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UC 4410

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Textual criticism is the study not of a work of literature, but of the physical remains of that work in the shape of words, usually on a page. This course will explore the role played by the editor who examines and analyzes those remains, then ultimately establishes the form and organization of the work itself. This process is interpretive and, as such, open to constant and critical reinterpretation. We will explore the history of academic editing and the major trends in editing theory. At the same time, we will hone the practical skills necessary for the textual critic by producing critical editions of previously unedited material from the late medieval and early modern periods.

As we work through issues surrounding editing, we will also digress occasionally to talk about textual scholarship generally, including book history.

At the end of the course, participants will be able to:

- Understand the parts of a critical edition and use them effectively in their own research.
- Apply the methods of textual criticism in their own research.
- Produce a critical edition of a pre-modern text.

Texts:

Kelemen, Erick. *Textual Editing and Criticism*. New York: Norton, 2009.
(Everything listed below is in Kelemen)

Class participants will be working on editions of short, unedited texts that we will discuss in the first few weeks. These will be available digitally from host institutions or through Early English Books Online (EEBO). If you have a project in mind, let me know and we can assess if it will work for class purposes.

Schedule:

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| Thur. Sept. 9 | Hellos and who are yous. |
| Thur. Sept.16 | What, exactly, is textual criticism?
Read: Kelemen, “Why Study,” 3-27.
To do: Bring a critical edition to class. Pick something you enjoy, either off your shelf or from the library. We’ll talk about what’s in it and what’s not.
We’ll start talking about project options. |

- Thur. Sept. 23 Getting into it.
Read: Kelemen, "Text Technologies," 29-72.
To do: What are the editing projects?
Suggested projects will be listed in OWL. Look through them, discuss with your class mates. Some are better suited to group work.
- Thur. Sept. 30 Editing.
Read: Kelemen, "Textual Criticism," 73-120.
The text you'll be working on.
To do: What kind of edition will we do? Not everyone will be the same.
Begin transcribing the text.
- Thur. Oct. 7 Application of Thought.
Read: Housman, "The Application of Thought," 123-134.
Greg, "Rationale of Copy-Text," 135-153.
Tanselle, "Editing Without a Copy-Text," 253-280.
To do: Complete transcription.
- Thur. Oct. 14 Application of Thought.
Read: Thorpe, "Aesthetics of Textual Criticism," 154-193.
Material for seminars 1 & 2.
To do: Seminars 1 & 2.
These seminars will be introductions to the work you are editing.
The class will read the complete work to be discussed using either EEBO or your initial transcription.
Begin researching notes for your section.
- Thur. Oct. 21 Read: Grigely, "The Textual Event," 194-225.
Material for seminars 3 & 4.
To do: Seminars 3 & 4.
Proofed transcription (if working in a team, proof another member's section).
- Thur. Oct. 28 Read: Hanna, "Producing Manuscripts and Editions," 333-362.
Material for seminars 5 & 6.
To do: Seminars 5 & 6.
Begin collating multiple witnesses.
- Thur. Nov. 4 Fall Reading Week
- Thur. Nov. 11 Read: Marcus, "The Shakespearean Editor," 226-252.
Blayney, *The First Folio*, 281-286.
Material for seminars 7 & 8.

- To do: Seminar 7 & 8.
- Thur. Nov. 18 Read: “William Shakespeare, from *King Lear* and *Othello*,” 418-41.
Material for seminars 9 & 10.
To do: Seminars 9 & 10.
- Thur. Nov. 25 Read: TBD. We’ll look at some of the practical examples of editing
challenges at the back of Keleman’s book. We’ll pick which based
on class interests.
To do: Complete collation of witnesses.
- Thur. Dec. 2 Read: The explanatory notes to any critical edition.
Bring an edition with you that has explanatory notes. Photocopy
one page of notes (i.e. verso and recto) that can be distributed to
the class. This need not be an early modern text (i.e. you can bring
something from another class), but it should be reasonably well
known.
To do: Begin writing / thinking about explanatory notes.
- [Winter Break]
- Thur. Jan. 6 Read: The introduction to a critical edition and bring it to class. This
could be the same text as we ended with in December, but if not
try to make it an early modern text.
To do: Think about Introductions. What goes in them? What is their
purpose? For whom are they written?
Continue writing explanatory notes.
- Thur. Jan. 13 Read: TBD. Readings will be assigned based on the issues participants
have encountered.
To do: Seminars 1 & 2.
Finish explanatory notes: start outlining an introduction.
- Thur. Jan. 20 Read: TBD practical examples.
To do: Seminars 3 & 4.
Discussion of possible publication outlets.
Start drafting the introduction.
- Thur. Jan. 27 Read: TBD. Readings will be assigned based on the issues participants
have encountered.
To do: Seminars 5 & 6
- Thur. Feb. 3 Read: Publishers’ submission forms (TBD).
To do: Seminars 7 & 8
Writing a publication prospectus.

