

### **The Theory and Practice of Scholarly Editing**

This fall 2001 Semester-Length Seminar was directed by the late **W. Speed Hill**, formerly Professor of English at Lehman College, CUNY. He edited two volumes of the *Papers of the Renaissance English Text Society, New Ways of Looking at Old Texts I and II* (1993, 1998). He was the General Editor of the Folger Library edition of the *Works of Richard Hooker* and coeditor of *TEXT: An Interdisciplinary Annual of Textual Studies*. Professor Hill passed away on 8 May 2007.

*from the Folger Institute brochure:* “This seminar will examine the theory and the practice of editing early modern manuscript and printed materials, drawing on the Library’s wealth of documentary resources. Since how one edits a text is a proxy for how one reads a text, the textual topics covered will be related, as appropriate, to issues of literary interpretation as posed by contemporary reading practices. The seminar will also attend to a practical expertise peculiar to the craft, charting a course between the Scylla of Theory (textual criticism) and the Charybdis of Practice (scholarly editing). The seminar will read and discuss a set of foundational texts that set out the history and rationale for a variety of currently available editorial models (such as documentary editions; Lachmannian stemmatic editions; Greg-Bowers copy-text / eclectic / critical editions; versioning / “unediting”; and socially-based editing). It will examine the new skills and policies demanded by computer-based editions; it will study feminist editorial practice; and, finally, it will take up the questions of securing grant support. While all who have an interest in textual matters are welcome, those with current or potential editing projects are especially encouraged to apply.”

### **Sept. 20: Introduction: An Overview of the Options**

Fredson Bowers, “Textual Criticism and the Literary Critic,” *Textual and Literary Criticism*, 1-34, rpt. *Essays in Bibliography, Text, and Editing*, 296-325.

G. Thomas Tanselle, “Textual Scholarship,” in *Introduction to Scholarship in Modern Languages and Literatures*, ed. Gibaldi (MLA), 29-52.

D. C. Greetham, “Textual Scholarship,” *ibid.*, 2nd ed. (MLA), 103-137.

Peter Shillingsburg, “Theory,” Part I, *Scholarly Editing in the Computer Age*, 1-100.

*See also:*

G. Thomas Tanselle, “The Varieties of Scholarly Editing,” *Scholarly Editing: A Guide to Research*, ed. Greetham (1995), 11-32.

W. Speed Hill, “English Renaissance: Nondramatic Literature,” *ibid.*, 204-230 (also in Hill, ed., *New Ways of Looking at Old Texts*, as “Editing Nondramatic Texts of the English Renaissance: A Field Guide with Illustrations”).

Greetham, “Textual and Literary Theory: Redrawing the Matrix,” *SB* 42 (1989): 1-24 [an early and influential discussion of the impact of contemporary literary theory on editorial theory and practice; rpt. Greetham, *Textual Transgressions*, 246-85].

Greetham, *Textual Scholarship: An Introduction*, chaps. 8 and 9, and Appendix II.

Thorpe, *Principles of Textual Criticism*.

Gaskell, *A New Introduction to Bibliography*, "Textual Bibliography" [the term is Greg's], 336-60.

Randall McLeod (=Random Cloud/Clod), "Information upon Information," *TEXT* 5 (1991): 241-81, or "from Tranceformations in the Text of 'Orlando Furioso,'" *Library Chronicle of the University of Texas at Austin*, ed. Oliphant and Bradford, 61-85.

**Sept. 27: (Yom Kippur; no class).**

**Oct. 4: Documentary Editions: Literary / Historical**

G. Thomas Tanselle, "The Editing of Historical Documents," *SB* 31 (1978): 1-56 (skim), rpt. in Tanselle, *Textual Criticism and Scholarly Editing* (1990) and in Tanselle, *Selected Studies in Bibliography*.

Don L. Cook, "The Short, Happy Thesis of G. Thomas Tanselle," *Newsletter of the Association for Documentary Editing* 3.1 (1981): 1-4.

