

"Variance in textual scholarship and genetic criticism/La variance en philologie et dans la critique génétique"

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ABSTRACTS

Loula Abd-elrazak – *Entre ruptures et continuités: les manuscrits des Miracles de Nostre Dame de Gautier de Coinci*

Les récits miraculeux mariaux appartiennent à une longue tradition de réécriture. Ils apparaissent d'abord dans la littérature médiolatine et passent ensuite dans la littérature en langues vernaculaires. Au Moyen Âge central, des poètes, tels que Gautier de Coinci suivi d'autres clercs, ont composé, en ancien français, des recueils de miracles en vers octosyllabiques. Les réécritures se sont succédé et, à la fin de la période médiévale, les compilateurs ont mis ces mêmes textes en prose, mais cette fois en moyen français. L'histoire de la transmission de ces textes est ponctuée de ruptures et de continuités : l'entreprise d'écriture-réécriture transforme à chaque fois le texte et par ce fait, l'éloigne de sa source sans rompre avec elle, offrant diverses versions du même récit. Telle est la réalité du texte médiéval en général, et du récit miraculeux en particulier, puisque le médium qui permet sa transmission (le manuscrit) est un objet à la fois unique et mouvant. De cette manière, une œuvre ne peut être considérée qu'à travers ses différents représentants (Azzam, Collet et Foehir-Janssens, 2005). De plus, la mise en recueil de ces textes aboutit à la construction de nouveaux ensembles, résultats de projets particuliers qui répondent à des attentes diverses. Les études actuelles montrent que le recueil médiéval "doit être vu comme un tout aux spécificités particulières, parfois singulières, qui en déterminent directement l'existence" (Hemelryck, 2010, p. 12).

L'objectif de cette communication est de rendre compte du projet de recherche en cours dont le but est de construire une base de données qui réunit les informations codicologiques et textuelles des manuscrits qui ont transmis les poèmes narratifs composés par Gautier de Coinci. Au terme du projet, cette base de données contiendra toutes les variantes linguistiques, textuelles et matérielles de cette œuvre transmise par 114 témoins manuscrits (Duys, Krause et Stones, 2006). Une approche pragmatique incitera à étudier chaque manuscrit comme un tout dont les différentes variantes sont en interaction (Hasenohr, 1999). Dans cette perspective, la variance ne se limite pas à la graphie, mais elle s'étend également à la variante textuelle, voire narratologique, et codicologique. La dimension matérielle du manuscrit doit être considérée comme faisant partie intégrante du fait littéraire et non pas selon la dichotomie qui oppose la forme au fond.

Pour comprendre le sens de l'assemblage de ces textes puisés à diverses sources, il est important de tracer l'histoire de leur transmission à partir des sources en vers français pour arriver à comparer entre elles les différentes variances en deux langues, l'ancien et le moyen français, et en deux formes, le vers et la prose. Il ne s'agit pas d'une tentative pour débusquer « l'unité » de ces recueils, car cela ne ferait que réduire l'importance de la tradition de leur transmission, par définition, plurielle. Il s'agit plutôt de cerner les motifs qui poussent un individu, qu'il soit auteur, compilateur ou commanditaire, à mettre ensemble des textes aux facettes multiples et à les inscrire – les fixer pour un temps – dans un codex. Ces motifs sont parfois régis par les volontés du destinataire qui, loin de se limiter aux attentes d'ordre esthétique et culturel, répondent souvent à des exigences d'ordre idéologique. La production du livre devient alors le lieu d'enjeux externes au projet proprement textuel.

Viviane Arena Figueiredo and Ceila Maria Ferreira – *Júlia Lopes de Almeida: an Editorial Review of *Ânsia eterna* and *Histórias da nossa terra**

The recent studies about female literary production revealed great women writers that, for a long time, became anonymous for the readers. Little by little, conquering the restrict cultural spaces of the earlier centuries, women impressed their mark inside the literature. Among Brazilian great writers, Júlia Lopes de Almeida can be mentioned as one of the pioneers that were recognized inside the national and international cultural scenery, winning the sexist paradigms imposed in the nineteenth and twentieth century's.

During her life, she wrote chronicles and short stories in many newspapers and periodical publications, such as *A Gazeta de Notícias*, *O Paiz* and *O Jornal do Commercio*, always publishing most of her novels printed in installments format. This fact contributed for maintenance of a huge material of research about the editing process of her texts.

However, when there is an inquiry about Júlia Lopes de Almeida's editions, it is noticed that her short stories production has not contemplated yet by a present edition. In this way, a special attention should be given to both short stories collections respectively entitled *Ânsia eterna* and *Histórias da nossa terra*.

Ânsia eterna, edited for the first time by *H. Garnier*, in 1903, acquired a significant importance for the textual criticism studies, regarding that its second edition, edited by *A Noite*, in 1938, suffered many modifications, fact that engendered doubts about the editing procedures used in this composition.

The importance of this text to the research objective lays on the inquiring about the interventions that occurred in *Ânsia eterna's* second edition texts, considering the significant changes in the syntactic and semantic structures of these short stories. There is a doubt whether these modifications should have contemplated the own writer's wish, or they only followed a editorial recourse, regarding that the second edition of this book was published only in 1938, four years after Júlia Lopes' death. So, considering the comparisons between *Ânsia eterna's* both editions, it was chosen as a methodology, an observation about the points in which the testimonies diverge. It is important to detach the exploration of the data expressed in the writer's manuscript, in order to find information that can delineate the posterior editions of her texts.

