

Chapter 1 : Guidelines for Editors of Scholarly Editions | Modern Language Association

Designed for editors, literary and textual critics, and students, this historical and methodological survey is richly illustrated with line drawings and photographs. There is a bibliography of scholarship (including a list of standard editions in various fields), an appendix of illustrated types of scholarly editions with interpretive.

The means by which these qualities are established will depend, to a considerable extent, on the materials being edited and the methodological orientation of the editor, but certain generalizations can be made: Many, indeed most, scholarly editions achieve reliability by including a general introduction—either historical or interpretive—as well as explanatory annotations to various words, passages, events, and historical figures. Scholarly editions generally include a statement, or series of statements, setting forth the history of the text and its physical forms, explaining how the edition has been constructed or represented, giving the rationale for decisions concerning construction and representation. This statement also typically describes or reports the authoritative or significant texts and discusses the verbal composition of the text—its punctuation, capitalization, and spelling—as well as, where appropriate, the layout, graphic elements, and physical appearance of the source material. Statements concerning the history and composition of the text often take the form of a single textual essay, but it is also possible to present this information in a more distributed manner. A scholarly edition commonly includes appropriate textual apparatus or notes documenting alterations and variant readings of the text, including alterations by the author, intervening editors, or the editor of this edition. And finally, editors of scholarly editions establish and follow a proofreading plan that serves to ensure the accuracy of the materials presented.

Sources and Orientations

1. Considerations with Respect to Source Material

Is the date of the material known? More generally, the location of a text in time and place may influence the editorial representation of a text. Is there an author? *La chanson de Roland*, for example, took a specific written form after a long life as a heroic poem or poems delivered orally from memory. Folktales, which may or may not originate with individual authors, are usually known to editors only in forms that have been shaped by transmission through communities of performers and listeners. Yeats and Georgiana Yeats claimed to have taken dictation from the spiritual world. Sacred texts are often attributed to divine authors or divinely inspired human authors. Is the author known? When a text for example, *Lazarillo de Tormes* has no known author in the modern sense, or when authorship has been collaborative or communal, or when texts have taken shape over an extended period of time, editorial decisions must be based on other grounds. Is there more than one author? For example, Francis Beaumont and John Fletcher collaborated in writing over a dozen dramatic works between and , such as *The Knight of the Burning Pestle*; in addition to working together, these two writers also corrected and collaborated on texts with numerous other playwrights, including William Rowley, Philip Massinger, Thomas Middleton, and Ben Jonson, making it difficult, if not impossible, to assign authorship in some of these works to any one specific individual. If there is an author or authors , how far back in the process of authorship is source material available? Does the author play any other roles in producing the object being edited? How many other people are involved in producing the object being edited, and what are their roles? For example, John Wilmot, the earl of Rochester, never published any of his works during his lifetime. Some of his poems were printed without his authority in songbooks and miscellanies, and they were widely circulated and preserved in manuscript copies. The subsequent posthumous editions gathered together many of these scattered pieces, but a modern editor must untangle the numerous variations found in the verses collected from these various manuscript and unauthorized printed versions. Is it important, and is it feasible, to reproduce the material sources in facsimile as part of the edition? In principle, it would seem always desirable to reproduce the source material for a scholarly edition in facsimile, but in print editions it is often impractical, and even in electronic editions it may be too expensive, or it may be impossible for lack of permission. In very general terms, one could see copy-text, recensionist, and best-text editing as being driven by an interest in authorship—but best-text editing might also be driven by an interest in the process of production, along with "optimist," diplomatic, scribal, documentary, and social-text editing. Social-text editing might also be driven by an interest in reception—as "versioning" and variorum editing might be. And, of