Mary-Jo Kline, *A Guide to Documentary Editing*, read chap. 1, "Introduction," 1-29, and skim rest of volume.

Tanselle, "Reproductions and Scholarship," *SB* 42 (1989): 25-54.

*See also:*

Donald R. Reiman, *The Study of Modern Manuscripts: Public, Confidential, and Private*, summarized in "Public and Private in the Study of Manuscripts," *TEXT* 6 (1994): 49-62.

**Oct. 11: Lachmannian Stemmatic Editions / Best Text Editions**

Paul Oskar Kristeller, "The Lachmann Method: Merits and Limitations," *TEXT* 1 (1984): 11-20. Paul Maas, *Textual Criticism*.

R. J. Tarrant, "Classical Latin Literature," *Scholarly Editing: A Guide to Research*, ed. Greetham, 95-148, esp. 103-115, "Stemmatics Past and Present."

A. E. Housman, "The Application of Thought to Textual Criticism," rpt. in *Art and Error*, ed. Gottesman and Bennett, 1-16, from *Proceedings of the Classical Association* 18 (1921): 67-84.

Joseph Bédier, "La tradition manuscrite du *Lai de L'Ombre*: réflexions sur l'art d'éditer les anciens textes," *Romania* 54 (1928): 161-96, 321-56; rpt. as pamphlet, 1970.

McKerrow, *Prologomena to the Oxford Shakespeare*.

E. A. J. Honigmann, *The Texts of 'Othello' and Shakespearean Revision*, chap. 12, "Some Conclusions."

Exemplary stemmatic editions are: William O. Ringler, *Sidney's Poems* (Oxford: Clarendon Press, 1962).

*Folger Library Edition of Richard Hooker*.

An edition that combines stemmatic analysis and best-text reproduction is the *Donne Variorum*, (Gary Stringer, General Editor).

**Oct. 18: Copy-Text Eclectic / Critical Editions**

W. W. Greg, "The Rationale of Copy-Text," *SB* 3 (1950-51): 19-36, in, e.g., *The Collected Papers of Sir Walter W. Greg*, 374-91, *Art and Error*, ed. Gottesman and Bennett, 17-36, and *Bibliography and Textual Criticism*, ed. Brack and Barnes, 41-58.

Fredson Bowers, "Current Theories of Copy-Text, with an Illustration from Dryden," *Modern Philology* 68 (1950): 19-36, rpt. in Bowers, *Essays in Bibliography, Text, and Editing*, 277-88, and in *Bibliography and Textual Criticism*, 41-58.

G. Thomas Tanselle, *A Rationale of Textual Criticism* (1989).

Ted-Larry Pebworth, "Manuscript Transmission and the Selection of Copy-Text in Renaissance Coterie Poetry," *TEXT* 7 (1994): 243-61.

Tanselle's "Editing Without a Copy-Text," *SB* 47 (1994): 1-22.

*See also:*

Fredson Bowers, "Multiple Authority: New Problems and Concepts of Copy-Text," *The Library*, 5th ser., 27 (1972): 81-115, rpt. in Bowers, *Essays in Bibliography, Text, and Editing*, 447-487.

Bowers, "Greg's 'Rationale of Copy-Text' Revisited," *SB* 31 (1978): 90-161.

Bowers, "Unfinished Business," *TEXT* 4 (1988): 1-11.

MLA, Committee on Scholarly Editions, *Introductory Statement* (New York: MLA, 1977), reprinting *PMLA* 92 (1977): 86-97.

William Proctor Williams and Craig S. Abbott, *An Introduction to Bibliographical and Textual Studies* (1989), chap. 4, "A Text and its Embodiments," and chap. 5, "Textual Criticism," 41-93.

Gaskell, *A New Introduction to Bibliography* (1972; 1995), "Textual Bibliography" [the term is Greg's], 336-60.

Speed Hill, "Theory and Practice in Anglo-American Scholarly Editing, 1950-2000," forthcoming, *Anglia*.

