TEXTUAL STUDIES
(English 413–801)
SPRING TERM 2018
Dr Paul Eggert

Mondays 7:00–9:30 pm in Mundelein 515

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Course description
This course provides an introduction to some of the forms and specialized skills of textual studies: the use of literary archives, aspects of physical bibliography and the production of books, and methodologies of scholarly editing, both print and digital, together with the theories that lie behind them. The course then investigates textual criticism (the study of versions) for its relevance to the interpretation of literature. Here, the history of the book and the role of readerships come into play as concepts of authorship, authority, authenticity, text, and the work are explored.

Required textbooks

Availability
The bookshop cannot source Ecdotica (a European textual studies annual). I have made it available electronically through SAKAI.
The Cambridge Companion to Textual Scholarship, and the Shillingsburg and Greetham volumes are available as new paperbacks; Keleman as a hardback
only. Cheap used copies will normally be found in the Loyola bookshop, or online at Amazon or Book Depository. There is also a copy of each book in Reserve in the Library.

Where the other weekly reading material listed below is available electronically on an external site I give a source; otherwise it will be available on SAKAI or, failing that, in printed form on Reserve in the Library.

Bibliographies
See the list of books on reserve in the Library at the end of this document. I have asked for all titles listed there to be put on reserve. You will also find useful bibliographical lists of relevant books and essays in the course textbooks:

- *Cambridge Companion*, pp. 289–99 (to 2013)
- *Greetham*, a very extensive one on pp. 419–20, 466–85, especially 481–4 (to the early 1990s)

Journals
I encourage you to spend some time in the Library reading around the area in the scholarly journals. Each of the journals listed below has a wider remit than the category label suggests. Each is available in print form in the Library except where noted:

Journals of bibliography
- *Papers of the Bibliographical Society of America*
- *Studies in Bibliography* (The Bibliographical Society of the University of Virginia; established by Fredson Bowers)
- *The Library* (The Bibliographical Society, UK)

Journals of textual criticism and editorial theory
- *TEXT* and its continuation *Textual Cultures* (Society for Textual Scholarship)
- *Variants* (European Society for Textual Scholarship)

Journals of book history
- *Book History* (online access only)

Journals of digital humanities.
- *Literary and Linguistic Computing* and its continuation *Digital Scholarship in the Humanities* (online access only)
- *Digital Humanities Quarterly*

Plagiarized work, late work and poor attendance
Work, family, and school commitments are not acceptable excuses for late work or poor attendance. Course work must be submitted on or before the scheduled date. Using the words or ideas of another writer without giving written acknowledgement is plagiarism. Plagiarized work will receive a failing grade and no make-up will be allowed.
Plagiarism is a form of academic misconduct and has dire consequences. Please consult the University’s statement on academic integrity: 
http://www.luc.edu/academics/catalog/undergrad/reg_academicintegrity.shtml

Additional information about plagiarism can be found in the English Department’s Writing Guide: http://www.luc.edu/english/writing.shtml#source The section on plagiarism is at http://www.luc.edu/english/aboutthewritingprogram/theuseandmisuseof sourcematerials/

Required work for assessment
1. Journal recording your engagement week by week with the contents including front and end matter, and textual apparatus, of a printed scholarly edition. This is not a book review as such but an opportunity to work in a prolonged way with the logic of the edition: its editorial rationale, the choice of copy-text (i.e. which text(s) the reading text is based upon, and which texts emendations of the copy-text are accepted from); the role of the apparatus and notes in supporting these decisions. Read the editorial policy carefully (it may be summarised in a Note on the Text) so that you understand how the apparatus works. Are there any ‘silent categories’ of reporting stated? Choose a paragraph or two where there are a lot of variant readings recorded in the apparatus. Reconstruct the versions, writing them out. Do you find there are limits to the recording that impeded your reconstruction? Spell them out.

Assess the success of the editorial policies in practice, especially the editor’s emendations, and of the working of the apparatus to report them.

For this task you may find useful: Paul Eggert, ‘How to Read a Printed Critical Edition’, in Cambridge Companion to Textual Scholarship, pp. 97–118.

