Introduction

Course Website
http://instruct.uwo.ca/english/9002a

examples from Drummond Moir, *Just My Typo* (2012)
sign in hotel: “Please leave your values at the front desk.”
ad for Dickens novel: “Barney, by Rudge”
government report: “There can be no scared cows.”
notice in parking lot: “Illegally parked cars will be fine.”
error notice in *Dublin Journal*: “In our last, for His Grace the Duchess of Dorset, read Her Grace, the Duke of Dorset.”
sign held by person in an anti-immigration group:
“Respect Are Country: Read English”
in an 1864 edition of the Bible: “Rejoice and be exceedingly glad!”

example from Herman Melville (1902 printing)
"I wondered whether I was yet dead or still dying. But of a sudden some fathomless form brushed my side - some inert, soiled fish of the sea; the thrill of being alive again tingled in my nerves, and the strong shunning of death shocked me through."

(Herman Melville, *White-Jacket* [1850], 1902 printing)

Melville example (criticism)
"This second trance is shattered by a twist of imagery of the sort that was to become peculiarly Melville's. . . . Hardly anyone but Melville could have created the shudder that results from calling this frightening vagueness some 'soiled fish of the sea'. The *discordia concors*, the unexpected linking of the medium of cleanliness with filth, could only have sprung from an imagination that had apprehended the terrors of the deep, of the immaterial deep as well as the physical.”


Melville example (1850)
"I wondered whether I was yet dead or still dying. But of a sudden some fathomless form brushed my side - some inert, coiled fish of the sea; the thrill of being alive again tingled in my nerves, and the strong shunning of death shocked me through."

(Herman Melville, *White-Jacket* [1850],
all printings in Melville's lifetime)
Bibliographers "bind together the elements of civilization and society, providing access that magnifies the power of each element." (p. 11)
"The increasing sophistication of libraries and the development of bibliographical method exactly parallel the progress of civilization as we know it, not merely as a consequence but as an essential enabling factor." (p. 11)
"Bibliographers interpret the individual written responses to the common (human) condition and, by interpreting and classifying them, enable readers to participate fully in the world's business." (p. 12)

from Erick Kelemen, "Why Study Textual Editing and Criticism" (2009):
Textual criticism "for too long . . . has been treated as a subject fit only for specialists in training. This may be because textual criticism has been seen by many as having only practical applications in preparing editions, the work of a few college professors, while literary criticism, so the thinking goes, can be practiced by all and aims not to make texts better but to make students better people, preparing future citizens of the world." (p. 7)

Kinds of Bibliography
- enumerative bibliography (systematic)
  - organized list; can be annotated
- analytical bibliography (process)
  - "books as witnesses to the processes that brought them into being"
- descriptive bibliography (product)
  - describe object produced by the process
    - "ideal copy" (= Rare Book assignment)
- historical bibliography
  - printing history, publisher's history, book-trade history, "book history"
- textual bibliography (textual analysis; scholarly editing)
BY THE LAND WALKER

GERARD MELCE

ELEGIES
A POETRY OF THE MOVES IN A ROOM MADE LITTLE

THE MOOK JUMPER

LONDON
"If the *Mona Lisa* is in the Louvre, where are *Hamlet* and *Lycidas*?"


"It's all about commas and single words!" 1

The woods are lovely, dark and deep.
But I have promises to keep
And miles to go before I sleep.
And miles to go before I sleep.


The woods are lovely, dark, and deep.
But I have promises to keep
And miles to go before I sleep.
And miles to go before I sleep.


"It's all about commas and single words!" 2

No mother. Let me be and let me live.
No mother! Let me be and let me live.

(James Joyce, *Ulysses*, episode 1)
Jill Alexander Essbaum:
"On Reading Poorly Transcribed Erotica" (2004)
She stood before him wearing only panties
and he groped for her Volvo under the gauze.
She had saved her public hair, and his cook
went hard as a fist. They fell to the bad.
He shoveled his duck into her posse
and all her worm juices spilled out.
Still, his enormous election raged on.
Her beasts heaved as he sacked them,
and his own nibbles went stuff as well.
She put her tong in his rear and talked ditty.
Oh, it was all that he could do not to comb.
(from No Tell Motel [online magazine], 2004:
http://www.notellmotel.org/poem_single.php?id=78_0_1_0
and The Best American Erotic Poems, ed. David Lehman [2008])

editing: definition 1
edit = "to make public"
original publication and reprints (both choosing
and improving):
newspaper
magazine / book
anthology
scholarly editing: establish text from the past

editing: definition 2
critical editing / textual criticism
"getting the right words in the right order"
"the science of discovering errors in texts and the
art of removing them" (A. E. Housman, 1921)
"It is the business of textual scholars to determine,
scientifically and technically, speculatively and
intuitively, how successfully the transmission [of
message to receptor] has been made and then to
decide whether to do anything with the
information." (D. C. Greetham, 1992)

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)
(Lachmann)

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]

a stemma
from Erick Kelemen,
Textual Editing
and Criticism:
An Introduction
(New York: W.W. Norton, 2009), p. 92
Malcolm Lowry: "Strange Type" - 1
I wrote: in the dark cavern of our birth.
The printer had it tavern, which seems better:
But herein lies the subject of our mirth,
Since on the next page death appears as dearth.
So it may be that God's word was distraction,
Which to our strange type appears destruction,
Which is bitter.
(Malcolm Lowry, Selected Poems, ed. Earle Birney, 1962)

Malcolm Lowry: untitled poem - 2
I wrote: In the dark cavern of our birth,
The printer had it tavern, which seems better:
But herein lies the subject of our mirth
Since on the next page death appears as dearth
So it may be that God's word was distraction
Which to our strange type appears destruction:
Which is better . . .
(Malcolm Lowry, Collected Poetry, ed. Kathleen Scherf, 1992)

Malcolm Lowry: [Strange Type] - 3
I wrote: In [in] the dark cavern of our birth,[.]
The printer had it tavern, which seems better:
But herein lies the subject of our mirth[.]
Since on the next page death appears as dearth[.]
So it may be that God's word was distraction[.]
Which to our strange type appears destruction:[.]
Which is better . . . [bitter.]
(1992; [underlined and in brackets, 1962])

Malcolm Lowry: "Strange Type" - 4
from The Norton Anthology of Poetry,
The title is Birney's. Lowry left the poem untitled. Though Sherf's punctuation is probably more accurate, Birney's version
is given here for its reading of the last word, "bitter," which seems more likely than Sherf's "better."

early ways to edit
taste (often "eclectic" text)
"best-text" editing ("scientific")
follow "copy-text" = "the early text of a work which an editor selects as the basis of his [sic] own"
R. B. McKerrow (1904)
W. W. Greg (1949):
"the tyranny of the copy-text"
"the mesmeric influence of the copy-text"
sallied? solid? sullied? flesh
didst? diddest? diest? thou