Tanselle, "Textual Instability and Editorial Idealism," *SB* 49 (1996): 1-60; three earlier surveys are reprinted.

Tanselle, *Textual Criticism Since Greg: A Chronical 1950-1985*.

"Greg's Theory of Copy-Text and the Editing of American Literature," *SB* 28 (1975): 167-229, rpt. in Tanselle, *Selected Studies in Bibliography*, 245-307.

**Oct. 25: Versioning/Unediting**

*Readings* (versioning): Hans Zeller, "A New Approach to the Critical Constitution of Literary Texts," *SB* 28 (1975): 231-63.

Donald R. Reiman, "'Versioning': The Presentation of Multiple Texts," in *Romantic Texts and Contexts*, 167-80.

Thorpe, *Principles of Textual Criticism*, 32-47.

Hans Walter Gabler, "The Synchrony and Diachrony of Texts," *TEXT* 1 (1984): 305-326.

"Textual Studies and Criticism," *Library Chronicle of the University of Texas at Austin*, ed. Oliphant and Bradford, 151-65.

"The Text as Process and the Problem of Intentionality," *TEXT* 3 (1987): 107-116.

S. M. Parrish, "The Whig Interpretation of Literature," *TEXT* 4 (1988): 343-50.

Jack Stillinger, "A Practical Theory of Versions," in *Coleridge and Textual Instability*, chap. 4.

*Readings* (unedited): Leah S. Marcus, *Unediting the Renaissance*, "Introduction: The blue-eyed witch," 1-37.

*The Division of the Kingdom*, ed. Taylor and Warren.

Randall McLeod, "UN Editing Shak-speare."

Margreta de Grazia, *Shakespeare Verbatim*, 1-48.

*See also:*

G. Thomas Tanselle, "The Editorial Problem of Final Authorial Intention," *SB* 29 (1976), 167-211, rpt. in Tanselle, *Selected Studies in Bibliography*, 309-353.

Reiman, "The Four Ages of Editing and the English Romantics," *Romantic Texts and Contexts*, 85-108.

James L. W. West III, "Editorial Theory and the Act of Submission," *Papers of the Bibliographical Society of America* 83 (1989): 169-185.

James L. W. West III, "Fair Copy, Authorial Intention, and Versioning," *TEXT* 6 (1994): 81-89.

Stillinger, "Multiple Authorship and the Question of Authority," *TEXT* 5 (1991): 285-96.

Exemplary editions include

The Cornell *Wordsworth*.

W. W. Greg's *Marlowe's Doctor Faustus, 1604-1616: Parallel Texts* (Oxford: Clarendon Press, 1978).

Michael J. Warren's *The Complete King Lear, 1608-1623* (Berkeley: University of California Press, 1989).

### **Nov. 1: (French) Genetic Editions / (German) Historical-Critical Editions**

Louis Hay, "Genetic Editing, Past and Future: A Few Reflections by a User," *TEXT* 3 (1987): 117-33.

*ibid.*, "Does 'Text' Exist?," *SB* 41 (1988): 64-76.

Hans Walter Gabler, "The Synchrony and Diachrony of Texts," *TEXT* 1 (1984): 305-326.

J. C. C. Mays, "Editing Coleridge in the Historicized Present," *TEXT* 8 (1995): 217-37.

Albert B. Von Frank, Jr., "Genetic versus Clear Texts: Reading and Writing Emerson,"  
*Documentary Editing* 9 (1987): 5-9.

*Contemporary German Editorial Theory*, ed. Gabler, "Introduction: Textual Criticism and  
Theory in Modern German Editing."

Hans Zeller, "Record and Interpretation: Analysis and Documentation as Goal and Method of  
Editing," 17-58.

*See also:*

Gerhard Neumann, "Script, Work and Published Form: Franz Kafka's Incomplete Text," *SB* 41  
(1988): 77-99.

Klaus Hurlbusch, "Conceptualisations for Procedures of Authorship," *ibid.*, 100-135.

Siegfried Scheibe, "Some Notes on Letter Editions: With Special Reference to German Writers,"  
*ibid.*, 136-48.

