the original problem - manuscripts
Bible
Greek and Latin works (e.g., Aristotle)
medieval works
survive only in manuscript
original almost always lost
differences: "error" or "variant"?
goal: recover lost original (archetype)
= ideal
stemmatics (stemma = family tree)

print - Shakespeare (1564-1616)
Quarto printings (1600s, incomplete)
Folio edition (1623, complete works)
no surviving manuscripts
O that this too too sallied flesh [1604 Quarto]
O that this too too solid flesh [1623 Folio]
O that this too too sullied flesh [later]
That I shall live and tell him to his teeth,
"Thus didst thou." [1604 Quarto]
"Thus diddest thou." [1623 Folio]
"Thus diest thou." [later]

methods of editing
1) taste (often "eclectic" text)
2) "best-text" editing ("scientific")
involves skills of analytic and descriptive bibliography
follow "copy-text" = "the early text of a work which an
editor selects as the basis of his [sic] own"
R.B. McKerrow (1904; cited by W.W. Greg, p. 19)
W.W. Greg (1950): best-text editing "not altogether
unattended by success" (p. 28)
how to avoid "the tyranny of the copy-text" (p. 26)
or "the mesmeric influence of the copy-text" (p. 28)
3) "copy-text" or "eclectic" (or "Greg-Bowers") editing

a stemma
from Erick Kelemen,
_textual editing and criticism: an introduction_
(new york: w.w. norton, 2009), p. 92
two issues for English textual criticism:

in English, Shakespeare = model
no manuscripts survive
worked in theatre
compare Wordsworth or Goethe

setting text:
original setting text (MS? TS?) may not exist or may not be best version to use as basis for edited text

Fredson Bowers (1950s-1980s)

adapt methods designed for Shakespeare to other authors: Dekker, Dryden, Fielding, Hawthorne, Crane, Nabokov
editing based on "New Bibliography" (analytical + descriptive)
recreate "final authorial intention" - "veil of print" ["where are Hamlet and Lycidas?"]
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"
=text with accompanying criticism
(text might be a critically established text or might not be)

a critical edition – or critically established text – is not "definitive" – can't be

presentation:
modernize?
regularize?
clear text or marked-up text?
include apparatus? form of it?
lemma? = ]
or something different?
examples -> ->
**Hamlet, Act 1 Scene 2**

*Arden Shakespeare, ed. Harold Jenkins (1982)*

**Dramatic Works of Thomas Dekker,**
ed. Fredson Bowers (1958)

**Mardi, in The Works of Herman Melville,**
ed. G. Thomas Tanselle et al. (1970)
Shakespeare's *King Lear*

Wordsworth's *The Prelude*

W.B. Yeats, "The Sorrow of Love" (1895, 1925)

The 1895 version

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The queen of the quern, is the corn,
The last small sheaf and the star hidden,
And the land song of the encircling horn,
And the last song of the encircling horn.
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The 1925 version

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The queen of the quern, is the corn,
The last small sheaf and the star hidden,
And the land song of the encircling horn,
And the last song of the encircling horn.
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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-1970s, by far the most common way of editing


**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)

important terms and names from lecture

stemma

best-text editing

copy-text

W. W. Greg

copy-text editing

substantives

accidentals

emend

Fredson Bowers

final authorial intention

critical edition

definitive