

English 9002A
Bibliography and Textual Studies
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Sept. 30, 2013
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 clad!"

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."

(F.O. Matthiessen, *American Renaissance*, 1941)

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)

a more modern situation

< - UK
with the beatles

1. I WANT TO HOLD YOUR HAND
2. THIS BOY
3. ALL MY LOVING
4. LITTLE CHILD
5. TILL THERE WAS YOU
6. HOLD ME TIGHT
7. DON'T BOTHER ME
8. LITTLE CHILD
9. TILL THERE WAS YOU
10. HOLD ME TIGHT
11. I WANNA BE YOUR MAN
12. NOT A SECOND TIME

BEATLEMANIA!
WITH THE BEATLES

< - Canada **US ->**

STEREO 1 I WANT TO HOLD YOUR HAND • 2 I SAW HER STANDING THERE
3 THIS BOY • 4 IT WON'T BE LONG • 5 ALL I'VE GOT TO DO • 6 ALL MY LOVING
7 DON'T BOTHER ME • 8 LITTLE CHILD • 9 TILL THERE WAS YOU • 10 HOLD ME TIGHT
• 11 I WANNA BE YOUR MAN • 12 NOT A SECOND TIME

**from T. H. Howard-Hill,
"Why Bibliography Matters" (2007):**

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)

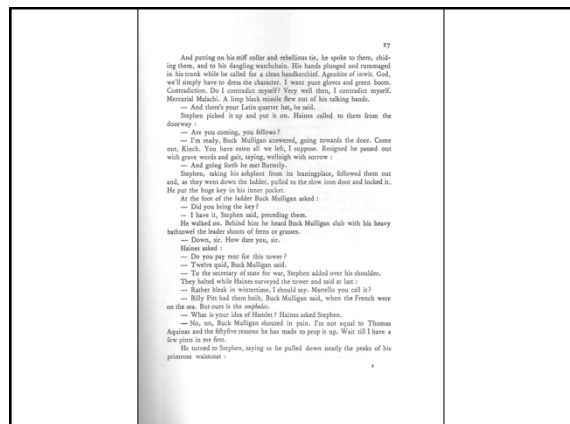
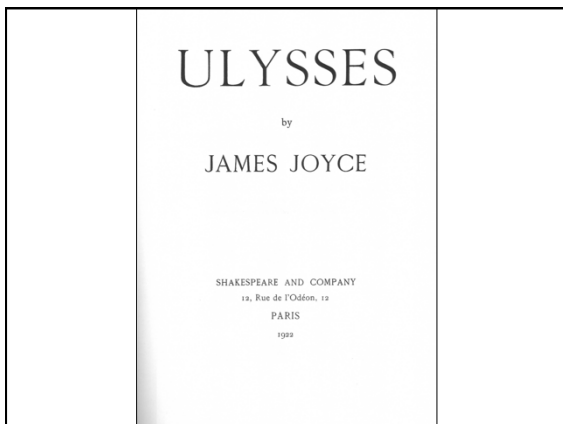
"Bibliographers interpret the individual written responses to the common (human) condition and, by interpreting and classifying them, enable readers to participate fully in the world's business." (p. 12)

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)**



33

May I reopen on your valuable space. The doctrine of false value which is often in our history. Our early trade. The way of all our old industries. Liverpool ring which jockeyed the Galway harbor scheme. European confederation. Grain supplies through the narrow waters of the channel. The plastered impregnability of the department of agriculture. Pastoral and classical education. Canada. By a woman who was no better than the should be. To come to the point at issue.

— I don't believe words, do I? Mr. Deary asked as Stephen read on.

Food and smooth disease. Known as Koch's preparation. Serum and virus. Percentage of total bones. Endorses Emperor's house at Milan. Loves Austria. Veterinary surgeons. Mr. Henry Blackwood Price. Courtesan offers a fair trial. Division of common sense. Alliteration question. Is every sense of the word like the ball by the horse. Thanking you for the hospitality of your column.

— I want that to be printed and read, Mr. Deary said. You will see as the next sentence they will put an envelope on Irish cattle. And it can be read. It is read. My cousin, Blackwood Price, writes to me it is regularly read and read to Austria by antichristians there. They offer to come over here. I am trying to work up influence with the department. Now I'm going to try publicity. I am surrounded by difficulties, by... intrigues by... backstairs influence by...

He raised his forefinger and held the air steady before his voice spoke.

— Mark my words, Mr. Deary, he said. England is in the hands of the Jews. In all the highest places. Her finance, her press. And they are the signs of a nation's decay. Wherever they gather they are up to the nation's vital strength. I have seen it coming these years. As sure as we are standing here the Jew merchants are already at their work of destruction. Old England is dying.

He stopped suddenly off, his eyes coming to blue life as they passed a broad window. He faced ahead and back again.

— Dying, he said, if not dead by now.