course, an editing practice that is primarily interested in authorship might very well be interested in production or reception or both—any good editor will be aware of the importance of all these things. However, when an editor has to choose what to attend to, what to represent, and how to represent it, there should be a consistent principle that helps in making those decisions. Key Works in the Theory of Textual Editing," below, for further information on editorial methods and perspectives. Medium or Media in Which the Edition Will Be Published The decision to publish in print, electronically, or both will have an impact on a number of aspects of the edition, on its fortunes, and on the fortunes of its editor. Some questions an editor should consider in choosing the medium of publication: Is the source material itself manuscript, printed, electronic, or a combination of formats? What is the desired or potential audience for the work? Is there more than one audience? Will one medium reach the desired audience more effectively than another? What rights and permissions are required for publication, and do the terms differ by medium? What kind of apparatus can the edition have, and what kind should it have? What is the importance of facsimile material, color reproductions, multiple versions, multiple states, interactive tools in this edition? Working with and from originals is of utmost importance; but some photographic, digitized reproductions make visible certain marks that have deteriorated and are no longer visible to the naked eye, even in the best light. If legibility has been enabled by the photographic or digitizing process, has that fact been explicitly noted to readers? How important is permanence or fixity? How can these qualities be attained? Alternatively, is there a possible benefit to openness and fluidity for example, the certainty that new material will come to light? Is there a publisher willing to publish in the medium you choose? How important is peer review and if it is important, how will it be provided? Guiding Questions for Veters of Scholarly Editions.

Chapter 2 : Textual Scholarship

Greetham, D. () What is Textual Scholarship?, in A Companion to the History of the Book (eds S. Eliot and J. Rose), Blackwell Publishing Ltd, Oxford, UK. doi: /ch2 Publication History.

Prior to joining the City College, Dr. He received his Ph. Robert Alfano has been involved in developing ultrafast laser spectroscopic techniques and applications of these techniques to study ultrafast dynamical processes in physical, chemical, and biological systems. His research encompasses the study and development of supercontinuum, tunable solid-state lasers, nonlinear optical processes, application of optical spectroscopic techniques for medical diagnosis optical biopsy , study of photon migration in turbid media, and development of optical imaging techniques for biomedical imaging optical mammography. He has published more than papers and holds patents. He has mentored 50 Ph. Alterman is the author of six books, including the national bestsellers, *What Liberal Media? Mis leads America with Mark Green*, *A History of Official Deception and its Consequences*, , *Why Democracy Matters in Foreign Policy*, In recent years, he has also been a columnist for: *Arthur Apter Professor Arthur W.* He was the doctoral advisor of *Shoshana Friedman Ph.* He has also supervised two additional students in advanced reading courses in mathematics as undergraduates, *Lilit Martirosyan* and *Chase Skipper*. Professor Apter is a mathematical logician, who specializes in set theory. His research focuses on large cardinals and forcing, but he also maintains a keen interest in inner model theory. He received his B. D from the Union Graduate School in He studies labor, social movements, science and technology, education, social theory and cultural studies and is director of the Center for the Study of Culture, Technology and Work at the Graduate Center. He is author or editor of twenty three books including: He is founding editor of the journal *Social Text* and is currently a member of its advisory board, and he sits on the editorial boards of *Cultural Critique* and *Ethnography*. *Sergei Artemov Sergei N.* Professor Artemov received his B. His professional interests are logic in computer science, mathematical logic and proof theory, modal and epistemic logics, knowledge representation and artificial intelligence, automated deduction and verification, and optimal control and hybrid systems. Professor Artemov has pioneered studies of the Logic of Proofs. He, along with other researchers from Stanford and Cornell, initiated studies of Dynamic Topological Logic, which has become an active research area with applications. Professor Artemov has authored more than research papers and supervised 20 successful Ph. He is an editor of *Annals of Pure and Applied Logic*; *Moscow Mathematical Journal*; the monograph series *Studies in Logic, Mathematical Logic and Foundations*, and has been the principal organizer of a number of international conferences, including the symposium series *Logical Foundations of Computer Science*. He has delivered a Distinguished Lecture for the New York Academy of Sciences, Clifford Lectures, the Spinoza Lecture for the European Association for Computer Science Logic, the keynote lecture for the Kurt Goedel Society in Vienna, and a score of plenary and colloquium addresses at leading conferences and research centers worldwide. Professor Artemov has been a recipient of numerous research grants in Russia, Europe and the United States. *Paul Attewell Professor Attewell* was born in London, and completed his undergraduate education in England before moving to the United States to pursue a doctorate in sociology at the University of California at San Diego. He has studied middle and high schools and colleges. His co-authored book *Passing the Torch: His current research focuses on the reasons for low degree completion rates in non-selective colleges, and includes randomized controlled field experiments in which lower income undergraduates are encouraged to increase their "academic momentum" in college, using monetary incentives.* This Congressionally mandated body maintains oversight on U. In , Professor Banerjee received the Donald Q. Kern Award from the American Institute of Chemical Engineers for his seminal work on transport phenomena in multiphase systems. This research has had major impact on the analyses of plant safety and environmental processes. He is listed as author on more than articles, book chapters and refereed conference proceedings and holds four patents. *Donald Trump, et al.* Among the honors she has received, *Baron* was named a Carnegie Scholar in Her recent book, *The Orphan Scandal: Christian Missionaries and the Rise of the Muslim Brotherhood*, examines the relationship between Protestant evangelicals and Islamists, arguing that groups such as the Muslim Brotherhood arose in part in

