**TEXTUAL SCHOLARSHIP AND CONTEMPORARY EDITORIAL THEORY**

**Autumn Term 2019: Wednesdays, 11.00–13.00**

**Tutor: Dr Christopher Ohge**

**The course web site can be found at the UoL VLE:**

https://studyonline.sas.ac.uk

**Objectives**

The course will examine the history of editorial theory and practice from the early twentieth century to the development of computational editing. It will consider how the presentation of literary texts has been influenced by questions of bibliography, authorship and authorial revision, publishing processes, and the availability of manuscripts and other documentary evidence have influenced the way scholars have debated ‘the text’ in theory and practice. A variety of approaches to the critical constitution of literary texts will be explored, but we will focus on textual scholarship from the twentieth century to the present day, including the ‘New Bibliography’, the ‘social’ approach to textual editing, genetic criticism, and the emergence of computational philology.

Topics to be explored include: ‘Stemmatics’, ‘The Rationale of Copy-Text; ‘What is Authorial Intention?’; ‘The Sociology of Texts’; ‘The Text as Process’, ‘Continuous Manuscript Editions’, ‘Textual Biography’, and ‘Markup’. Case-studies will explore these issues in relation to core examples from fiction, poetry and drama. The course will conclude with a consideration of the theory and practice of digital editing processes.

Students will acquire a thorough grounding in the major issues in contemporary textual theory with an awareness of modern publishing history, and so develop skills conducive to further understanding of contemporary print-based and digital scholarly publishing. The course is designed to open up potential dissertation work at MA level, and to facilitate the transition to doctoral projects.

**Assessment**

The course will be examined by one long essay of 5,000 words, or an editorial project, consisting of textual and contextual apparatus, of a similar scale.

**Examples of Textual Scholarship Essay Titles**

• Authorial Intention and Celebrity Autobiography: The Synchrony and Diachrony of Jordan

• *The Waste Land*: Its Conception, Evolution, and Publication 1922–1923

• The Gabler Edition +25 years: where stands Ulysses?

**Suggested preliminary reading is detailed under each seminar below. Required reading (preceded by an \*) and additional recommended reading will be distributed at the beginning of the course.**

**Week 1 (2/10/2019), Senate House**

**From Stemmatics to Eclecticism: Housman, McKerrow, Greg (Christopher Ohge)**

Bajetta, Carlo M., ‘The Authority of Editing: Thoughts on the Function(s) of Textual Criticism’, *Textus*, 19 (2006), 305–322.

Kelemen, Erick, ed. *Textual Editing and Criticism: An Introduction* (New York: Norton, 2008).

\*Greetham, D.C., *Textual Scholarship: an Introduction* (London and New York: Garland, 1992).

\*---. ‘A History of Textual Scholarship’. In *The* *Cambridge Companion to Textual Scholarship* (Cambridge University Press, 2014).

\*Greg, W.W., ‘The Rationale of Copytext.’ (1949), in *Collected Papers*, ed. J.C. Maxwell (Oxford: Clarendon, 1966), pp. 374–391; also in Kelemen.

\*Housman, A.E., ‘The Application of Thought to Textual Criticism’, in *Proceedings of the Classical Association XVIII* (1921), 67–84; also in Kelemen.

\*Vinaver, Eugène. ‘Principles of Textual Emendation’, in *Studies in French Language and Medieval Literature* (Books for Libraries Press, 1939; reprint, 1969), 351–69. [available at <https://christopherohge.com/vinaver-principles.pdf>]

**Week 2 (9/10/2019), Senate House**

**After Copy-Text: New Bibliography (Christopher Ohge)**

\*Gaskell, Philip, *A New Introduction to Bibliography* (Oxford: Clarendon, 1972).

---. *From Writer to Reader: Studies in Editorial Method* (Oxford: Clarendon, 1978).

\*McGann, Jerome, J., *A Critique of Modern Textual Criticism* (Charlottesville: University of Virginia Press, 1992).

---. *The Textual Condition* (Princeton: Princeton University Press, 1991)

\*McKenzie, D.F., *Bibliography and the Sociology of Texts* (Cambridge: Cambridge University Press, 1999).

Gouws, John, “Why ‘Text Happens’ Won’t Do for Fulke Greville (or Anyone Else)”. In *Textual Scholarship and the Material Book*, ed. by Wim Van Mierlo, a special issue of *Variants: the Journal of the European Society for Textual Scholarship* 6 (2007), 15–32.