You need to have chosen an edition by the class of February 8. Initial findings to be discussed in the class of March 15. Due MARCH 22. 15%

Choosing an edition to review:
It may help you locate a scholarly edition to journal by consulting the following list of editions approved by the MLA's Committee for Scholarly Editions at http://www.mla.org/cse_approved_edition

There are two lists, (A-I, and J-Z). The first one explains:

One of the main functions of the Committee on Scholarly Editions, formerly known as the Center for Editions of American Authors, has been the evaluation of scholarly editions intended for publication. After an edition is inspected by a committee representative and found to conform to professional standards, it receives a seal of approval from the committee. The seal appears in the published volume. What follows is a list of scholarly editions that have been approved by the CSE and the CEAA. The list, which may provide helpful information to scholars, instructors, students, librarians, and publishers, is updated annually.
The list is arranged alphabetically by author. The title of the edition series (if any) and the names of series editors follow the author's name. The name and address of the edition publisher are then listed on the left, and the address of the edition headquarters (if available) is listed on the right. Following those names and addresses is a list of published and forthcoming volumes that have been approved, with the date of publication or, in the case of forthcoming volumes, the date of approval.

One interesting possibility would be the new edition of Huck Finn which supersedes the earlier 1988 scholarly edition as Volume 8 in the Works of Mark Twain. The question is, Why? Click on:

http://pegasus.luc.edu/vwebv/holdingsInfo?searchId=138&recCount=25&recPointer=1&bibId=1050826

2. Class paper examining two essays of the assigned reading for a particular week for their relevance to the themes of the course (12-15 minutes reading time in class, 4–5 pages. Due at the next class). 15%

3. Participation mark. 10%. This mark comes from your oral explanation of one of the sample editions in Keleman or Greetham: see the details for the classes of February 12 and 26. There is no need to write this up.

4. Scholarly edition of a multi-version short work (e.g. a poem, essay, or short story in at least two versions) or historical document. You need to write a brief textual history, argue an editorial approach, prepare a note on the text (statement of copy-text, with any silent categories and emendations listed), establish a reading text and write some annotation, textual and explanatory (historical, biographical, contextual) as you deem appropriate to the needs of your imagined readership.

You will first need to find facsimile images of the versions of the work you choose, whether printed, online or by application to the holding library (e.g. the Newberry Library, University of Chicago, or Northwestern University in Evanston), transcribe their significant versions, collate the versions to record their variants, then edit as above. You will need to submit to me, with your edition, photocopies or digital images of the facsimiles. You should schedule an appointment with me for some individual tuition once you are properly underway with this assignment. Bring your textual materials to the appointment. Due APRIL 9. 20%

5. Term paper Due May 4, 40%. Submit by email. This may take any of a variety of forms, the only proviso being that it responds in some depth to the themes of the course. You are free to develop a topic independently but you must discuss your topic with me and have it approved. You need to make an appointment to see me at the latest by April 12 to discuss your term essay.

Topics: Some suggestions:
• A TEXT-CRITICAL ESSAY (20 pages) tracing the development of a particular work, the pressures it was subject to in its genesis, revision and production, and the ways in which its meanings were altered in the process. Detailed close reading of parallel passages in the different versions of the work is advisable.

• An extended discussion of a TOPIC IN EDITORIAL THEORY that makes some use, for its example(s), of textual criticism of a work or works of your choosing. Possibilities include:
  - orality and literacy (e.g. the problems of translating and editing ballads, or Aboriginal or First Nations’ works),
  - authorship, copyright, ghost writing
  - documentary editing (of historical documents) vs intentionalist editing (of literary works) vs German historical-critical editing vs French genetic criticism
  - conservation of art works and historic buildings: the methodologies, international agreements and underlying theories of conservation as a form of ‘editing’ tangible works
  - musicological editing: the methodologies and theories, traditional and recent. (This topic requires a pre-existing formal training in music practice.)