reaction to, and in the image of, American and European missionary associations. Earlier books, *Egypt as a Woman: Program in History* at the Graduate Center from He is an internationally-respected authority on the social, economic and demographic history of slave-based plantation societies in Latin America and the Caribbean during the eighteenth and nineteenth centuries. He has published a series of innovative and landmark studies based on archival research that have broadened the historical understanding of Puerto Rico, Cuba, Brazil, and slavery in the Americas. He is the author of six books and numerous scholarly articles. He was one of the first foreign scholars to be granted unrestricted access to Cuban historical archives in the s. His research there resulted in two books: *Cuban Rural Society in the Nineteenth Century*: For this latter book he took thirteen Lehman College students to Cuba in as a research team which worked in the Cuban National Archives along with twelve students from the University of Havana. Finally, his *Hispanics in the United States: A Demographic, Social, and Economic History* co-authored forthcoming Cambridge University Press is the first full-length quantitative study of the U. Latino population in the late 20th and early 21st centuries. Cullman Center for Scholars and Writers *A Cultural Critique of Psychoanalysis* Routledge and more than fifty essays and articles. Themes and Forms, ed. Professor Brenkman was a founding editor of the journal *Social Text*. He also edited the literary magazine *Venue*. He contributes regularly to the French political quarterly *Le Meilleur des mondes*. Her books *The Origin of Negative Dialectics: Walter Benjamin and the Arcades Project* MIT Press, have been translated into several languages and have been called "modern classics in the field. She is on the editorial boards of several journals and has been an invited lecturer at dozens of universities worldwide. Her numerous international awards and fellowships include a Getty Scholar grant, a Fulbright Award, and a Guggenheim Fellowship. She holds a Ph. Scott Burnham Scott Burnham holds a B. His research interests include the history of tonal theory, problems of analysis and criticism, and and 19th-century music and culture. He also enjoys giving pre-concert lectures and other public talks in the greater New York region. Burnham has also been the recipient of fellowships from the Guggenheim Foundation, the National Endowment for the Humanities, and the National Humanities Center. Peter Carey One of the most original, talented and prolific writers in the English language today, Peter Carey has won the Booker Prize twice, the Commonwealth Prize twice and many other distinctions. He has been named a Fellow of the American Academy of Arts and Sciences and has been awarded three honorary doctorates. His work has been translated into at least 30 languages. Among the many students whose talents he has nurtured is Booker Prize winner Kiran Desai. Marvin Carlson Marvin A. Cohn Distinguished Professor of Theatre and Comparative Literature, his research and teaching interests include dramatic theory and Western European theatre history and dramatic literature, especially of the 18th, 19th, and 20th centuries. His best-known book, *Theories of the Theatre* Cornell University Press, , has been translated into seven languages. His newest book, *Performance: A Critical Introduction*, appeared in a second, revised edition in He is the author of eleven monographs, including *The Philosophy of Motion Pictures*, *Beyond Aesthetics*, and *The Philosophy of Horror*; three edited collections; and over two hundred academic articles and reviews. His work also encompasses the philosophy of literature, the philosophy of visual arts, and social and cultural theory, and he has served as president of the American Society for Aesthetics. Carroll has been a regular contributor of journalistic reviews of dance, theater, and film in publications such as *Artforum* and the *Village Voice*. His new book, *On Criticism*, will be published in Fall , and he is currently working on a book on the philosophy of humor. Carroll joins the Graduate Center from Temple University. He holds a Ph. She has held visiting posts at Colgate University as Colgate Professor of the Humanities and at Columbia University, and has participated in seminars and courses in Spain, Peru, and Germany. Among her books are: *Beyond Books and Borders: Currents projects research colonial poetry and women writers*. Chudnovsky Distinguished Professor Eugene M. Chudnovsky, who has been a member of the Lehman Department of Physics and Astronomy faculty since , is an internationally prominent theoretical physicist. He is frequently invited to give plenary and review talks on his research at major scientific meetings. Since , he has been working on projects for the U. Her biography, *Eleanor Roosevelt: She is currently working on the third and final volume of Eleanor Roosevelt*. A frequent contributor of reviews and columns in many newspapers and periodicals, her book *The Declassified Eisenhower* was listed by *The New York Times Book Review* as one of the notable books of For more than