\*Tanselle, G. Thomas, “The Editorial Problem of Final Authorial Intention”, *Studies in Bibliography* 29 (1976), 167–211.

\*--. “The Editing of Historical Documents.”  *Studies in Bibliography* 31 (1978): 1-56. Reprinted in his *Selected Studies in Bibliography* (1979), pp. 451-506; and *Textual Criticism and Scholarly* *Editing* (1990), pp. 218-73.

Thorpe, James. “The Aesthetics of Textual Criticism”, in *Art and Error: Modern Textual Editing*, ed. by Ronald Gottesman and Scott Bennett (London: Methuen, 1973), pp. 62–101.

Van Mierlo, Wim, ‘Textual Editing in the Time of the History of the Book’, *Variants: the Journal of the European Society for Textual Scholarship* 10 (2013): 133–61.

**Week 3 (16/10/2019), Senate House**

**Textual Versioning (Christopher Ohge)**

Bucci, Richard. ‘Tanselle’s "Editing without a Copy-Text": Genesis, Issues, Prospects’, *Studies in Bibliography* 56 (2003/2004): 1-44.

Eggert, Paul, *Securing the Past: Conservation, Architecture and Literature* (Cambridge: Cambridge University Press, 2009) [particularly Introduction, and Chapters 8, 9 and 10.]

\*McGann, Jerome J. "The Rationale of HyperText", <<http://www2.iath.virginia.edu/public/jjm2f/rationale.html>>; repr. *TEXT* 9 (1996): 11–32; repr. *Electronic Text: Investigations in Method and Theory*. Ed. Kathryn Sutherland. (Oxford: Clarendon Press, 1997), 19–46; repr. *Radiant Textuality: Literature after the World Web* (New York: Palgrave, 2001), 53–74.

\*Reiman, Donald H., ‘Versioning’, in *Romantic Texts and Contexts* (Columbia: University of Missouri Press, 1987).

\*Shillingsburg, Peter L. *From Gutenberg to Google: Electronic Representations of Literary Texts.* (Cambridge: Cambridge University Press, 2006) [particularly Introduction, and Chapters 4, 6 and 7].

Stillinger, Jack, *Coleridge and Textual Instability: The Multiple Versions of the Major Poems* (New York: Oxford University Press, 1994).

Van Hulle, Dirk. “Genetic Editing and Backett’s Multiple Intentions”, in *Textual Scholarship and the Material Book*, ed. by Wim Van Mierlo, a special issue of *Variants: the Journal of the European Society for Textual Scholarship* 6 (2007), 49–61.

\*Zeller, Hans, ‘A New Approach to the Critical Constitution of Literary Texts’, *Studies in Bibliography* 28 (1975), 231–64.

**Week 4 (23.10.2019), Senate House**

**Discovering the Creative Process: Genetic Criticism and Editions (Christopher Ohge)**

Bushell, Sally, “Textual Process and the Denial of Origins.”. *Textual Cultures* 2 (Autumn 2007): 100–117.

\*Gabler, Hans Walter, ‘[The Draft Manuscript as Material Foundation for Genetic Editing and Genetic Criticism](https://openbookpublishers.com/htmlreader/978-1-78374-363-6/contents.html#_idTextAnchor000)’. In *Text Genetics in Literary Modernism and Other Essays* (Open Book Publishers, 2018).

Grésillon, Almuth. “Slow: Work in Progress”. *Word and Image* 13 (1997): 106–23.

\*Hay, Louis .“Genetic Criticism: Origins and Perspectives”. *Genetic Criticism: Texts and Avant-textes*, eds. Jed Deppmann et al. (Philadelphia: University of Pennsylvania Press, 2004), 17–26.

Leader, Zachary, *Revision and Romantic Authorship.* Oxford: Oxford University Press, 1996. Rainey, Lawrence,“With Automatic Hand: Writing *The Waste Land*.”. Chapter 1 in *Revisiting the Waste Land* (New Haven: Yale University Press, 2007), 1–70.

\*Stillinger, Jack, “Poets Who Revise, Poets Who Don’t, and Critics Who Should”, *Journal of Aesthetic Education* 30 (1996), 119-33.

