanselle

- Intentionality, 7, 8–12, 18, 56, 67, 75, 105; and reader response, 101; shift in, 57; temporalization of, 40–42
- Interpretation, 10
- Intraversational and interversional revision, 155, 157. *See also* Revision
- Israel Potter* (Melville), 95
- James, Henry, 84, 90
- James, William, 45–46
- Johnson, Samuel, 141
- Journal of a Cruise* (Porter), 163
- Journals, 90
- Joyce, James, 3, 71, 125, 185n. 20.
See also *Ulysses*
- Kennedy, Joyce Deveau, 118
- King Lear* (Shakespeare), 3, 161; base version of, 153; multiple editions of, 143; revision in, 190n. 15
- Landow, George P., 179n. 6
- Language, intangibility of, 30
- L-A-N-G-U-A-G-E poetry, 126
- Last Judgment, The* (Michelangelo), 37
- Last of the Pagans, The* (film of *Typee*), 163
- Lawrence, D. H., 190n. 16
- Leaves of Grass* (Whitman), 6, 127; base version of, 153
- LeBrave, Jean-Louis, 179n. 3
- Letters, 90
- Lish, Gordon, and editorial collaboration, 7, 100
- Literary work. *See* Work
- Locke, John, 174
- Macheath (of Gay's *Beggar's Opera*), 105–6, 107
- Manuscript, 91. *See also* *Typee*; *Ulysses*
- Map of revision, 154–57
- Markup language, 146
- Marquesan Encounters* (Herbert), 164
- Martens, Gunter, 70, 124, 126, 185n. 2
- Marxian approach, 29, 47, 52, 54
- Materialist approach, 22, 27–28; 47–53, 58–59, 61; inadequacy of term, 60. *See also* McGann; McKenzie; Process editing; Social Text; Thorpe
- Matthiessen, F. O., 182n. 5
- McGann, Jerome J., 20, 22, 27, 28, 29, 30, 43, 47–53, 54, 58–59, 60, 61, 71, 98, 126, 127, 183n. 8, 184n. 21
- McKenzie, D. F., 44, 180n. 1, 183n. 13, 184n. 1
- McLaverty, James, 82–85, 184n. 30
- Melville, Augusta (Melville's sister), 106
- Melville, Elizabeth Shaw (Melville's wife), 25
- Melville, Gansevoort (Melville's brother), 41, 91, 190n. 13; as reviser of *Typee*, 104–6, 107
- Melville, Herman, 3, 13, 88, 90, 100; as compliant editor, 106; and expurgations of *Typee*, 40–41; Northwestern-Newberry edition of, 38–40; “private,” 23, 39–40. *See also individual works*
- Melville and the South Seas* (Anderson), 163
- Melville Dissertations* (ed. Bryant), 164
- Melville Electronic Library (MEL), 161, 163; fluid text edition of *Typee* in, 164
- Melville Log* (ed. Leyda), 164
- Melville's Contemporary Reviews* (ed. Higgins and Parker), 164
- Melville's *Correspondence* (ed. Horth), 164
- Melville's L-word, 25, 72. *See also* *Typee*
- Melville Society, 118
- Melville's *Tales, Poems, and Other Writings* (ed. Bryant), 132, 180n. 14
- Melville Unfolding* (Bryant), 14, 15, 16, 41, 54, 91, 154, 159, 162, 165, 168
- Miller, J. Hillis, 51
- Milton, Henry, 106–7
- Milton, John, 173
- Moby-Dick* (Melville), 13–14, 33, 72,

- 93, 95–96, 109, 116, 117, 118, 121, 173; editions of, 180n. 2; as film, 109; and *Israel Potter*, 95; Northwestern-Newberry edition of, 33; Norton critical edition of, 33, 131; Penguin Classics edition of, 131; and *Typee*, 163
- Mona Lisa* (textual puzzle), 82
- Montaigne, Michel de, 51
- Moore, Marianne, 3
- Multiculturalism, 177
- Murray, John, 23, 38, 40, 41, 91, 100, 105, 106, 154, 197
- Narrative: and dialectic, 51; inescapability of, 51; McGann's critique of, in critical editions, 50–51; of textual apparatus, 129–30
- Narrative of revision, 113. *See also* Revision narrative
- Native Son* (Wright), 7, 64–65, 68
- New historicism, 12. *See also* Historicism
- “New Scholarship,” 117
- Northwestern-Newberry (NN) edition, 24. *See also* Melville; *individual works by Melville*