On the other side, *Histórias da nossa terra*, at first edited in 1907 by Francisco Alves editors, constitutes an abundant font of study not only regarding its content, but mainly, the modifications that were impressed during its twenty one editions. *Histórias da nossa terra* can be considered as a composition of short stories, letters, reports and photos that when combining, build the historical-geographical Brazilian memory of the beginning of the twentieth century. Considering the transformation impressed during the editions, it is made a comparison that show the effective modifications that given origins to the final edition, published in 1930. This fact always deserves a sharpen investigation towards the written text and its communication with the iconographical data present in the work composition.

Anne Baillot – *La modélisation des données de l'édition numérique* Lettres et textes. Le Berlin intellectuel dans les années 1800 et son approche de la variance dans les lettres

L'édition numérique « Lettres et textes » a délibérément pris le parti de publier des textes littéraires et des lettres de manière à éclairer, par les correspondances, la genèse et la réception d'œuvres majeures de la littérature romantique allemande. La modélisation des données comporte ainsi un volet génétique et un volet réticulaire destinés à rendre compte de l'ensemble des phénomènes textuels qui sont au

cœur du projet éditorial. Les directives d'encodage qui sous-tendent l'édition présentent ainsi la singularité d'être applicables à des genres de textes différents et de rester relativement économiques (dû au contexte de financement du projet dont l'édition est issue).

Dans cette contribution, je présenterai d'abord l'objet de cette édition et la question de recherche à laquelle elle répond. Je m'attacherai ensuite à présenter plus singulièrement la façon dont cette perspective éditoriale permet d'aborder les phénomènes de variance au sein des textes de nature épistolaire qui y sont fortement représentés, soit sous la forme de lettres réellement échangées, soit sous celle de récit intégrant des lettres fictives ou de compte-rendu critique formulé sous formes de lettres. Je reviendrai plus particulièrement sur deux points : 1) l'encodage XML/TEI utilisé dans l'édition pour rendre compte des changements de mains au sein d'un même manuscrit (interventions de l'auteur étalées dans le temps, interventions de tiers) ; 2) les questions de visualisation de la comparaison entre plusieurs états de texte (hiérarchisation et présentation des informations collationnées).

Il s'agira ainsi d'interroger plus largement les opportunités, mais aussi les limites, présentées par les éditions numériques dans l'appréhension des phénomènes de variance.

Veronica Bălă and Wout Dillen – *Between Extant and Virtual Libraries: Beckett's Variant Readings of The Divine Comedy*

Building on the research for *Samuel Beckett's Library* (Van Hulle and Nixon, Cambridge University Press, forthcoming), the Centre for Manuscript Genetics at the University of Antwerp is working on a digital edition of Samuel Beckett's extant and virtual libraries as part of the Beckett Digital Manuscript Project (BDMP). This digital library will include facsimiles of covers and pages containing reading traces of all books found in Beckett's extant library. As can be expected, however, Beckett read more books than those in his extant library alone: in some cases the library lacks books we know he must have read, in other cases it lacks the right edition. To facilitate exogenetic research, the digital library will therefore not only contain the extant library, but also add as many relevant searchable scanned books to the virtual library as copyright restrictions will allow. The tension between extant and virtual libraries can be demonstrated by tracing an intertextual reference in Beckett's *Dream of Fair to Middling Women* back to Dante's *Divine Comedy*. While Beckett's extant library features two editions of Henry Francis Cary's English translation of Dante's classic, a closer examination of these books suggests that Beckett only acquired them *after* writing the novel. This example stresses the importance of the virtual library, as the extant library alone could provide a false sense of certainty in verifying Beckett's source materials. This paper starts with a technical introduction to the digital library addressing the tension between Beckett's extant and virtual libraries, and ends with a case study comparing different editions of the English translation of *The Divine Comedy* and cross-referencing them to Beckett's work to determine which book should be added to his virtual library. In this way the case study will demonstrate how textual variance can be employed to aid the construction of virtual libraries in general.

Anne-Catherine Baudoin – *When Did the Resurrection of Christ Take Place? From Textual Variants to Theological Controversy*

The apocryphal text known as *Acts of Pilate (Gospel of Nicodemus)* was probably first written in Greek. It exists as such in the 4 c. C.E. but may have originated earlier. This retelling of the trial, the crucifixion and the resurrection of Christ, followed by the reaction of the Jews to this event, was translated in ancient times into different languages, such as Coptic, Syriac, Armenian, Georgian, Latin, etc. That makes the edition a complex project. Several specialists linked to the AÉLAC (Association pour l'Étude de la

Littérature Apocryphe Chrétienne) have been dealing with it for some years, concerned mainly with textual variants. The purpose is to build a critical apparatus that would reflect how the variants in other languages may support the Greek text: putting the emphasis on words shared by all versions may help reconstruct an earlier text. I would like to briefly present this work in progress to the European Society for Textual Scholarship – both the specific questions raising from the variety of languages and the ones linked to the amount of Latin manuscripts (about five hundreds).

The work is to be published in the collection of Brepols' *Corpus Christianorum*. It reflects an academic, descriptive practice of editing: all the variants are listed under the lemma from the main text. However, in this presentation, I would like to adopt another point of view and address the question of the internal coherency of each manuscript text. The aim is to establish the consequences of variant readings of either different manuscripts in the same language or of different linguistic versions: are such differences to be considered as textual variants or as substantial variations?