• A TOPIC IN BOOK HISTORY relevant to literary study (which you will need to identify through literary examples of your own choosing), e.g.
  - the Bible as book (see the books by David Norton and David Parker in the Books on Reserve listed below).
  - the role of literary agents, circulating libraries, or readerships: e.g. to do some original research, Northwestern Univ. Library holds the papers of J. B. Pinker & Son, the famous London literary agent of Conrad, Lawrence, Lawson and others; the University of Chicago Library holds the papers of Harriet Monroe, publisher of Poetry: A Magazine of Verse, as well as associated poetry manuscripts and correspondence; and the Newberry Library holds items relevant to Poetry in the papers of Augustine J. Bowe: but what are they? The Newberry also holds the archive of the publisher Rand McNally from the 1870s and correspondence 1957–77. Want to dig around and devise a topic?
  - The LUC Library Rare Books acquired from Diane Keely in 2015 a large collection of book trade materials: auction catalogues, histories of publishing firms etc. The collection is so far unexplored and could provide material for the term essay in book history. Contact Kathryn Young, rare books curator, for a detailed list: KYoung3@luc.edu
An extended comparison and critique of the thinking of Jerome McGann and D. F. McKenzie

Serialisation: Reading by Numbers
Special Collections in the Library has *Little Dorrit*, *Bleak House* and *Dombey and Son* in Parts. Compare their monthly serialisation to
(a) reading serials in weekly newspapers. Find your own in a US or UK newspaper database or use TROVE (http://trove.nla.gov.au) to find an Australian one, e.g. *A Woman’s Friendship* by ‘A.C.’ [Ada Cambridge] in the *Melbourne Age*, Catherine Martin’s *The Silent Sea* in *Age*; Rolf Boldrewood’s *Robbery Under Arms* in *Sydney Mail*.
(b) watching serials on Netflix, commenting on, e.g., the unchanging, very arty trailer before each episode, which reminds the viewer of what has happened and who has appeared or foresees events and locales depending how far through the serial you are. Cf this to the green illustrated covers of Dickens’s serials); the narrative arc of each episode, especially how it ends; and whatever else you can see.

The miniature book: its history, audiences, changes in function over the centuries. See article by Laura Forsberg (see Bibliography below). Find examples at Newberry.

Abridgement as a phenomenon from post-1774 to the Readers Digest. See St Clair chap. 6 for the 1774 act that unlocked perpetual copyright; and West on ‘The Magazine Market’, post 1880s in USA, which observed copyright but mitigated costs of copyright purchase via large print runs affording writers large incomes.

• ‘BOOK LOGIC’ VS ‘DIGITAL LOGIC’ in the construction of electronic editions of literary works (a survey of online archival editions and a critique); theories of print culture vs electronic culture. INTERFACE THEORY and its parallel with physical bibliography: see the suggestions under the two weeks of readings for digital textuality. McGann’s *New Republic of Letters* chapters 2 and 5 will be useful here.

• An EXPLORATION AND AN EXTENDED ASSESSMENT of any two of:
  You can access it here via the Library catalogue:
  http://universitypublishingonline.org/cambridge/benjonson/ If you are
off campus, you should log in here before trying to access the website: https://flagship.luc.edu/login
(3) The Walt Whitman Archive: http://www.whitmanarchive.org

Printing workshops
If you want to learn more about how books were and are made and would like to get your hands dirty setting type, printing and binding, or making artist’s books you should consider enrolling in a workshop. There are various youtube videos on printing. Watch one or two, e.g. ‘Johannes Gutenberg and the Printing Press’

Printing workshops are offered year-round by the Hamilton Woodtype and Printing Museum, Two Rivers, Wisconsin. It has a huge collection of woodtype (used for advertising and large banner headlines) and printings presses of all kinds. See http://www.woodtype.org

CLASS SCHEDULE AND WEEKLY READINGS

Loyola’s official academic calendar can be found at http://www.luc.edu/academics/schedules

[JANUARY 15: No class: Martin Luther King Day.]

JANUARY 22: WHAT IS A WORK?
Introduction to the material and theoretical problems of dealing with literary works.

READINGS

JANUARY 29: WHAT IS A BOOK?
PHYSICAL AND DESCRIPTIVE BIBLIOGRAPHY
We will inspect in class a variety of bibliographic formats using rare books from the Cudahy Rare Books.