*The hotel's very firm street is street
Shall cause all England's winding sheet.*

His eyes open wide in vision stared steadily across the numbers in which he lulled.

3

ULYSSES

BY THE SAME WRITER

CHAMBER MUSIC
DUBLINERS
A PORTRAIT OF THE ARTIST AS A YOUNG MAN
EXILES

THE EGOIST PRESS
LONDON

ULYSSES

by
JAMES JOYCE

SHAKESPEARE AND COMPANY
12, Rue de l'Odéon, 12
PARIS
1922

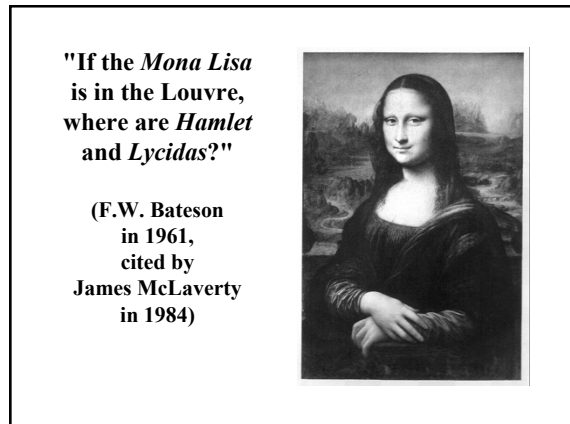
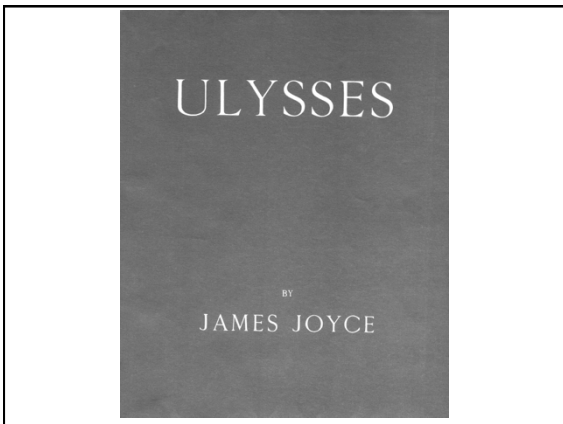
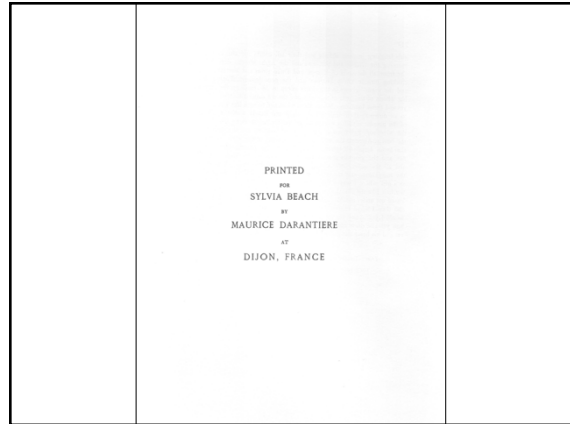
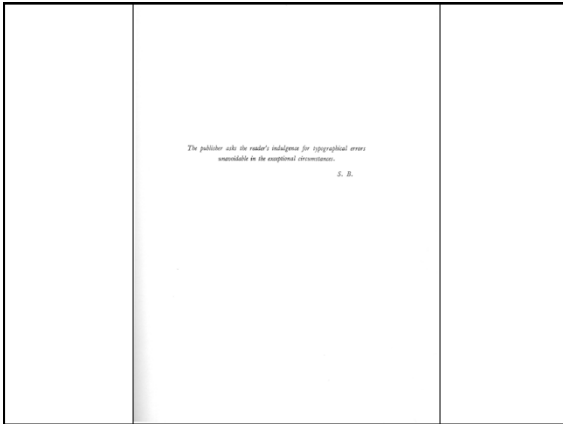
ULYSSES

JAMES JOYCE

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N° 784



"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.
(Robert Frost, "Stopping By Woods on A Snowy Evening," version in *New Hampshire*, 1923)

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.
(version in *The Poetry of Robert Frost*, ed. Edward Connery Latham, 1969)

"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" ?

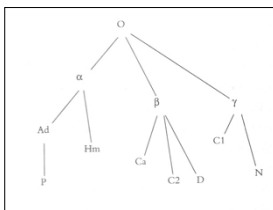
goal: recover lost original (archetype)

= ideal

stemmatics (stemma = family tree)

(Lachmann)

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]

early ways to edit
taste (often "eclectic" text)

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*,
Shorter Fourth Edition, ed. Margaret
Ferguson, Mary Jo Salter, and Jon
Stallworthy (1997) - note to poem (p. 868):
The title is Birney's. Lowry left the poem
untitled. Though Scherf'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 Scherf'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