As a leading example I will study indications of time. They are intended to enable the reader of the *Acts of Pilate* to reconstruct a chronology of such important events as the death and the resurrection of Jesus, and his apparitions to the soldiers and to Joseph of Arimathea, two events crucial to this apocryphal text. The challenge is to determine if those variants are simple scribal or translatorial discrepancies caused by lapses in the scribe's attention or if they may reflect an original, theological position concerning the moment of the resurrection and the paschal celebrations. For instance, Joseph of Arimathea, arrested on the Friday of the crucifixion, is to remain in prison, say the Jews, "until Sunday" (Greek family χ), "until the Sabbath" (Greek ϕ), "until the morrow" (Coptic) – but Christ will free him before the Jews can judge him, a scene that takes place on the day just mentioned. Here the variants between indications of time imply different chronologies: it is orthodox in χ , where the resurrection takes place just before Sunday; but in ϕ the resurrection would occur on the night between Friday and Saturday, which may be reflective of a Cappadocian heresy of the first centuries; as to the Coptic text, it uses only a relative chronology. I will provide the audience with an overview of these variants and their consequences.

Hervé Baudry – *La variance contrainte. Le fonctionnement éditorial de la censure expurgative*

Si les index de prohibition, auxquels fait généralement référence l'expression « mis à l'index », sont en général assez bien connus, les index d'expurgation demeurent un terrain assez peu exploré, en tout cas de façon globale et systématique. Outre ce que l'on peut en tirer dans la perspective des études censurales en général (tant dans les pays d'Inquisition que les autres), ils constituent une source d'informations très abondante et trop méconnue non seulement du point de vue, externe, de leur circulation et de leur réception mais aussi interne, en tant que *corpus* cohérent, constant mais en perpétuelle évolution.

La notion de variance, qui doit être appliquée aussi à ce champ textuel, implique une approche philologique traditionnelle à un double niveau. D'une part, les index d'expurgation sont des textes médians, entre hypotexte censurable, et hypertexte censuré, c'est-à-dire corrigé suivant les consignes imposées par les index à propos de tel ou tel ouvrage. En principe, la médiation expurgative débouche sur la production d'un texte révisé (aspect en cours d'étude pour ce qui concerne les interventions sur les imprimés en circulation). D'autre part, ces index, en nombre assez élevé pour la période retenue (8 de 1571 à 1667, sans compter les contrefaçons), sont eux-mêmes soumis à des variances, que l'on pourrait dire du second degré, entre eux puisque chaque édition ne constitue pas une simple reproduction des corrections qui doivent être effectuées sur les ouvrages imprimés.

L'analyse de ces deux niveaux, qui constitue les études de microcensure, entraîne plusieurs conséquences, à commencer par celle de la complexité et la structuration du système des variances de

variances imposées à l'imprimé. Du côté des hypertextes produits par la médiation censurelle, c'est l'histoire de la réédition des textes censurés qui est alors mise en cause. Par exemple, deux auteurs particulièrement touchés, les médecins Amato Lusitano et Andrés de Laguna, sont réédités à plusieurs reprises au xviii^e siècle : quel degré de variance d'origine censurelle observe-t-on dans ces rééditions ? Quelles stratégies éditoriales peuvent expliquer les variations d'intensité ? On rapprochera, par contraste, ce cas de figure de l'exemple des *Essais* de Montaigne et de la question de leur réécriture (quasi absente) après la censure romaine de 1581. Les processus sont distincts, comme de ceux qui ont cours dans les pays où la législation censurelle n'est pas de type inquisitorial. Mais la question demeure commune : quel est l'impact des variances imposées sur la production textuelle ?

Thomas Bein – *Variance in the Work of Walther von der Vogelweide*

After about 10 years of research I finished in april 2013 a new edition of the songs and poems of Walther von der Vogelweide (a very important and well known middle high german poet, about 1170/80-1230/40). This edition is the 15th run of Karl Lachmann's first edition from 1827, so this tradition shows clearly what kind of changes scholar- editing of middle high german texts passed through. The edition will be published in july 2013 by Walter de Gruyter, Berlin.

It is especially the variance and the scholarly handling of variance that has been treated in very different ways during the last two centuries.

Lots of songs and poems of Walther von der Vogelweide are written down in more than only one manuscript; we find songs that have been handed down in up to eight manuscripts – and the text(s) in these manuscripts show(s) variants and variance.

In the past scholars didn't 'like' variants – they regarded variants as mistakes and tried to correct them. They thought that the autor's original has to be reconstructed.

Nowadays we have given up such a perspective; instead of that we now regard variants as important witnesses of 'text-lives'. So I had to make lots of decisions how to handle the variants/variance in a new edition.

In my paper I would like to demonstrate my methods and techniques and would like to line out what kind of consequences such an 'edition of variance' will have for our further conception of a history of literature.

Giles Bergel – *The Other Genetic Criticism: The Contribution of Phylogenetics to the Stemmatology of a Printed English Ballad Tradition*

This paper will discuss editorial approaches to an English printed ballad, The Wandering Jew's Chronicle, a sequential narrative of the succession to the throne of England, published in at least fourteen variant editions between 1634 and 1820, containing a song-text accompanied by woodcut illustrations. My research has included the production of a conjectural stemma of the text's descent, drawing upon both traditional and phylogenetic methodologies, which the paper will compare. The paper will also outline the text's descent as intellectual property; contested cultural form exhibiting a non-traditional pattern of explicit ideological appropriations and cultural references; and as a material trace, denoted in particular by the descending ownership of specific wood-blocks through various English printing dynasties. I will discuss options for the presentation of the tradition that account for its bibliographic and textual variances and will present a digital parallel-text solution, drawing on theoretical support for a "versioning" paradigm within a documentary tradition of editing. As part of the stemmatological process, a document that closely resembles a genetic file was created: the paper will therefore conclude

with some remarks about the close relationship between the approaches chosen for the editing of this text and the recommendations of genetic criticism.