READINGS (BIBLIOGRAPHICAL)
Roger Chartier and Peter Stallybrass, ‘What Is a Book?’, in Cambridge Companion to Textual Scholarship, pp. 188–204.
**Keleman, pp. 29–72, and Blayney in Keleman, pp. 281–6.

READINGS (THEORETICAL AND METHODOLOGICAL)
James Thorpe, ‘The Ideal of Textual Criticism’ in Principles of Textual Criticism (San Marino: Huntington Library, 1972), chap. 2.

FEBRUARY 5: THEORIES OF TEXTUAL CRITICISM TO THE 1980s
THE ANGLO-AMERICAN TRADITION
By this class, you need to have chosen your scholarly edition for journal reports.

READINGS


Essay by McLaverty from the *Ecdotica* special issue 2009.


FEBRUARY 12: WORKING WITH SCHOLARLY EDITIONS, PART I
Student reports on the sample editions and documents in *Keleman* Part Three: Austen, Defoe, Shakespeare and Dickinson, leaving Bryant’s Melville until February 26.

WORKSHOP: In class we will use real-life versions of works to learn how to construct and read a textual apparatus of a prose work.

Look at the relevant documents in SAKAI ‘February 12 Editing Exercise’.

READINGS


FEBRUARY 19: THEORIES OF TEXTUAL CRITICISM, II
CHALLENGING THE TRADITION

READINGS

*Greetham*, pp. 335–46 [‘The current debate’].


**FEBRUARY 26: WORKING WITH SCHOLARLY EDITIONS, PART II**  
Student reports on the sample edition (Bryant) and documents in Keleman Part Three, pp. 412–17 (Bryant) and 473–482 (Cary), 495–508 (Frankenstein) and 554–566 (Marianne Moore); and Greetham, pp. 408–17.  
**WORKSHOP:** In class we will use real-life versions of works to learn how to construct and read a textual apparatus of a poem. Look at the relevant documents in SAKAI ‘February 26 Editing Exercise’.  
**READINGS**  
Keleman, pp. 108–120.  

[MARCH 5: NO CLASS: SPRING BREAK]  

**MARCH 12: WHAT IS AN AUTHOR?**  
**CRISES IN AUTHORSHIP**  
Discuss results of the Workshop exercise from the last class.  
**READINGS**  
**Paul Werstine, ‘The Author-izing of Shakespeare (2001), in Edotica, pp. 331–45.**  

**DISCUSSION** of your Journals (due next week) if time available.  

**MARCH 19: THEORIES OF TEXTUAL CRITICISM, III**  
**NEW FUNDAMENTALS?**  
**READINGS**  
**Randall McLeod, ‘Gon. No more, the text is foolish’ in *Keleman*, pp. 287–332.

**MARCH 26: INTRODUCTION TO HISTORY OF THE BOOK**

*Students should see instructor individually this week at the latest* to discuss choice of topic for the term essay.

Your JOURNAL is due today.

**READINGS**


**APRIL 2 [EASTER MONDAY BUT CLASSES ARE HELD]:**

**HISTORY OF THE BOOK AND LITERARY STUDY**

**READINGS**


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**APRIL 9 and APRIL 16**

**DIGITAL TEXTUALITY: ARCHIVES AND EDITIONS**

WORKSHOP: Transcription and editing in charlesharpur.org

Your scholarly edition is DUE TODAY, April 9.

READINGS

**Peter Shillingsburg, From Gutenberg to Google: Electronic representations of Literary Texts** (Cambridge: Cambridge University Press, 2006), chap. 4.


[Online as a PDF via LUC Library’s catalogue]


**Matthew Kirschenbaum and Doug Reside, ‘Tracking the Changes’ in Cambridge Companion to Textual Scholarship, pp. 257–73.