twenty years Professor Cook produced and hosted her own program for Radio Pacifica, originally called "Activists and Agitators," subsequently "Women and the World in the s. Professor Cook is deeply committed to the principle of greater dignity, security and human rights for all people worldwide. In April , The Ghosts of Versailles received its European premiere, in a new production directed and designed for the opening of the new opera house in Hannover, Germany.

Textual Scholarship has 53 ratings and 2 reviews. *Beginner's guide to the general treatment of the enumeration, description, transcription, editing, and.*

David Greetham bio Abstract The essay traces the personal history of trying to "find" an author, in the sense of a number of attempts to identify a "father figure" with whom an editorial and critical career might be linked. Describing such devices as the mapping out of a comprehensive series of abstract models for charting the relationships between a translated and a translating text in the case of John Trevisa and the construction of an authorial idiolect where no autograph survives in the case of Thomas Hoccleve, the personal narrative now regards these attempts to reach back into the authorial psyche as hubristic, even improper. In the place of such a single authorial identity, the essay concludes by showing how authoriality rather than authorship took over in the development of a scholarly career, resulting in, for example, the founding of the interdisciplinary Society for Textual Scholarship. For Speed Hill 1 I tried to find, and be loyal to, an author: But somehow the "psychic connections" that my fellow-panelists identified, never quite took with me. As a very neophyte editor, I was co-opted suborned? I now believe that the very titles of these different translation models sound pretentious, in their attempts to map out every possible relationship between translating and translated text: I think they show my youthful earnestness, my attempts to situate Trevisa and his text as an ideal form to which I could declare allegiance, and thus embrace as a father figure. I think I have to recognise that the project was ultimately not as effective at "unveiling" the author as I had hoped and was thus also not enough to endow Trevisa with those paternal qualities I was presumably looking for. This distancing and embarrassment has continued down to the present, for in an article recently published in the Italian textual journal *Ecdotica*, I return again to the scene of the crime and use the personal and cultural distancing as a means of showing just what was then, and what might be now: And, just as Freud bravely used his own dreams and his own "Freudian slips" *avant la lettre* in his account of the general phenomena, I was still smarting enough from my earlier unthinking acceptance of the then-dominant ideology to use my own "slips" as examples of what the shift in textual perspective might show. If I were to edit Trevisa now, far from being rejected [End Page 46] as too idiosyncratic and unrepresentative of authorial usage, this "contaminated" witness would be much more interesting in its own right than those more decorous, more "sincere" witnesses that we relied on three decades ago. For example, in the so-called highly autobiographical Series poems Furnivall and Gollancz [], Hoccleve introduces an interlocutor "Friend", who functions much like, say, Dr. Thy conceit is nat worth payndemayn: He even had a Lacanian "mirror" stage, where he questions his own powers of perception, especially of the state of his own mental illness, 7 a technique that Philip Roth was later to use in *The Breast* though I would not therefore assert that Roth is a devoted Hocclevean [see Greetham b: Surveying the anomalous condition of the Hoccleve oeuvre as it was or was not preserved in autograph manuscripts Hoccleve was, after all, a professional scribe, I introduced what was at the time a radical editorial procedure: The computer file from which the reverse concordance was drawn was created by the computer services department at Adelphi University under the supervision of Peter Farley. See Figure 1 and Figure 2. This "mapping" was to follow a very predetermined narrative of editorial choices, as is shown in the "flowchart" in Figure 3. This flowchart began to show some resemblance to the Hampton [End Page 49] Court Maze, but as with the translation "models" for Trevisa was intended to give an editor a theoretical and practical guide to the recovery of authorial usage, inferred or otherwise. But again, stalwart Fredson Bowers happily took this display into the bosom of *Studies in Bibliography*. But having done what at first seemed editorially improper even after having received the imprimatur of Fredson Bowers, and through him, by spiritual osmosis, that of W. Greg, there remained the nagging question: Or with their opposites, whoever they might be? On a practical level, how much real progress could there be in moving from the monumental DPR Trevisa, consuming ten years, to the equally monumental DRP Hoccleve, another ten? And how strong could my own assertions of editorial self-confidence be in embracing either the faceless translator or the depressive poet, a poet who is most often illustrated by that manuscript of the Regiment bearing a portrait of his "master", Chaucer, admonishing him