Hanno Biber – “Don’t ask why, ...” *About the Systematic Relation between the Digital Format and the Print Format in a New Edition of the Text Written by Karl Kraus in 1933*

This paper will address issues related to the interesting theoretical question of editing an important text of literary history in print format together with a systematically linked digital edition of this text. The general principles and some practical examples will be discussed of how the problems of the correlation between the two formats are to be solved and how the interrelation between the print version and the digital version with their specific functionalities can be managed. The text of this edition is the most important contemporary literary text about the beginning of National Socialism and was written by Karl Kraus between May and September 1933. The source documents of this text dealing with the language and the violence as well as the consequences of the political developments in Germany, are galley proofs with handwritten corrections as well as typescripts. Karl Kraus began to work on the 300 pages long text starting with the famous line “Mir fällt zu Hitler nichts ein” at the beginning of May 1933 and decided not to publish it in September 1933. In October 1933 Karl Kraus published in his journal “Die Fackel” just a short poem starting with: “Man frage nicht, was all die Zeit ich machte.” In July 1934 he published a very long explanation, why the text does not appear, for those who did not understand, in which he proposed a title for his work, “Dritte Walpurgisnacht”. After his death in 1936 the original galley proofs were saved from the Nazis and the text was posthumously published in 1952 for the first time and later in another edition. An edition is now being prepared at the Austrian Academy of Sciences which takes into account the status of the original source documents from 1933 and makes use of the digital methods in literary studies. For this new edition plans are examined to publish the original text in print format and to make use of the advantages of a parallel digital text for the scholarly presentation of the analytical instruments for this text at the same time.

Stacee Bucciarelli – *Sir Gawain and the Green Knight: From Manuscript to Print to Digital Edition*

When moving from scribal manuscript to printed book, an editor confronts many difficult decisions. Likewise, as we move into a new era, a digital era, editors must also face complex matters. With respect to both print and electronic editions, there are two pressing questions: 1.) What makes a good edition? (An “accurate” representation of the text? Extensive apparatus? Flexibility of interpretation and reception?); and 2.) Is a digital edition better or worse than a print edition or manuscript copy? While these questions *might* be answered with as many answers as there are schools of textual criticism, a close examination of one poem’s “journey” provides some definitive conclusions.

This paper examines *Sir Gawain and the Green Knight*, in a number of editions (manuscript, print and electronic) in order to determine what constitutes a “good” edition of this poem. I identify standards and then evaluate print and digital editions against those standards. This paper examines some of the editorial choices made by those who first brought this poem into print, and traces some of the changes since that time. This analysis serves as the foundational and comparative basis for the second portion of the paper which explores the poem in its current digital forms. Of further interest are the reception consequences as the poem moves from manuscript to print to the digital edition. Once the poem has been presented electronically, how does this representation affect its reception and interpretation?

I apply Peter Shillingsburg’s script act theory in conjunction with his analysis of electronic infrastructure to support the claim that form is a crucial component toward understanding, or

misunderstanding, the poem. The journey of one medieval work from manuscript to print to digital edition shows the complexity of process as we enter a new era of electronic scholarship. This paper confronts questions raised by the topic of digital approaches to the printed text and its manuscripts.

Elsa Camus and Mirjam Sager – *Site Internet pour l'édition génétique des manuscrits de Paisajes después de la batalla (Juan Goytisolo)*

L'objectif de ce projet d'édition génétique numérique est de réaliser une plateforme qui permette la visualisation dynamique du processus d'écriture ainsi que la navigation et l'exploitation d'une partie des brouillons du roman.

Le site Internet offre la valorisation du matériel génétique composé de manuscrits autographes, coupures de presse, plans, etc. Le concept est de proposer à l'internaute quatre accès différents à la genèse du roman. Tout d'abord, on peut visualiser pour chaque chapitre la décomposition des campagnes d'écriture. Il est ensuite possible de comparer les versions des séquences deux à deux avec la mise en relief en couleur des changements opérés. En outre, l'architecture de la structure du roman est illustrée d'une manière interactive. Enfin, l'organisation des chapitres permet une lecture en parcours thématiques.

Une première étude génétique et édition critique de *Paisajes después de la batalla* (Salamanca, Ediciones Universidad de Salamanca, 2012) a été réalisée par Bénédicte Vauthier selon l'outillage théorique de la critique génétique élaborée au sein de l'Institut des Textes et Manuscrits Modernes (ITEM). Le format papier ne permettant pas de rendre toute la complexité de la genèse, un projet d'édition numérique a été créé. Une trentaine de chapitres représentatifs du processus d'écriture du roman ont été encodés selon les directives de la Text Encoding Initiative (XML-TEI P5). Combiné au programme XSLT, cet encodage permet l'illustration des manuscrits en HTML. Le CMS Joomla a ensuite été choisi comme support de publication pour la création du site Web.

Ce projet interdisciplinaire (Littérature, Édition et Informatique) implique une collaboration multilingue d'étudiants suisses et français insérés dans différents parcours de formation (École nationale des chartes, Université de Berne, Zürcher Hochschule für Angewandte Wissenschaften).