Look at the following DIGITAL ARCHIVES AND ELECTRONIC EDITIONS and find some others. Try to understand their goals, and the advantages and any limitations of the digital medium. Try to describe the reading or user experience. Is there such a thing as a digital materiality that you are responding to? If so, how would you describe it?

http://charles-harpur.org

www.blakearchive.org
http://www.rossettiarchive.org
http://www.whitman.org
http://utc.iath.virginia.edu/

Shakespeare. Shakespeare in Quarto (interactive site that lets you view the successive Quartos and put them side by side) at

http://www.bl.uk/treasures/shakespeare/homepage.html

www.vangoghletters.org/vg/
www.beckettarchive.org [requires subscription: Loyola Library subscribes, so go in via the catalogue; the most recent addition (2015) is Krapp’s Last Tape; there is a monograph that goes with it]
http://www.textualcommunities.usask.ca/web/canterbury-tales/home [you’ll need to apply for a login: personal re-use of the materials is permitted]
http://bichitra.jdvu.ac.in/index.php

Please note: For this course, we are not studying the underlying technical questions underlying digital archives and electronic editions: the content management system, the system of encoded transcription necessary to prepare texts for digital archives (XML-TEI), the tools and workflow that allow the archivist and editor to process them, the differences between the backend (where the collaborating archivists and editors work) and the public-facing front end that users encounter, and the feasibility (or not) of crowd-sourcing archival and editorial literary projects.

The recent development of a THEORY OF THE INTERFACE (which is a sort of parallel with physical and descriptive bibliography, even though the theorists write in ignorance of this) may also interest you. Similarly platform studies and media archaeology (see Emerson 2014 for these). Nevertheless, if you want to pursue these questions, you are welcome to do so for your term essay or for a class report. See what the sites have to say about

For TOOLS AND CONTENT MANAGEMENT SYSTEMS, see

- a content management system for literary archives developed through the Loyola English Department and CTSDH, and used for a Virginia Woolf archive: http://www.mojuem.com
- a German suite of tools for digital editions TextGrid http://www.textgrid.de
- an Australian suite of tools for digital editions, Ecdosis http://ecdosis.net/main/

used in http://www.charles-harpur.org

The collation tools JUXTA (at UVa) and CollateX (Antwerp)

**APRIL 23: CASE STUDIES: STUDENT PRESENTATIONS**
Students present work-in-progress on major assignment, a maximum of 12 minutes please.

**MAY 4: DEADLINE FOR SUBMISSION OF TERM PAPER.**
Submit to me by email as an attachment. If you have very large accompanying files (e.g. images of manuscripts) then open a free Dropbox folder and ‘Invite’ me to share the folder.

**TEXTUAL STUDIES: ON RESERVE**
I have asked the Library to put on Reserve, and to first acquire if necessary, the following books and articles/chapters.
- Those entries in bold are the course textbooks.
- Those preceded by three asterisks contain *required* reading for the weekly classes.
- The others contain supplementary reading for the term paper etc.

Emerson, Lorie. Reading Writing Interfaces: From the Digital to the Bookbound (Minneapolis: University of Minnesota Press, 2014)—and more generally Emerson’s work at the Media Archeology Lab, http://loriemerson.net/media-archaeology-lab/
Drucker, Johanna. ‘The Virtual Codex from Page Space to e-Space’, in A Companion to Digital Literary Studies, ed. Susan Schreibman and Ray Siemens (Oxford: Blackwell, 2013), and in digitalhumanities.org/companionDLS The whole Companion is available free at this site.


Gibaldi, Joseph, ed. Introduction to Scholarship in Modern Languages and Literature. New York: MLA, 1981. (See especially G. Thomas Tanselle’s essay on ‘Textual Scholarship’.)


Hayles, Katherine. ‘Translating Media: Why We Should Rethink Textuality’, Yale Journal of Criticism, 16 (2003), 263–90. (Library e-access via Project Muse)


Hepburn, James. *The Author’s Empty Purse* (discusses literary agents)


Mak, Bonnie. ‘Archaeology of a Digitization’, *Journal of the Association for Information Science and Technology*, 65.8 (2014), 1515-1526. DOI 10.1002/asi.23061


Shakespeare. *Shakespeare in Quarto* (interactive site that lets you view the successive Quartos and put them side by side) at http://www.bl.uk/treasures/shakespeare/homepage.html


———. *Textual Criticism and Scholarly Editing*. Charlottesville: Bibliographical Society of the University of Virginia, 1990. (See his ‘The Editing of Historical Documents’ of 1978; it put the cat among the pigeons in documentary (historical) editing.)


(Lawrence as professional writer.)