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Like previous volumes, *TEXT 8* stresses interdisciplinary coverage and problems of theory. Highlights of the opening section on theoretical matters include Philip Gossett's "Knowing the Score: Italian Opera as Work and Play"; the essays from the Society for Textual Scholarship conference session on "Fredson Bowers's Wider Influence," which include David Vander Meulen on Bowers and *Studies in Bibliography*, Conor Fahy on Bowers in Italian studies, Wallace Kirsop on Bowers and the "French connection," David R. Whitesell on Bowers and Spanish drama, and Hiroshi Yamahita on Bowers and modern Japanese; and John Lavagnino on "Reading, Scholarship, and Hypertext Editions"; and Stephen Orgel on "What Is a Character?"

The essays in the chronologically arranged section run from Tim William Machan on the "invention" of Chaucer by Renaissance and later editors, to Ellen J. Burns on the phenomenological study of the libretto of Mozart's *Magic Flute*, to J. C. C. Mays on editing Coleridge in the "historicized present," to Tom Lavazzi on versions of Armand Schwerner's "design tablet."

The twenty reviews and review-essays include Don Cook's comprehensive account of the history of the Thoreau edition and Philip Cohen's discussion of the "marketing and making of *Huck Finn*," Paul Eggert on multiple authorship, G. Thomas Tanselle on the Pennsylvania edition of Jennie Gerhardt, and Paul Liss on the Beckett theatrical notebooks.

D. C. Greetham is Professor of English, City University of New York Graduate Center. W. Speed Hill is Professor of English, City University of New York. Peter Shillingsburg is Professor of English, Mississippi State University.

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