Rebecca Chung – *ECCO's Echoes: Developing a Historically-based Editorial Procedure for a Modern-spelling Text of Lady Mary Wortley Montagu's Turkish Embassy Letters*

For Lady Mary Wortley Montagu's *Turkish Embassy Letters* (pub. 1763), a set of archival documents exist that allow for a remarkably complete reconstruction of the manuscript-to-print process: some early notes and outlines, an authorial holograph, a printer's copy, and a first edition seen through the press by Montagu's chosen editor, Benjamin Sowden. For this reason, the *Turkish Embassy Letters* are of interest to textual scholars. In preparing a literary critical edition of the *Letters*, I found myself needing to make a judgment about spelling procedures. Rather than rely alone on analytical debates about house style or authorial intention, I turned to the archives I had available to me: reproductions and transcriptions of the various states of the *Turkish Embassy Letters*, and the *Eighteenth-Century Collection Online*, a database containing over 150,000 texts digitally archived in searchable page images. Using *ECCO*, I was able to establish that for a 1765 text printed in London, the editorial distinction commonly made between modernized and unmodernized texts, or old-spelling versus modern-spelling texts, did not hold up. Every word with an archaic spelling in Montagu's holograph or the 1763 first edition—like “Yacht”—had, in print somewhere in the *ECCO* archive, an equivalent that was at once indisputably eighteenth-spelling and modern spelling. “Yacht” appears in a 1751 printed book: page 164 of *The Memoirs of Mrs. Laetitia Pilkington, written by herself*. In total, my edited text required finding 191

instances of eighteenth-century spellings that were also modern spellings, and I was able to do, by keyword searching in *ECCO*. Moreover, my chosen sources for spelling substitution were almost entirely published prior to 1763, meaning the spelling was acceptable for print before the *Turkish Embassy Letters* were published.

For eighteenth-century printed texts, I believe now that little historical or editorial reasons exist to avoid modern spelling. Rather, I argue that modern spelling is already mostly- eighteenth-century spelling, or, at least, between 1689 and 1790 the English book trade generated spellings Anglophones readers would now call modern or standard. The orthographical decisions represented in any given eighteenth-century book do not bear witness to the transformation of spelling that appears to be taking place across the book trade at this time, but this transformation is evident when thousands of texts can be searched quickly through database images like those of *EEBO*.

I propose both to discuss my findings about spelling and Montagu's *Turkish Embassy Letters* more fully, and to examine textual scholarship at this interesting moment where hybrid practices—using both paper-based and digital archives—are available to scholars. Since *ECCO* makes available a full bibliographical record of every source I use for historically-based modern-spelling choices, I propose to discuss my findings in relation to publishers, book topics, and other categories. Finally, I will bring us back to what is lost and gained by trying new methods of developing editorial procedures that depart significantly from standard practices like following old spellings (whether in print or manuscript).

Godfried Croenen – Methodological Cross-Over of Philology and Genetic Criticism: Challenges and Opportunities

Current practices in textual scholarship which focus on textual variation usually deal with either authorial variation (genetic criticism) or scribal variation (traditional philology, Lachmannian and neo-Lachmannian methods). This methodological divide often also reflects a chronological and a typological divide, between those who study modern and contemporary literary manuscripts (post 1800), including text versions that were not created for general consumption (working copies, type-scripts, print-proofs), on the one hand, and those who work on ancient, medieval or early modern manuscript or books, which are normally considered 'published' versions of the text. Crossovers between the two research areas have been relatively rare, and are mainly limited to scholarship in genetic criticism which draws inspiration from Lachmannian approaches, either by applying the same analytical techniques to its objects of study or by reflecting on similarities and differences between the fundamental assumptions in both paradigms.

In my paper I will look at the methodological aspects of simultaneously dealing with genetic and scribal variation in medieval manuscripts, in particular in the case of texts which have been transmitted in several different authorial versions. Traditional philological scholarship sees such cases usually as problematic and often solves the problems these textual traditions by concentrating on the text that is considered to be the most recent authorial version and which is therefore deemed best to reflect final authorial intentions. Sometimes philologists also take a broader view and consider each and every authorial state of the text as a separate work that is susceptible to the same kinds of analysis as any other text (recension of the variants, reconstruction of the *stemma codicum* and of the archetypal readings).

Using the example of Jean Froissart's *Chroniques* I will show that complex medieval manuscript traditions that represent two or more authorial versions of the same text not only provide ample material for approaches based on the genetic criticism paradigm, but also give scholars more robust ways to address one of the central methodological problem of traditional Lachmannian philology, i.e. the identification of true genetic variants ('errors' or 'innovations'). I will argue that in order fully to understand a tradition like Froissart's, which for Book I of the *Chroniques* includes about 60 textual

witnesses representing altogether more than 10 authorial versions of the text, it is necessary to integrate both methodologies. In such an approach the study of the scribal variation will help to identify the different authorial versions, while the identification of these authorial states of the text and therefore the genetic variation will provide us with much more powerful ways of analysing the scribal variation in the manuscripts. This in turn will lead to more reliable reconstructions of the stemmata for each authorial version. Taking this principle a step further, the methodology may even be helpful for the study of traditions which do not include multiple authorial versions of the text.

Thomas Crombez – *Visualizing the Variants of Digital Text Versions: The Case of Die Brüder Karamasow (Susanne Meister & Luk Perceval)*

In this paper, I would like to propose a new method for representing and interpreting variation. This approach seeks to visualize the history of a (digital) text. My case-study comes from contemporary theatre, and comprises the adaptation of Dostoyevsky's novel *The Brothers Karamazov* by Susanne Meister and Luk Perceval (Thalia Theater, Hamburg, April 2013).

In the context of the research project *The Didascalical Imagination* (FWO Research Foundation Flanders / University of Antwerp), Meister and Perceval have made a large set of 125 preliminary versions of this text available for research. This paper will show how genetic analysis can make use of digital text analysis in order to visualize the history of text variants.

First, a difference algorithm is applied to the subsequent versions of the text. Then the full range of edits is visualized on a timeline, making it possible to distinguish between minor edits and decisive revisions. I will detail which mathematical measures can represent the edit distance between two revisions, and how they may be interpreted for genetic research.

The genetic scholar may finally single out specific versions for further analysis. This last step of the research process (comparing the variants of individual text versions) can again be supported by digital text visualization. Contemporary implementations of diff algorithms (such as Neil Fraser's Diff Match and Patch libraries) allow to visualize the variants as a series of insertions and deletions in the original text. I will demonstrate a prototype interface to switch from the 'panoramic' view of a text's full history to the detailed view of individual text edits.

