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***Not True to Troilus, Nor False to Cressid: An Introduction to Shakespearean Textual Editing in Troilus and Cressida***

Shakespeare's plays stand on a far more precarious footing than the general reading public realizes: meaning that the text of Hamlet one can pick up from the local bookstore never existed in its present form during Shakespeare's lifetime. The path a play takes from the Early Modern Period to today as it moves from conception to an edited edition is a particularly knotty one that takes the play through 400 years of scholarship and hundreds of pairs of hands. *Troilus and Cressida* is notoriously branded as one of those few plays in the Shakespearean canon deemed problematic, and without set genre. The play presents itself both textually and contextually in the form of a riddle; it is a comedy without the wedding, and a tragedy cheapened by its not-quite-tragic characters. *Troilus* is a play governed by innumerable "what ifs," and it is up to contemporary editors to make sense of these cruxes for the modern reader and student. I would like to discuss general practices (using *Troilus and Cressida* as my test case) in modern Shakespearean textual editing, and how they impact the text that ends up in the contemporary book buyer's hands