English 9002A
Bibliography and Textual Studies
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Textual Sociology

Next week:
Medieval Editing
guest speaker: Richard Moll
Anne Hudson, "Middle English"
in *Editing Medieval Texts:
English, French, and Latin Written in England*
edited by A.G. Rigg
copy in Leanne Trask's office, UC 180

Important terms and names from Oct. 7
stemma
best-text editing
copy-text
W. W. Greg
copy-text editing
substantives
accidentals
emend
Fredson Bowers
final authorial intention
critical edition
definitive

Important terms and names from today
sociology of texts
social theory of editing
D. F. McKenzie
Jerome McGann

W.W. Greg – "The Rationale of Copy-Text" (1949, pub. 1950-51)
1) text = "substantives" and "accidentals"
2) editor chooses copy-text for accidentals (copy-text: different concept from setting text)
   -> what author wrote
      -- copy-text chosen for expediency
      -- editor can then emend substantives
3) avoid "tyranny of the copy-text"
4) indifferent variants: follow copy-text
5) copy-text = text of "divided authority"
   but "presumptive authority"

Fredson Bowers (1950s-80s)
adapt methods designed for Shakespeare to other authors: Dekker, Dryden, Fielding, Hawthorne, Crane, Nabokov
editing based on "New Bibliography"
(analytical and descriptive)
recreate "final authorial intention"
"veil of print"
"where are Hamlet and Lycidas?": in author's mind eventually substantive/accidental distinction dropped
resulting edited text = eclectic text
but founded on bibliographic principles
critical edition
result of scholarly editing:
critical edition
= edition with critically established text
that is, text is result of acts of criticism
(compare to "Norton Critical Edition")
*not "definitive" (can't be)

Greg-Bowers editing as orthodoxy
Modern Language Association of America's
Center for Editions of American Authors
(CEAA)
later: Center for Scholarly Editions (CSE)
Carleton University's Centre for Editing Early
Canadian Texts
by 1960s-70s, by far the most common way of editing

critical edition
presentation:
modernize?
regularize?
clear text or marked-up text?
include apparatus? form of it?
lemma? or something different

works in extremely different versions
Shakespeare's *King Lear*
Wordsworth's *The Prelude*
W.B. Yeats, "The Sorrow of Love" (1895, 1925)

1895 version
1925 version

Greg-Bowers editing - assumptions
"final authorial intention"
G. Thomas Tanselle (1976): editor must
"reconstruct the text intended by the author"
unity, organic (New Criticism: "verbal icon," "well-wrought urn" but also author)
nature of "work" and "text"
Platonic, mystical
Yeats: "monuments of unageing intellect"
(cited by Tanselle)

Greg-Bowers editing - attitudes
"Many a literary critic has investigated the past
ownership and mechanical condition of his second-
hand automobile, or the pedigree and training of his
dog, more thoroughly than he has looked into the
qualifications of the text on which his theories
rest." (Fredson Bowers, 1949)

"Every practicing critic, for the humility of his soul,
ought to study the transmission of some appropriate
text." (Fredson Bowers, 1949)
Greg-Bowers Editing - objections

1) claim of science and objectively-based judgment, but revert to intention
2) concept of author: author not always "creative" (Hershel Parker)
3) author not alone: editors, publishers, friends, reviewers, actors, producers (Jerome McGann)
   F. Scott Fitzgerald and Thomas Wolfe + editor Maxwell Perkins
   Raymond Carver + editor Gordon Lish
   Sir Walter Scott + authorized scribes
4) avoids historical conditions (D. F. McKenzie)
5) why edit at all? (Randall McLeod)

Greg-Bowers editing - other alternatives

D. F. McKenzie's "sociology of texts":
   sociological history of books and texts
Jerome McGann's "social theory of editing" versions and versioning (Hans Zeller)
synoptic, genetic editions (Zailig Pollock's A. M. Klein)
multiple texts:
   new Shakespeare editions, Marianne Moore
   not "veil of print" (Bowers), but drafts or versions
   hypertext editing:
   Jerome McGann's "The Rationale of Hypertext"
different assumptions -> different editions
   (and different texts):
   author (writing, intention) / multiple producers / reception


From
"What the bibliographer is concerned with is pieces of paper on parchment covered with certain written or printed signs. With these signs he is concerned merely as arbitrary marks; their meaning is no business of his."
(W. W. Greg [1932], cited in McKenzie, p. 9)


To
"bibliography is the discipline that studies texts as recorded forms, and the processes of their transmission, including their production and reception" (p. 12)
"a sociology of texts" (pp. 13, 15)
"a complex relation of medium to meaning" (p. 18)
"Bibliography . . . can, in short, show the human presence in any recorded text." (p. 29)


He owns, with Toil, he wrought the following Scenes,
But if they're naught ne'er spare him for his Pains:
Damn him the more; have no Commiseration
For Dulness on mature Deliberation.
(William Congreve, 1710)

He owns with toil he wrote the following scenes;
But if they're naught, ne'er spare him for his pains:
Damn him the more; have no commiseration
For dullness on mature deliberation.
(used as epigraph in Wimsatt and Beardsley, "The Intentional Fallacy," 1946)