

**English 9002A
Bibliography and Textual Studies**

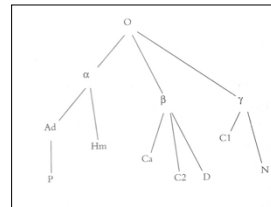
October 7, 2013
Textual Editing

**Textual Editing
Scholarly Editing
Textual Criticism**

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)

a stemma



from Erick Kelemen,
*Textual Editing
and Criticism:
An Introduction*
(New York:
W.W. Norton,
2009), p. 92

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

W.W. Greg - "The Rationale of Copy-Text" (1949, pub. 1950-51)

combined analytical / descriptive / historical bibliography with scholarly editing
use tools of bibliography to establish original writing-production-publishing process
-- transmission, physical embodiments
-- stemma (family tree)

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

W.W. Greg - "The Rationale of Copy-Text" (1949, pub. 1950-51)
copy-text

text = "substantives" and "accidentals" (p. 21)
editor chooses copy-text for accidentals to recover what author wrote (pp. 21, 26, 29)
copy-text chosen for practical reasons, that is for expediency (p. 22)
editor can then emend substantives:
-editor uses judgment and critical skills
avoid "tyranny of the copy-text" (p. 26)
"indifferent" variants: follow copy-text (p. 31)
copy-text = text of "presumptive" authority and "divided" authority

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

critical edition

presentation:

modernize?

regularize?

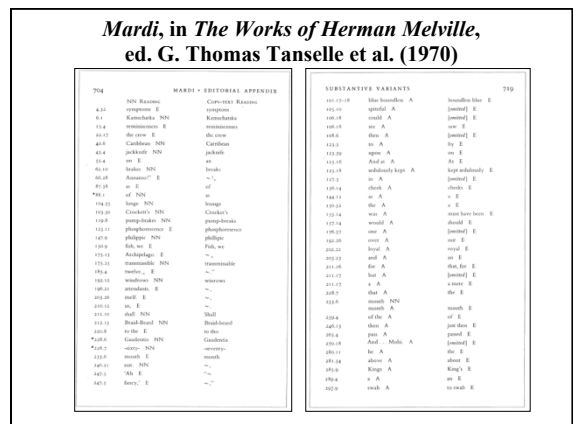
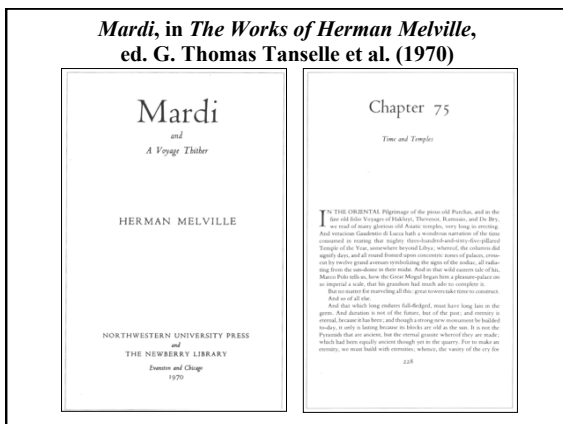
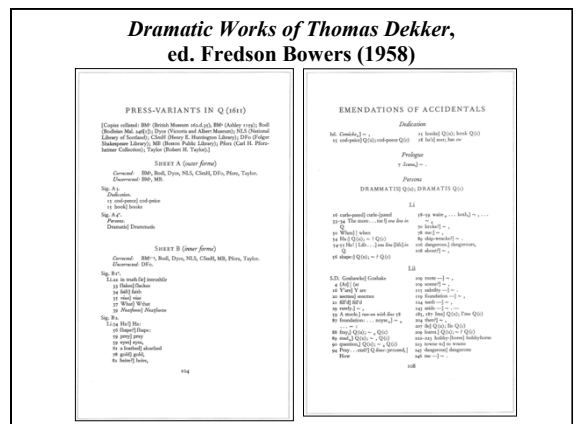
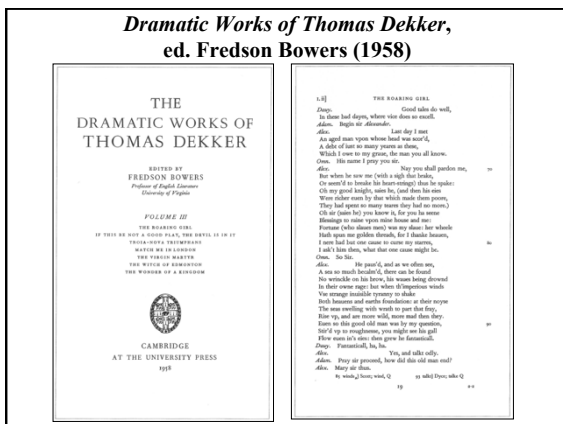
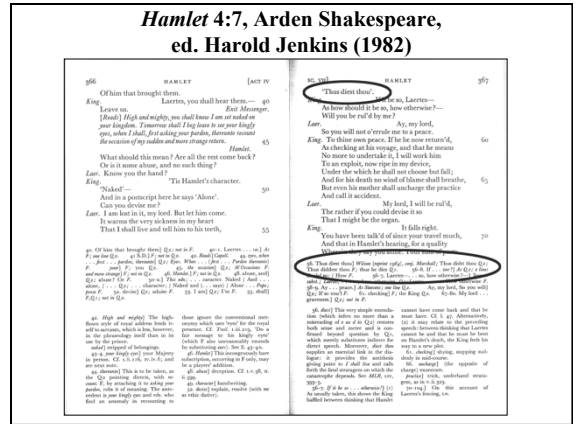
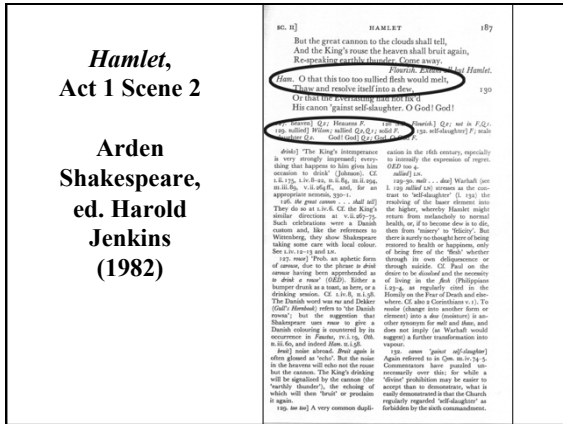
clear text or marked-up text?