Isabel De la Cruz Cabanillas – *Editing Middle English Variation: The Case of Ms Sainte-Geneviève 3390*

The aim of the present paper is to explore variation in one of Richard Rolle's epistles, *Ego dormio*, in manuscript Paris Sainte-Geneviève 3390. There are thirteen extant complete versions of the treatise, but several genetically related groups have been established. The text has been collated against the version extant in manuscript London Westminster School 3 to show the similarities shared by both texts that point out to an undeniable relationship between these two versions beyond the relations established with other manuscripts also associated with these two: namely, Rawlinson A 389 (including two copies, known as Rawlinson 1 and Rawlinson 2), and Simeon and Vernon manuscripts. After reviewing orthographical, lexical, syntactical and morphological variation, we will focus on punctuation. The key issues concerning medieval punctuation are its function, whether rethorical or grammatical, and modernisation. On the one hand, if the original punctuation is maintained, it may not be fully understood by a modern audience. On the other, when modernised, the editor becomes an interpreter, which can contaminate the text, as "no modern (or any) editor can be said to know the language of the scribe better than the scribe did" (Lass, 2004: 21). We will offer a full account of punctuation practice in manuscript Sainte-Geneviève 3390 to establish its use and function in this specific version.

Paolo D'Iorio – *Genèse textuelle et analyse philosophique : à propos d'un titre de Nietzsche*

Cette communication se propose de montrer comment l'analyse génétique nous permet de comprendre le sens philosophique du titre de l'ouvrage de Nietzsche *Menschliches, Allzumenschliches*. Elle entend également expliquer pourquoi il faudrait traduire ce titre non pas par *Humain, trop humain*, mais par *Choses humaines, trop humaines*.

Ce résultat sera atteint par la reconstruction de la genèse à la fois exogène et endogène d'un aphorisme clé de l'ouvrage de Nietzsche. En particulier, dans le cas de la genèse exogène seront prises en compte les références intertextuelles attestées non seulement par de purs rapprochements textuels, mais par des indices présents dans les livres de la bibliothèque personnelle du philosophe ou dans d'autres types de témoins ; pour ce qui concerne la genèse endogène, nous ferons référence non seulement à la variance textuelle, mais également à des phénomènes de genèses croisées et de variance dans la position du texte à l'intérieur de l'architecture de l'œuvre.

Christopher Decker – *Indecision and Revision in Edward FitzGerald's Rubáiyát of Omar Khayyám*

Edward FitzGerald's *Rubáiyát of Omar Khayyám* is, or was for a time, the most famous verse translation in English, its stanzas better known and more often quoted even than Dryden's Virgil or Pope's Homer. Readers of nineteenth-century English poetry have also long been familiar with the existence of many versions of FitzGerald's *Rubáiyát*, a state of textual variance and apparent instability that has produced partisanship in a minor key as editors and readers differ over which text to prefer to read or to edit and re-edit. My own edition of the *Rubáiyát*, published in 1997 and again in 2008, was an eclectic text but in an untraditional sense of "eclectic" from the standpoint of the Anglo-American editorial tradition represented by Fredson Bowers and G. Thomas Tanselle. One of the unarticulated influences on my edition was *critique génétique*, which provided more flexible ways of thinking about a complex textual situation such as FitzGerald's *Rubáiyát* presents. For although there are few extant manuscripts of small pieces (I hesitate to say fragments) of the *Rubáiyát*, there is evidence to show that FitzGerald treated the published versions of his translation as parts of the compositional process and that categories such as *avant-texte*, *texte*, or *après-texte* to the different stages of FitzGerald's restlessly revisionary composition are themselves continually subject to revision, redefinition, and metamorphosis when they are applied to FitzGerald's versions, or per-versions (as they sometimes have been called) of his Persian originals (which in their prior turn were also, as it happens, subject to revision, reorganization, supplementation, erasure). A case I did not articulate in my edition—one which it seems worth making now especially in the wake of the recent FitzGerald bicentenary and the fresh attention given to the *Rubáiyát* and to variance in Victorian poetry—is that of seeing the *Rubáiyát of Omar Khayyám* as a textual situation in which distinctions between public and private blur, and the distinction of authorization apparently conferred by publication under authorial supervision is undone by the author himself. FitzGerald's *Rubáiyát* therefore provides a test case for more a liberal and imaginative understanding of other Victorian poetry with complex textual histories, from Tennyson to Hopkins. It also represents, in a more modest way, a test case for the desirability of the electronic text edition or hypertext archive.

Andrea Del Lungo and Pierino Gallo – *Représentation de la genèse éditoriale, représentation de l'œuvre*

Du point de vue d'une linguistique qui ne renonce pas à penser la matérialité des discours, comme du point de vue d'une histoire des pratiques de l'écrit, la description des œuvres implique celle de leur

support et de leur *apport* d'écriture, support et apport déterminant nos usages et nos représentations de l'œuvre. Si l'édition papier a permis de faire passer pour identiques des œuvres rééditées avec de profondes variations, l'édition numérique permet au contraire de mettre en évidence ce bouger. A partir du cas de *La Comédie humaine*, dont une édition panoptique est en cours de préparation chez Garnier, nous discuterons de la manière dont le nouveau support d'édition et de lecture transforme notre représentation de l'œuvre balzacien.