- Norton Anthology of American Literature*, 67
- Nostalgia, 28, 99
- Ontology: of creative process, 61; of intended texts, 59, 60; of literary works, 29, 31–33; and Shillingsburg, 80. *See also* Tanselle
- Oscillating variants, 190n. 15
- “Out of the Cradle Endlessly Rocking” (Whitman), 67–68
- Parker, Hershel, 19, 23, 33, 46, 115–22; “two-*Pierre*” thesis, 116–17, 119
- Parrish, Stephen, 179n. 3
- Peck, Gregory, 110
- Pedagogy, and fluid texts, 144, 145
- Performance, 186n. 1
- Perkins, Maxwell, and editorial collaboration, 7, 100
- Pierre; or, The Ambiguities* (Melville), 14, 80; academic editions of, 116; as fluid text, 118; heuristic fluid text edition of, 122; “Kraken” edition of, 114, 115–22, 189n. 5; Parker's excisions of, 120; Parker's rhetorical approach, 121
- Piers Plowman*, 92
- Platonic ideal, of literary work, 31. *See also* Ideal text
- Pleasure of fluid text, 123, 133–40, 160
- Pluralism (textual), 76, 79–82, 142, 143. *See also* Shillingsburg; Stillinger
- Poe, Edgar Allan, 32
- Poetics, of social text, 48–51, 59, 60
- Poetry, incommensurability of, 48–49
- Political unconsciousness, 102
- Porter, David, 163
- Pound, Ezra, 29, 49, 91, 100; and editorial collaboration, 7
- “Practical Theory of Versions, A” (Stillinger), 76; critique of, 78–79
- Prelude, The* (Wordsworth), 6, 85–86
- Process: writing as, 49, 53; ontology of, 61. *See also* Writing
- Process editing, 184n. 30. *See also* Geneticism
- Publication: in manuscript, 92; as mode of production, 92; in print, 92–93
- Ragtime* (Doctorow), 101
- Rampersad, Arnold, 65
- Rationale of Textual Criticism* (Tanselle), 30
- Rationalism, McGann's critique of intentionalist ideology of, 50
- Rawlings, Marjorie Kinnan, 100
- Reader, 98–101; three kinds, 98–99. *See also* First reader; Second reader; Third reader
- Reader's Digest*, 100
- Reading, 113–14, 144; aesthetically, 135; fluid texts, 123, 147; interval of two versions, 114; ways of, 20
- Reading historically, 123, 125, 127, 133–40, 160; and multiculturalism, 177. *See also* Reading

- Reading text. *See* Clear reading text;
Single reading text
- Reconceptualizing, 35, 103. *See also*
Version(s)
- Red Badge of Courage, The* (Crane), 3;
Norton critical edition of, 45
- Redburn* (Melville), 88
- Rehearsal, 91; text as, 84. *See also*
McLaverty
- Reiman, Donald, 143, 179n. 3, 185n.
20; versioning, 76
- Resisting Texts* (Shillingsburg), 16
- Revision, 61, 94–98, 112; authorial,
101–4; authorization, 104; of cul-
ture, 174; direction of, 57; editorial,
104–8; of Fayaway, 134–35; intra-
versional and interversional, 155,
157; map of, 126; as measure of cul-
ture, 110; microscopic and macro-
scopic, 89; modes of, 159–60; of
New York skyline, 175–76; process
of, 54; as reconceptualization, 103;
and rhetorical strategy, 103; sav-
age/native/islander in *Typee*,
136–39; as self-censorship, 103; and
social text, 103; tactical and strate-
gic, 160; Tanselle on, 73; Tanselle’s
“horizontal and vertical,” 85; teleo-
logical assumption, 5; triggers, 94,
98; turning points (geneticism) in,
74–75. *See also* Transcription; Trans-
formation; Translation
- Revision code, 52, 55, 58, 93–98,
105–6, 114, 155–56, 159; delta Δ
function, 97–98; savage/native/
islander, 97; sleep/lie, 97
- Revision narrative, 127, 140, 144,
148, 151, 157–61, 168–69; agent
of revision, 159; global, 149, 168;
mechanics of change, 159; modes of
revision, 159; phases of revision,
159; revision strategy, 160; selection
principles of, 165