from the margins? And what had it already said about the canonical and personal status of Hoccleve, that the previous edition of the Regiment, by Fred Furnivall, had overtly and to my mind embarrassingly selected the copy-text for that edition on the manuscript bearing the "best portrait of Chaucer", i. Hoccleve was also "Occeleve", like a good Cockney. Click for larger view View full resolution Figure 3: The "flowchart" for establishing preferred authorial usage in accidentals, beginning with the copytext reading in the base manuscript A, navigating through "HOCCELEX" – the computer-generated patterns of inferred usage in the editorially constructed database of "constructed" authorial preferences. By this time, I had critically distanced myself from the Formalist theory and practice of one edition Trevisa; and while I was attracted to the psychological self-exposure of another author Hoccleve, he was in any case gradually beginning to come into his own as a couple of my "critical" essays argued, and I did not wish to hoist my colours to someone who was nonetheless still a "minor" author. In the same period of my academic life, I had also come to the realization that there were unseen theoretical precepts driving the apparently "neutral" interventions of editors of the Greg-Bowers-Tanselle dispensation, and that these "unseen" precepts could undermine any claim that an editor or critic was simply "doing what comes naturally". Thus I began to understand that this lofty, while at the same time self-denigrating, principle was untenable historically and procedurally: There was only one alternative: A scholarly-critical life not without authors, but, if anything, with too many of them. In this different trajectory, I was immensely helped and inspired by the work of others: I have already expressed my debt in, for example, the writing of Textual Transgressions to the "personalist criticism" of my colleague Nancy K. Speed Hill provided a constant and reliable sounding-board and voice of quiet reasonability for some of my off-the-wall conjectures. McGann and the "social" theory of textuality, providing further evidence that the time was ripe for the sort of "uncoupling" I was embarking upon, even though Jerry had deftly managed to combine his social theory with a new commitment to D. Rossetti after an equally enthusiastic commitment to Byron, the editing of which he now disavowed. But Jerry is Jerry, and can juggle more balls than the rest of us. A Guide to Research, and in the founding of this Society and in the publication of its journal, which seems to have illustrated this richness better with each successive volume; and the more seditious side of my political agenda by such collections as Margins of the Text Do I envy my fellow-textuists who have found and remained loyal to their authors? Yes, I do recognise that having almost found but then lost my author s I have shown less stamina and determination and consistency than Speed Hill as Hooker, Don Reiman as Shelley, and Jack Stillinger as Keats even with his occasional forays into Coleridge. It may be that some would regard my "uncoupling" as a form of dilettantism, an inability to hold fast to one individual, one oeuvre, one authorial presence. I have no persuasive argument to this charge, beyond the fact that at two earlier stages of my career I did at least try to approach and to reconstruct this idealised author, but then backed off. As Speed has reminded me, even in my partly autobiographical Textual Transgressions my own biological father is distinctly absent after all, he was dead by the time I was four months old, and one might then have imagined that my awareness of this familial gap would have made the search for a literary father figure the more psychologically pressing. After many years of therapy, I have yet to establish whether the real-life loss in some way foredoomed the search for a replacement, but since I have also embraced the marginal status of the alien and thus feel more drawn to a figure like Auerbach or Kristeller than to comfortable Trevisa and loony Hoccleve, this marginalisation has had its positive aspects: So, non, je ne regrette rien. Given this retreat from the singularity of both text and author, the conscious "uncoupling" of my title, is it any wonder that my next book should be a celebration of yet another unholy: His latest book is on The Pleasures of Contamination and he is currently working on a syntax of incomplete works. Works Cited Althusser, Louis.