\*Van Hulle, Dirk. “*Édition Critique* and *Critique Génétique*”, Chapter 3 in *Textual Awareness: A Genetic Study of Late manuscripts by Joyce, Proust, and Mann* (Ann Arbor: University of Michigan Press, 2004), 29–36.

**(Week 5, 30/10/2018), Senate House**

**Case study 1: "Editing *King Lear* from the Quarto and Folio texts" (Brian Vickers)**

Blayney,Peter W. M. *The Texts of King Lear and their Origins* (Cambridge: CUP, 1982).

--------, *The First Folio of Shakespeare* (Washington, D. C.: Folger Library, 1991).

W. W. Greg, *The Shakespeare First Folio. Its Bibliographical and Textual History*(Oxford: OUP, 1955)

Taylor, Gary and Michael Warren, *The Division of the Kingdoms: Shakespeare’s Two Versions of King Lear*(Oxford: OUP, 1983).

Vickers, Brian, *The One King Lear* (Harvard: Harvard UP, 2016).

READING WEEK, 6/11/19

**(Week 6, 13/11/2019) Senate House**

**Case study 2: Thomas Hardy: publishing history and editorial theory (Andrew Nash)**

Gatrell, Simon, *Hardy the Creator: a Textual Biography* (Oxford: OUP, 1989).

Morgan, Rosemary, *Cancelled Words: Rediscovering Thomas Hardy* (1992).

--, ‘Editing Hardy’. In *Palgrave Advances in Thomas Hardy Studies*, ed. Phillip Mallett (Basingstoke & New York: Palgrave Macmillan, 2004), pp. 90-110.

Nash, Andrew, ‘From Serial to Volume’. In *Thomas Hardy in Context*,ed. Phillip Mallett (Cambridge: CUP, 2013), pp. 42-53.

Purdy, R.L. *Thomas Hardy: A Bibliographical Study* (Oxford: Clarendon, 1968)

Weber, Carl *Hardy in America* (Waterville: Colby College Press, 1946).

**Week 7 (20/11/2019), Senate House**

**Case Study 3: Mark Twain (Christopher Ohge)**

\*Fischer, Victor. Textual Introduction to *Adventures of Huckleberry Finn* (Berkeley: University of California Press, 2003). [read from ‘Overview’ to ‘Readers, Reviewers, and Controversy’] <http://www.marktwainproject.org/xtf/view?docId=works/MTDP10000.xml;chunk.id=laf958;toc.depth=1;toc.id=la0854;citations=;style=work;brand=mtp#X>

Gagel, Amanda. “Letters as Critical Texts: A Consideration of Mark Twain’s “Ashcroft-Lyon Manuscript”, *Scholarly Editing* 36 (2015).

<http://scholarlyediting.org/2015/essays/essay.gagel.html>

Ohge, Christopher and Leslie Myrick. ‘Mark Twain: April Fool, 1884’, *Scholarly Editing* 38 (2017). <http://scholarlyediting.org/2017/editions/aprilfools/intro.html >

\*Parker, Hershel. ‘*Pudd’nhead Wilson*: Jack-leg Author, Unreadable Text, and Sense-Making Critics’, Chapter 5 of *Flawed Texts and Verbal Icons* (Evanston: Northwestern University Press, 1986).

\*Smith, Harriet Elinor. Introduction to the *Autobiography of Mark Twain, Vol. 1* (Berkeley: University of California Press, 2010). [particularly ‘Preliminary Manuscripts and Dictations’]

<http://www.marktwainproject.org/xtf/view?docId=works/MTDP10362.xml;style=work;brand=mtp>

**Week 8 (27/11/2019), Senate House**

**Making Sense of Drafts and Archives: Archives, Editions, Annotation (Christopher Ohge)**

\*Clement, Tanya, Wendy Hagenmaier and Jennie Levine Knies. ‘Toward a Notion of the Archive of the Future: Impressions of Practice by Librarians, Archivists, and Digital Humanities Scholars,’ *The Library Quarterly: Information, Community, Policy* 83.2 (April 2013): 112–30.

\*Price, Kenneth. ‘Edition, Project, Database, Archive, Thematic Research Collection: What's in a Name?’ *Digital Humanities Quarterly* 3.3(2009) <<http://www.digitalhumanities.org/dhq/vol/3/3/000053/000053.html>>.

