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Nota di contenuto	Cover -- Title -- Copyright -- Contents -- Acknowledgements -- Introduction -- Literary and Editorial Theory and Editing Marian Engel -- "We think differently. We have a different understanding": Editing Indigenous Texts as an Indigenous Editor -- Toward Establishing an-or the-"Archive" of African Canadian Literature -- Project Editing in Canada: Challenges and Compromises -- Editing in Canada: The Case of L.M. Montgomery -- The Material and Cultural Transformation of Scholarly Editing in Canada -- Editing Without Author(ity): Martha Ostenso, Periodical Studies, and the Digital Turn -- Editing the Letters of Wilfred and Sheila Watson, 1956-1961: Scholarly Edition as Digital Practice -- The Politics of Recovery and the Recovery of Politics: Editing Canadian Writing on the Spanish Civil War -- Keeping the Code: Narrative and Nation in Donna Bennett and Russell Brown's An Anthology of Canadian Literature in English -- Performing Editors: Juggling Pedagogies in the Production of Canadian Literature in English: Texts and Contexts -- Labours of Love and Cutting Remarks: The

Affective Economies of Editing -- bpNichol, Editor -- Air, Water, Land, Light, and Language: Reflections on the Commons and Its Contents -- The Ethically Incomplete Editor -- Notes -- Works Cited -- About the Contributors -- Index.

Sommario/riassunto

This collection of essays focuses on the varied and complex roles that editors have played in the production of literary and scholarly texts in Canada. With contributions from a wide range of participants who have played seminal roles as editors of Canadian literatures—from nineteenth-century works to the contemporary avant-garde, from canonized texts to anthologies of so-called minority writers and the oral literatures of the First Nations—this collection is the first of its kind. Contributors offer incisive analyses of the cultural and publishing politics of editorial practices that question inherited paradigms of literary and scholarly values. They examine specific cases of editorial production as well as theoretical considerations of editing that interrogate such key issues as authorial intentionality, textual authority, historical contingencies of textual production, circumstances of publication and reception, the pedagogical uses of edited anthologies, the instrumentality of editorial projects in relation to canon formation and minoritized literatures, and the role of editors as interpreters, enablers, facilitators, and creators. Editing as Cultural Practice in Canada situates editing in the context of the growing number of collaborative projects in which Canadian scholars are engaged, which brings into relief not only those aspects of editorial work that entail collaborating, as it were, with existing texts and documents but also collaboration as a scholarly practice that perforce involves co-editing.