- Revision sequence, 144, 149, 151,
155–56, 157
- Revision site, 97, 144, 151, 155, 159
- Revision strategy, 4, 72, 137; and
reader response, 57
- Revision workshop, 164
- Re-* words (*retrieve, restore, recon-
struct*), inadequacy of, 37, 38
- Rhetorical edition, 115, 119, 121,
122, 123, 169. *See also* *Edition
imaginaire*; Heuristic edition
- Rhetorical strategy, 103, 105
- Robinson, Charles, 188n. 20
- Romantic ideology, 47
- Ross, Charles, 190n. 16
- Rossetti, Dante Gabriel, 184n. 22
- Sadleir, Michael, 182n. 5
- “Safe in the Alabaster Chambers”
(Dickinson), 96–97
- Sardanapalus, 107–8
- Scheibe, Siegfried, 70, 74
- Scholarly Editing in the Computer Age*
(Shillingsburg), 141
- Scholar-teacher, 145. *See also* Peda-
gogy
- Sealts, Merton M., Jr., 127, 163
- Second reader, 7, 99. *See also* Reader
- Seidel, Gerhard, 185n. 5
- Sendak, Maurice, illustrations of
Pierre, 117–19; as interpretation of
Pierre, 118
- Shakespeare, William, 2–3, 6
- Shelley, Mary, 3, 77
- Shelley, Percy, 77
- Shillingsburg, Peter, 16, 79–82, 141,
147, 179nn. 2, 3, 10, 181n. 2,
186n. 1, 187nn. 1–3, 6, 188n. 21;
textual pluralism, 76, 79–80, 142
- Short, Bryan C., 182n. 9
- Single reading text, 9; tyranny of, 113,
122–33. *See also* Clear reading text
Sister Carrie (Dreiser), 7
- Smith, Martha Nell, 189n. 9
- Social text, 6, 22, 47–53, 60, 100,
103; enhanced by intentionalism,
38; and geneticism, 75; McGann’s
poetics of, 48–51
- Social Values and Poetic Acts*
(McGann), 48, 50–51
- Sociology of text, 47–48. *See also*
McGann; McKenzie; Social
text

- Speech act theory, 84. *See also*
 McLaverty
- Stedman, Arthur, 162
- Stewart, Charles, 163
- Stiller, Ben, 175–76
- Stillinger, Jack, 47, 49, 76–77, 179n. 3, 181n. 2; critique of his practical theory, 78–79
- “Story of Toby, The” (Melville), 154, 168. *See also* *Typee*
- Stowe, Harriet Beecher, 109
- Strategy of revision. *See* Revision strategy
- “Structure, Sign, and Play in the Discourse of the Human Sciences” (Derrida), 10
- Swift, Jonathan, 83
- Synergy of book and screen, 143–51
- Synoptic text (geneticism), 71. *See also* *Ulysses*
- Taipivai, 13, 23. *See also* *Typee*
- Tanselle, G. Thomas, 20, 22, 23, 28, 29, 30, 44, 48, 50, 59, 60, 61, 75, 85–86, 127, 133, 139, 180n. 11, 182n. 5, 183n. 1, 184n. 21, 187n. 5, 189n. 5; literary work, text, and document, 31–33; and narrativity, 51; rehabilitation of Greg and Bowers, 38; on revision, 73
- Taylor, Gary, 183n. 5
- Text: sociology of, 47–48; as wording, 31–32
- Text lab, 164
- Textual apparatus, 27, 123, 127–31; convenience of, 133; disappearing, 122, 130–31; genetic, 71; inclusive and appended, 127, 128; integral, 125
- Textual condition, 4; linguistic and bibliographical, 50
- Textual criticism: and bibliographical codes, 49; linguistic, 50. *See also* Fluid text analysis
- Textual debate (intentionalism vs. materialism), 20, 46
- Textual fluidity, 6, 17. *See also* Fluid text
- Textual pluralism (Shillingsburg), 76, 79–82. *See also* Stillinger
- Textual scholarship, as management of fluid texts, 17, 19, 26. *See also* Critical edition
- Theseus’s ship (textual puzzle), 82
- Third reader, 99–100. *See also* Reader
- Thorpe, James, 47, 101, 183n. 7
- Tom Shows. *See* *Uncle Tom’s Cabin*
- Transcription, as mode of revision in *Typee*, 55, 159
- Transcription (of a document), 129; and intentionality, 18, 19; of *Typee*, 152
- Transformation, as mode of revision in *Typee*, 58, 159
- Translation, as mode of revision in *Typee*, 58, 159