Chapter 4 : Textual Scholarship: An Introduction - David Greetham - Google Books

Textual scholar David Greetham has described textual scholarship as a term encompassing "the procedures of enumerative bibliographers, descriptive, analytical, and historical bibliographers, paleographers and codicologists, textual editors, and annotators-cumulatively and collectively".

Check out the Cats who Edit. This is Interedition , a European initiative for digital scholarly editing infrastructure. See who visits this site and from where. Check out the Textual Blog. Last modified on February 26th. The European Society for Textual Scholarship will have its fourth international conference in Lithuania. Follow the link for more information about the conference. Read about the textual problems of "the number of the beast" , a note by D. Parker, author of *The Living Text of the Gospels*. Information for contributing to Variants , the journal of the European Society for Textual Scholarship. We are looking for people to help us with an experiment on textual transmission. Contact Barbara Bordalejo if you are interested in participating. What is textual scholarship? The primary goal of the discipline of textual scholarship or textual criticism is the investigation of texts. Textual scholars attempt to understand how texts have come to be as they are and, in order to achieve this, they examine the primary sources of a text. There are several different schools of thought within the discipline: In many cases, textual scholars produce editions of the texts they have studied. This website Here you can find bibliographical resources and articles about textual scholarship. For now, I am doing this work with some help from Peter Robinson. If you find it useful, it would be good if you could let me know. Alternatively, you could offer suggestions on aspects that are not yet being covered by this site. There is also a Wiki where you can contribute with entries about textual criticism and scholarly editing. I can tell that some people have been reading it, but no one has yet made any contributions to it. The list TextualScholarship is an e-mail distribution list that allows the free exchange of information about any aspect of textual scholarship and editing. The list is not moderated, but members are protected from spam by the JISCmail security system. Membership to the list is free and we encourage new members to send queries, comments and announcements. To join TextualSholarship , just follow the link.

Chapter 5 : Text (literary theory) - Wikipedia

"The best introduction to the field."-Literary Research Guide "As a medievalist and a textualist, David Greetham is a Renaissance man. He has written the best comprehensive, modern, single-volume introduction to textual scholarship.

Garland Reference Library of the Humanities In A Companion to the History of the Book. Blackwell companions to literature and culture Further reading[edit] This further reading section may contain inappropriate or excessive suggestions. Please ensure that only a reasonable number of balanced , topical, reliable, and notable further reading suggestions are given. Consider utilising appropriate texts as inline sources or creating a separate bibliography article. London, Cambridge University Press Bryant, John, The Fluid Text. Ann Arbor, University of Michigan Press Textual Instability, Theory, and Interpretation. Wellesley studies in critical theory, literary history, and culture Garland reference library of the humanities University of Pennsylvania Press Multilingualism and Textual Scholarship. Amsterdam; New York, NY: Textual Scholarship and Personal Writings. Fraistat, Neil; Julia Flanders eds. Cambridge University Press Contemporary German Editorial Theory. A Guide to Research. The Modern Language Association of America Presses universitaires de France Dynamics of Textual Scholarship. University of Illinois Press University of Michigan Press Van Mierlo, Wim ed. Modiano, Raimonda; Leroy F. Searle; Peter Shillingsburg eds. Emerging Practices in Textual Studies. The University of Washington Press Electronic Representations of Literary Texts. Thomas, A Rationale of Textual Criticism. Philadelphia, University of Pennsylvania Press

Chapter 6 : Scholarships | Daughters of the American Revolution

This fully revised and updated edition of the bestselling "Textual Scholarship" covers all aspects of textual theory and scholarly editing for students and scholars.

Chapter 7 : Textual scholarship - Wikipedia

Greetham, D. () What is Textual Scholarship?, in A Companion to the History of the Book (eds S. Eliot and J. Rose), Blackwell Publishing Ltd, Oxford, UK. doi: /ch2 If you are a society or association member and require assistance with obtaining online access instructions.

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Chapter 9 : Textual Scholarship: An Introduction by David C. Greetham

"The best introduction to the field."-Literary Research Guide "As a medievalist and a textualist, David Greetham is a Renaissance man. He has written the best comprehensive, modern, single-volume.