The principal exemplar of "genetic editing" in the Anglophone tradition is  
Gabler's edition of Joyce's *Ulysses: A Critical and Synoptic Edition* (1984), which has generated  
a small volume of critical controversy on its own; see, *inter alia*,  
*Studies in the Novel* 22.2 (Summer 1990).

Vicki Mahaffey, "Intentional Error: The Paradox of Editing Joyce's *Ulysses*, in *Representing  
Modernist Texts: Editing as Interpretation*, ed. Bornstein, 171-191.

Jerome J. McGann, "*Ulysses* as a Postmodernist Text: The Gabler Edition," *Criticism* 27 (1985):  
283-305, rpt. in *Social Values and Poetic Acts: The Historical Judgment of Literary  
Works* (1988), 173-94.

J. C. C. Mays's edition of Coleridge's poetry (forthcoming, Princeton University  
Press/Bollingen) will be the first major edition of an English *poet* constructed *à la  
critique génétique*.

### **Nov. 8: Socially-based Editions**

Jerome J. McGann, *A Critique of Modern Textual Criticism*.

Peter L. Shillingsburg, "An Inquiry into the Social Status of Texts and Modes of Textual  
Criticism," *SB* 42 (1989): 55-79.

Tanselle, "Textual Criticism and Literary Sociology," *SB* 44 (1991): 83-143.

*See also:*

D. F. McKenzie, *Bibliography and the Sociology of Texts* (1986).

McGann, "What is Critical Editing?" *TEXT* 5 (1991): 15-30, rpt. *The Textual Condition* (1991),  
and "The Socialization of Texts," *Documentary Editing* 12 (1990): 56-61, both rpt., *The  
Textual Condition*, 48-87.

Gerald M. McLean, "What is a Restoration Poem? Editing a Discourse, not an Author," *TEXT* 3  
(1987): 319-46.

Hill, ed., *New Ways of Looking at Old Texts*, 159-173 and 209-221.

For the moment, the only exemplary “socially-based edition” of material from the Early Modern period is Michael Rudick’s *The Poems of Sir Walter Raleigh: A Historical Edition* (Tempe, AZ: MRTS for RETS, 1999).

### **Nov. 15: Computer-based Editions / Electronic Archives**

McGann, “The Rationale of HyperText,” *TEXT* 9 (1995), rpt. Sutherland, ed., *Electronic Text*, 19-46.

“The Complete Writings and Pictures of Dante Gabriel Rossetti: A Hypermedia Research Archive,” *TEXT* 7 (1994): 95-105.

Peter Robinson, “Ma(r)king the Electronic Text: how, why, and for whom?,” *Ma(r)king the Text*, ed. Bray, 309-328.

Shillingsburg, *Scholarly Editing in the Computer Age*, 133-171.

“Polymorphic, Polysemic, Protean, Reliable, Electronic Texts,” in *Palimpsest: Editorial Theory in the Humanities*, ed. Bornstein, 29-43.

George P. Landow, *Hypertext: The Convergence of Contemporary Critical Theory and Technology*, chaps. 1-3, 6 (skim).

John Lavagnino, “Reading, Scholarship, and Hypertext Editions,” *TEXT* 8 (1995): 109-24.

Murray McGillivray, “Towards a Post-Critical Edition: Theory, Hypertext, and the Presentation of Middle English Works,” *TEXT* 7 (1994): 173-199.

*See also:*

Arnold Sanders, “Hypertext, Learning, and Memory: Some Implications from Manuscript Tradition,” *TEXT* 8 (1995): 125-143.

Richard J. Finneran, ed., *The Literary Text in the Digital Age*.

Susan Hockey, *Electronic Texts in the Humanities: Principles and Practice*.

Elizabeth Solopova, “Editing All the Manuscripts of All *The Canterbury Tales* into Electronic Form: Is the Effort Worthwhile?,” *New Ways of Looking at Old Texts, II*, ed. Hill, 121-132.