- Translation (of a text), 93, 100
- Turning points, 74–75
- Twin Towers, 175
- Typee* (Melville), 3, 49, 51, 65, 72, 81, 100, 108, 116, 128, 143, 161; base versions of, 152–53, 164; and *Billy Budd*; clear reading text of, 24; comic book, 93, 163; copy-text of, 24; editions of, 162, 163; expurgation of, 23, 92–93, 182n. 9; fair copy, 91; Fayaway in, 134–35; films of, 93, 163; fluid text editing of, 132, 161–72; illustration, 109; and *King Lear*, *Frankenstein*, and *Ulysses*, 163; manuscript, 4, 12, 14–15, 19, 69, 73, 80, 103–4, 104–6, 117, 132, 148, 152, 154, 162, 190nn. 13–14; in *Melville Unfolding*, 16; modes of revision in, 159; North-western-Newberry (NN) critical edition of, 23, 38–40; NN emendations of, 24–26, 34; NN emendations of Fayaway, 25; piracies of, 168; print versions, 23, 39; savage/native/islander revision, 5, 136–39, 146–47, 150–51; Signet edition of (1964), 132; as social text, 38, 152; Stedman edition of (1892), 162, 168; “The Story of

- Typee* (Melville) (*continued*)
 Toby,” 23; text lab and revision workshop, 164; and textual debate, 23–28; Tommo’s bath scene, 53–59; as travel narrative and romance, 91
- Typescript, 91
- Typographical error: and intentionality, 67–68
- Tyranny of the single reading text. *See* Single Reading Text
- Ulysses* (Joyce), 71–72, 125; Gabler’s edition of, 125–29, multiple editions of, 143
- Uncle Tom’s Cabin* (Stowe), 109
- Utterance, text as speech act, 84. *See also* McLaverty
- Variants, 72–73; single, 75; not synchronous, 148. *See also* Version(s)
- Variorum edition, 21. *See also* Edition
- Version(s), 61, 66; always linked, 89; and authorization, 89; base, 150, 151–54; as critical construct, 90; degree and manner of variation in, 70; direction of, 89–90; distance between, 123; “essayed” (Shillingsburg), 81; fluid text definition of, 88–90; functional unity, 82; as independent work, 85–87; inferred, 69, 72, 77; limited access to, 4; McLaverty’s “continuity,” 83; physical and inferred, 88; and physical document, 76, 77; as revision, 89; rhetorical impact, 90; “unities” (Shillingsburg), 81; and work (as concept), 86
- Versioning, 76, 143. *See also* Reiman *Visit to the South Seas* (Stewart), 163
- von Frank, Albert, 188n. 16
- Waste Land, The* (Eliot), 91, 100; base version of, 153
- Weeds and Wildings* (Melville), 182n. 6
- Weis, René, 190n. 15
- Wenke, John, 75
- “What Is an Author?” (Foucault), 11–12
- White, Hayden, 51, 113, 187n. 4
- Whitman, Walt, 3, 67, 127; *Leaves of Grass*, 6; manuscripts of *Leaves of Grass*, 190n. 14; multiple editions of, 143
- Wiley, John, 23, 26, 38, 100, 105
- Williams, Raymond, 54
- Wimsatt, W. K., 179n. 7
- Wolfe, Thomas, 100; and editorial collaboration, 7
- Wolf, Virginia, 3
- Word vs. wording, 32. *See also* Text
- Wordsworth, William, 3, 6, 85
- Work: author’s conception vs. “ideal,” 31 (*see also* Intentionalist approach; Tanselle); as concept, 31; as energy (*travail*), 59–63, 66, 112; energy of revision, 94; as event, 48, 50; as object (*oeuvre*), 61
- Working draft, 91, 94. *See also* *Typee*, manuscript
- Wright, Richard, 64; and editorial collaboration, 7
- Writer: absence and presence of, 12–13; vs. author, 11; as first reader, 10, 98
- Writing: historicizing of, 37; as process, 3
- Writings of Herman Melville*. *See* Melville, Northwestern-Newberry edition of
- Yeats, William Butler, 3
- Young Frankenstein* (film), 109
- Zeller, Hans, 70, 73–75, 124–25
- Zoolander* (film), 175