João Dionísio – *Critique génétique après la lettre ?*

Genetic criticism has abundantly proven that often the first document of the 'dossier génétique' is not to be seen as the origin and that similarly the last witness is often not to be taken as the 'grand finale' of the creative process. To a considerable extent genetic criticism has invited us to beware of original and teleological seemingly self-sufficient accounts of texts. If we accept, following for instance Peter Shillingsburg's position, that document witnesses represent something that is previous to them, then apograph and autograph series of witnesses, however numerous, never tell us the whole story of the textual making process, a fact that accounts for the need to critically, that is, imaginatively fill the gaps. Consequently a common trait of old and modern document witnesses is their elliptical nature. A possible visual example of the elliptical nature I am referring to is Zeno's paradox of motion having Achilles and a tortoise as main characters. No matter how fast Achilles runs, so goes the paradox, he will never reach the tortoise. I see Achilles in the beginning of the race as a good depiction of textual criticism applied to old texts and Achilles towards the end of the race as an image reasonably representing critique génétique. The main point is that according to the paradox the tortoise is never reached, but in both cases we are allowed to describe and interpret the direct or indirect evidence Achilles left of his own running movement.

In this paper I aim at describing and interpreting the creative process of a Portuguese medieval text, a moral treatise by Portuguese King Duarte which was concluded around 1437/1438, by giving attention to some of its extant witnesses: an impressive illuminated manuscript held at the Bibliothèque de France, a late copy at the National Archive in Lisbon and a fragment in the hands of a private owner. This will serve as a basis to reflect on the possibility of applying genetic criticism to premodern texts that have reached us only through copies.

Franz Dolveck – *L'éditeur peut-il se faire exécuteur testamentaire ? Les variantes autoriales de l'Africa de Pétrarque*

The great success of Petrarch's *Canzoniere* was paradoxically disappointing for its author : in his view, his major work should have been his unfinished epic on Scipio Africanus, the *Africa*. He never stopped working on it, and then, apart from its two first verses and the passage on Mago's death, he never published it. Among the twenty manuscripts of this epic, one mise au propre of the last drafts remains extant nowadays. It includes many variants and annotations stemming from Petrarch himself: manuscript Florence, Biblioteca Laurenziana, *acquisti e doni* 441.

The work to do on the *Laurentianus* appears to be extremely difficult: none of the three modern editions using this manuscript can be seen, philologically speaking, as satisfactory. Without taking into account Rebecca Lenoir's work, which aims at popularizing and not at true research, Pierre Laurens' and Vincenzo Fera's editions [1] actually have, despite Fera's critics on Laurens, exactly the same editorial purpose, that is to publish the *Africa* as it stood when Petrarch died; in other words, to make an edition where the choice between variants is left to the reader. Indeed, such an edition as these, given the rarity of such documents as the *Laurentianus* in Latin literature, is absolutely necessary, though it can claim to

be nothing but some kind of research tool. It unveils the main problem of today's classical philologists: the use of Lachmannian method when it is confronted to auctorial variations. Indeed, the Lachmannian method aims at editing texts that we supposedly know through only one recension, issued in classical times, and therefore texts in which there can be only one choice and in which any variant is, in a word, an extraneous intervention. Thus, in its actual state, stemmatic method is not able to deal with variants that are the result of the author's own intervention, but by studying recognized examples of auctorial variance such as the Africa, one may find some ways to judge texts where auctorial variance is not yet proven. The most famous of these in Antiquity is the poetry of Ausonius.

Therefore, I would like to study mainly two points, by analyzing some representative extracts with their Petrarchan variants : on the one hand, if it is possible, and to which extent, to define criteria to use the Laurentianus in order to give an edition as proximo perfectioni as possible of the Africa, an edition close to what Petrarch would have done and to his own guidelines in the margins of the manuscript. On the other hand, how this archetypal example could be used both to extend Lachmann's scientific criteria to the reality of auctorial variant and to make the best use of them.

1. Only the first volume of Laurens' work has been published. Fera's is said to be in fase di avanzata costruzione, but a representative extract has been published.
Fr. D. is archiviste paléographe (2011), agrégé de l'Université (grammaire, 2011); after having written a thesis concerning medieval latin poetry (Poésie de louange et d'éloge à Cluny au XII^e siècle : édition critique des œuvres poétiques complètes de Pierre le Vénérable et de Pierre de Poitiers et du Mariale de Bernard de Morlas [Laud and Praise Poetry in 12th Century Cluny : Critical Edition of the Complete Poetic Works of Peter the Venerable and Peter of Poitiers, and of Bernard of Morlas' Mariale], Ecole nationale des chartes, 2011), he is finishing a Ph. D. in classical latin philology (La poésie de Paulin de Nole : des réseaux de communication du IV^e siècle aux bibliothèques médiévales de France et d'Italie [The Poetry of Paulinus of Nola: From 4th Century Social Networks to French and Italian Medieval Libraries]) and teaches latin (4th cent. B.C.–16th cent. A.D.) and latin codicology at the Ecole pratique des hautes études (Paris).
Working on Paulinus of Nola and his teacher and friend Ausonius makes him particularly aware of the problematics concerning auctorial variants ('Les Orationes 'de Paulin' et 'd'Ausone'' ['The so-called Paulinus' and Ausonius' Orations'], conference held at the Atelier médio-latin, Paris, april 2013).

Natalia Fernández Rodríguez – *Beyond the Text: Exploring the Limits of Textual Criticism in the Edition of Spanish Classical Theatre*

Theatrical texts are, by themselves, a peculiar sample among literary texts. By definition, theatre works are primarily intended for staging and, consequently, *textuality* is not the only aspect which takes a part in their composition process. When applying textual criticism to the edition of a seventeenth-century Spanish play, the editor is confronted with different problems to which a method based mostly on logical principles does not always provide a proper solution. Of special interest are those cases when the autograph manuscript has been preserved. The editor is then allowed to witness the supposedly original intention of the playwright and, moreover, some -if not all- different stages of redaction. The problem arises when there are obvious differences between the autograph and the subsequent samples -printed or manuscripts. There are even some extreme cases in which we can distinguish two different versions of the 'same' play. The aim of this paper is to analyze some of this *extreme* -but not so odd- examples, focusing on the works of two major dramatists, Lope de Vega and Calderón de la Barca (*El cardenal de*

Belén or *El mágico prodigioso*, among others). Critical textual, though undoubtedly useful in the process of text fixation, needs to be implemented by other considerations which go beyond the text. The editor of Spanish Classical Theatre cannot thus ignore sociological, technical or even apparently anecdotal aspects.