Continue with introduction.
Revise explanatory notes.

Thur. Feb. 10 Read: TBD practical examples.
To do: Seminars 9 & 10

Thur. Feb. 19 Read: The glossary and index of a critical edition (same terms apply as above).
To do: Continue with introduction.
Revise explanatory notes.
Begin planning glossary and index (if necessary).

Thur. Feb. 24 Reading Week

Thur. Mar. 3 The last five weeks will be spent completing your edition and paper. I will meet with everyone, either individually or in groups (if working on a group project) to discuss progress and talk about problems that have arisen. If, at this stage, class meetings remain the most effective option, we may meet once or twice through this period.

Thur. Mar. 10

Thur. Mar. 17 Paper due.

Thur. Mar. 24

Thur. Mar. 31 Edition due.

Grade break down:

Seminar (fall):	10%
Seminar (fall) write-up:	5%
Seminar (spring):	10%
Seminar (spring) write up:	5%
Edition (your section)	35%*
Paper:	25%*
Participation	10%

The Seminars: Each participant will lead two class discussions based on the text they are editing. The fall seminar will introduce your text and the issues raised by editing it. The spring seminar will focus on a specific issue or topic from your text. You should assign a *short* piece of additional reading in advance of your spring discussion. The assessment will rely on the clarity and organization of the presentation, the discussion which develops, and the thoroughness of the treatment of the topic.

The Seminar write-up: One week after the seminar please submit a brief written account of your topic and the discussion which followed.

The Edition: The edition will be assessed based on the care taken, the thoroughness of the introduction and apparatus and the clarity of the notes.

The Paper: You will complete a short research essay (8-10 pp) on some aspect of one of the texts we work on in class. This may be related to the text you have edited, with someone else's text or with the theory or practice of editing. The paper might develop from your seminar (or another participant's seminar) but it must be substantially different from that work. The topic of the paper is of your choosing, but I encourage everyone to speak with me about the project they take on.

*It is not always possible to judge how much work will be necessary on an edition before you begin. Additional witnesses could be found, the source text might present unforeseen complexities, etc. If you feel that the weighting of the edition and the paper do not reflect the work that goes into the edition, please speak with me about shifting the weighting by 5%.

Participation: Participants will be expected to have read course material and to be prepared to discuss it in an informed manner. Participation grades will be based on the clarity and usefulness of class contributions, not merely on showing up.

Academic Integrity:

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following website: http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_grad.pdf

Wellness:

As part of a successful graduate student experience at Western, we encourage students to make their health and wellness a priority. Western provides several on campus health-related services to help you achieve optimum health and engage in healthy living while pursuing your graduate degree. For example, to support physical activity, all students, as part of their registration, receive membership in Western's Campus Recreation Centre. Numerous cultural events are offered throughout the year. For example, please check out the Faculty of Music web page <http://www.music.uwo.ca/>, and our own McIntosh Gallery <http://www.mcintoshgallery.ca/>. Information regarding health- and wellness-related services available to students may be found at <http://www.health.uwo.ca/>. Students seeking help regarding mental health concerns are advised to speak to someone they feel comfortable confiding in, such as their faculty supervisor, their program director (graduate chair), or other relevant administrators in their unit. Campus mental health resources may be found at http://www.health.uwo.ca/mental_health/resources.html.