include apparatus? form of it?

lemma? =]

or something different?

examples -> ->



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

<p>The quartet of the sparrows in the eaves, The full round moon and the starladen sky, And the loud song of the ever-singing leaves, Had hid away earth's old and weary cry.</p> <p>And then you came with those red mournful lips, And with you came the whole of the world's tears, And all the sorrows of her labouring ships, And all the burden of her myriad years.</p> <p>And now the sparrows warring in the eaves, The curd-pale moon, the white stars in the sky, And the loud chaunting of the unquiet leaves, Are shaken with earth's old and weary cry.</p>	<p>The brawling of a sparrow in the eaves, The brilliant moon and all the milky sky, And all that famous harmony of leaves, Had blotted out man's image and his cry.</p> <p>A girl arose that had red mournful lips And seemed the greatness of the world in tears, Doomed like Odysseus and the labouring ships And proud as Priam murdered with his peers,</p> <p>Arose, and on the instant clamorous eaves, A climbing moon upon an empty sky, And all that lamentation of the leaves, Could but compose man's image and his cry.</p>
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1895 version 1925 version

The Collected Poems of W.B. Yeats, ed. Richard J. Finneran (1983, 2nd ed., 1997)

LYRICAL

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The Pity of Love

A pity beyond all telling
Is hid in the heart of love:
The folk who are buying and selling,
The clouds on their journey above,
The cold wet winds ever blowing,
And the shadowy hazed grove
Where mouse-grey waters are flowing,
Threaten the head that I love.

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The Sorrow of Love

The brawling of a sparrow in the eaves,
The brilliant moon and all the milky sky,
And all that famous harmony of leaves,
Had blotted out man's image and his cry.

A girl arose that had red mournful lips
And seemed the greatness of the world in tears,
Doomed like Odysseus and the labouring ships
And proud as Priam murdered with his peers,

Arose, and on the instant clamorous eaves,
A climbing moon upon an empty sky,
And all that lamentation of the leaves,
Could but compose man's image and his cry.

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**