# Ohge, Christopher. ‘The Making of an Anti-Slavery Anthology: Mary-Anne Rawson and *The Bow in the Cloud’* <https://sites.manchester.ac.uk/jrri-blog/2019/04/24/the-making-of-an-anti-slavery-anthology-mary-anne-rawson-and-the-bow-in-the-cloud-part-1>.

\*Schuchard, Ronald. ‘Yeats's Letters, Eliot's Lectures: Toward a New Focus on Annotation’, *Text*. 6 (1994): 287–306.

Stallworthy, Jon. *Between the Lines: Poetry in the Making (*Oxford: Clarendon Press, 1963).

**Week 9 (4/12/2019), Senate House**

**Textual Scholarship in the Digital Age: Markup, Preservation and Fluid Texts (Christopher Ohge)**

\*Bordalejo, Barbara. ‘Digital versus Analogue Textual Scholarship, or The Revolution is Just in the Title’. *Digital Philology: A Journal of Medieval Cultures*, 7.1 (Spring 2018): 7-28.

\*Bryant, John. *The Fluid Text* (Ann Arbor: University of Michigan Press, 2002).

\*Freistat, Neil and Steven Jones. ‘The Poem and the Network: Editing Poetry Electronically’, in *Electronic Textual Editing*. Edited by John Unsworth et al (2006): 105–21.

McGann, Jerome. *A New Republic of Letters: Memory and Scholarship in the Age of*

*Digital Reproduction* (Cambridge: Harvard University Press, 2015). [particularly the Introduction and Chapter 1]

\*Nyhan, Julianne. ‘Text Encoding and Scholarly Digital Editions’, in *Digital*

*Humanities in Practice* (London: Facet Publishing, 2012): 117–34*.*

\*Pierazzo, Elena. *Digital Scholarly Editing* (Ashgate, 2015). [Especially Chapters 2–5]

Price, Kenneth. ‘Social Scholarly Editing’, in *A New Companion to Digital Humanities*,

edited by by Susan Schreibman, Ray Siemens, and John Unsworth(New York: John Wiley & Sons, 2016): 177–191.

Siemens, Raymond*, et al*., “Toward Modeling the Social Edition: An Approach to

Understanding the Electronic Scholarly Edition in the Context of New and Emerging Social Media”. *Literary and Linguistic Computing* 27:4 (2012): 445–61.

**Week 10 (11/12/2019)**

**Beyond Markup: Digital Editions, Interfaces and Computational Reading (Christopher Ohge)**

\*Andrews, Tara.  [“The Third Way: Philology and Critical Edition for a Digital Age”](https://brill.com/view/book/edcoll/9789401209021/B9789401209021-s006.xml), *Variants* 10 (2013): 61–76. <<https://brill.com/view/book/edcoll/9789401209021/B9789401209021-s006.xml>>.

Cayless, Hugh A. ‘Critical Editions and the Data Model as Interface.’ In Roman Bleier, et al. eds. *Scholarly Editions as Interfaces*. Schriften des Instituts für Dokumentologie und Editorik 12 (Norderstedt, 2018): 249–63 <https://kups.ub.uni-koeln.de/9085/1/SIDE\_12\_digital\_scholarly\_editions\_as\_interfaces.pdf>.

\*Gabler, Hans Walter. ‘Theorizing the Digital Scholarly Edition’, *Literature Compass* 7.2 (2010): 43–56.

\*Holmes, David. ‘The Evolution of Stylometry in Humanities Scholarship’, *Literary and Linguistic Computing* 13 (September 1998): 111–117.

Kestemont, Mike *et al*. ‘Collaborative authorship in the twelfth century: A stylometric study of Hildegard of Bingen and Guibert of Gembloux’,

*Literary and Linguistic Computing* 30:2 (1 June 2015):199–224.

\*O’Donnell, Daniel Paul. ‘Different Strokes, Same Folk: Designing the Multi-Form

Digital Edition,’ *Literature Compass* 7.2 (2010): 110–19.

Piez, Wendell. ‘Markup Beyond XML’

<http://www.wendellpiez.com/resources/publications/MarkupBeyondXML-dh2013.pdf>.

\*Ruecker, Stan. ‘Interface as Mediating Actor for Collection Access, Text

Analysis, and Experimentation’, in *A New Companion to Digital Humanities*,

eds Susan Schreibman, Ray Siemens, and John Unsworth(New York: John

Wiley & Sons, 2016): 466–79.