### **Nov. 22: Thanksgiving**

### **Nov. 29: Feminist Editorial Practice / Securing Grant Support**

Donald H. Reiman, “Gender and Documentary Editing: A Diachronic Perspective,” *TEXT* 4 (1988): 351-60.

Sara Jayne Steen, “Behind the Arras: Editing Renaissance Women’s Letters,” *New Ways of Looking at Old Texts*, ed. Hill, 229-38.

Brenda R. Silver, "Textual Criticism as Feminist Practice: Or, Who's Afraid of Virginia Woolf Part II," in *Representing Modernist Texts*, ed. Bornstein, 193-222.

Elaine Forman Crane, "Gender Consciousness in Editing: The Diary of Elizabeth Drinker," *TEXT* 4 (1988): 375-83.

Ann Thompson, "Feminist Theory and the Editing of Shakespeare: *The Taming of the Shrew* Revisited," in D. C. Greetham, ed., *On the Margins*.

Suzanne Gossett, "Why Should a Woman Edit a Man?" *TEXT* 9 (1996): 111-18.

*See also:*

Laurence Rainey, "Canon, Gender, Text: The Case of H. D.," *Representing Modernist Texts*, 99-123.

Greetham, "The Manifestation and Accommodation of Theory in Textual Editing," in Cohen, ed., *Devils and Angels*, 78-102. rpt. Greetham, *Textual Transgressions*, 402-436.

Wendy Wall, *The Imprint of Gender: Authorship and Publication in the English Renaissance* (Cornell University Press, 1993).

McGann, "Modernism and the Renaissance of Printing," *Black Riders: The Visible Language of Modernism*, 3-41.

Betty T. Bennett, "Feminism and Editing Mary Wollstonecraft Shelley: The Editor And?/Or? the Text," *Palimpsest: Editorial Theory in the Humanities*, ed. Bornstein, 67-96.

Kathryn Sutherland, "Speaking Commas / Reading Commas: Punctuating *Mansfield Park*," *TEXT* 12 (1999): 101-122; rpt. *Ma(r)king the Text*, ed. Bray, 217-234.

### **Securing Grant Support**

Shillingsburg, "Economics and Editorial Goals," 123-132, *Scholarly Editing in the Computer Age*.

NEH, Division of Research Programs, *Texts: Editions* (hand-out).

Hill, "The Politics of Funding," *TEXT* 6 (1994), 93-99.

David Nordloh, "Theory, Funding, and Coincidence in the Editing of American Literature," 137-55, Landon, ed., *Editing and Editors: A Retrospect*.

David Greetham, "Politics and Ideology in Anglo-American Textual Criticism," *Textual Transgressions*, 308-342.

### **Dec. 6 Editing Shakespeare: The Paradigm of Paradigms (Barbara Mowat, guest lecturer).**

Barbara A. Mowat, "The Reproduction of Shakespeare's Texts," *Cambridge Companion to Shakespeare*, 13-29.

W. Speed Hill, "Where Would Anglo-American Textual Criticism Be If Shakespeare Had Died of the Plague in 1593?," *TEXT* 13 (2000), 1-7.

Tim William Machan, "'I endowed thy purposes': Shakespeare, Editing, and Middle English Literature," *ibid.*, 9-25.

Paul Werstine, "Editing Shakespeare and Editing Without Shakespeare: Wilson, McKerrow, Greg, Bowers, Tanselle, and Copy-Text Editing," *ibid.*, 27-53.

D. C. Greetham, "[The Place of] Bowers in Medieval Editing," *Textual Transgressions*, 219-241.

*See also:*

Laurie E. Maguire, "The Rise of the New Bibliography," chap. 2 in *Shakespearean Suspect Texts*.

F. P. Wilson, *Shakespeare and the New Bibliography*.

Margreta de Grazia, *Shakespeare Verbatim: The Reproduction of Authenticity and the Apparatus of 1790*.

Joanna Gondris, ed. *Reading Readings: Essays on Shakespeare Editing in the Eighteenth Century*.