Nathalie Ferrand – *Monstre philologique ou merveille génétique? Rousseau dans le flux de la variance*

La toute dernière édition critique de *La Nouvelle Héloïse* (1761), publiée en 2012 à l'occasion du Tricentenaire de la naissance de J.-J. Rousseau, a qualifié cette œuvre de «monstre philologique» [1] en raison du nombre trop important et non maîtrisable des brouillons et états manuscrits conservés. Selon son éditeur scientifique en effet, «le nombre impressionnant de variantes» offert par les manuscrits risque « de faire disparaître le roman derrière son appareil critique ». Une telle formule apparaît comme l'aveu d'un renoncement à affronter les formes de la variance dans l'écriture rousseauiste, alors même que le dossier génétique de *La Nouvelle Héloïse* – riche mais certainement pas surdimensionné par rapport à d'autres corpus anciens ou modernes – constitue à nos yeux une chance inestimable pour comprendre la manière dont s'écrit un roman épistolaire en plein XVIIIe siècle. Nous discuterons donc de la validité d'une telle assertion qui met en avant le péril éditorial de la variance. Assertion d'autant plus paradoxale que pour la première fois depuis le XVIIIe siècle, le corpus des manuscrits – 7000 pages dispersées dans plusieurs pays – a pu être rassemblé sous forme numérique par une équipe de l'ITEM et qu'une édition génétique [2] des manuscrits ce roman-somme des Lumières y est en préparation. Cette communication montrera comment avec la méthode génétique on peut maîtriser et analyser la variance au profit de l'interprétation, à travers l'exemple précis d'une lecture génétique d'une lettre du roman (IV,3) consacrée au récit du tour du monde du héros St Preux, où les notes de régie et les remaniements de Rousseau manifestent l'art du philosophe devenant romancier.

Daniel Ferrer – *Variant and Variation*

In two previous publications (“Variant and Variation: Towards a Freudo-bathmologico-Bakhtino-Goodmanian Genetic Model?” in J. E. Jones et W. Kinderman eds., *Genetic Criticism and the Creative Process: Essays from Music, Literature, and Theater*, Rochester, University of Rochester Press, 2009 et *Logiques du brouillon : modèles pour une critique génétique*, Paris, Éditions du Seuil, 2011) I have tried to show that Nelson Goodman's analysis of variations in terms of reference rather than according to formal criteria can be usefully transposed for an approach of the genetic process based on a dialogic relation between versions. In this paper, I intend to continue to confront the notions of variation and variant and see how they can illuminate each other.

Neil Fraistat and Travis Brown – *Genetic Editing and the “Participatory Turn” of Textual Scholarship*

This paper will discuss the development of *Skylark*, a participatory platform for the encoding and annotation of manuscripts, which is being developed by the Maryland Institute for Technology in the Humanities (MITH), as well as the project from which it emerged, the *Shelley Godwin Archive (S-GA)*. For *Skylark*, we are adapting open source components from the Zooniverse platform and integrating them with text encoding tools to create a platform for the collaborative transcription and encoding of manuscript texts. Our approach arose from experiments with distributed transcription and genetic encoding during the first phase of our work on the *S-GA*, a project involving MITH and the Bodleian,

British, Huntington, Houghton, and New York Public libraries that will contain the works and all known manuscripts of Mary Wollstonecraft, William Godwin, Percy Bysshe Shelley, and Mary Wollstonecraft Shelley.

The start of text encoding work on the *S-GA* coincided with the addition of new "document-focused" (as opposed to "text focused") elements to the TEI in the release of P5 version 2.0.1. Given that the majority of materials in the *S-GA* consist of autograph manuscripts, the project team quickly adopted several of these new elements into its TEI customization. The "genetic editing" approach has served the project well—allowing the encoding scheme to target features of the documents that are of greatest interest to scholarly editors and to rigorously describe often complicated sets of additions, deletions, and emendations that will support further scholarship on the composition process of important literary works. We are thus producing two distinct representations of the *S-GA* materials so as (1) to provide rigorous, semi-diplomatic transcriptions of the fragile manuscripts for those with an interest in the compositional practices of what has been called "England's First Family of Literature" and (2) to make available clear "reading texts" for those who are primarily interested in the final state of each manuscript page.

The *Skylark* platform itself is being built on a core set of generic standards and data models, including [Shared Canvas](#), the work of the [Open Annotation Collaboration](#), and the [Text Encoding Initiative](#) Genetic Editions module; the use of Shared Canvas manifests and TEI Genetic encoding enables users to call up texts in a variety of composition states. Many of the elements of our data management platform will therefore be broadly applicable to editors of genetic editions, regardless of language, period, or medium.

Moreover, with much current interest in what some are calling the "social edition," Textual Scholarship is poised for a "participatory turn." The ultimate goal of *Skylark* is to move textual scholarship and the study of textual variation both into the classroom and out to the public so as to make students and citizen humanists active, knowledgeable, and critical participants in our work. By making the contents of the *S-GA* addressable in a form that encourages user curation and exploration, we will be transforming it into what some are calling an "animated archive," an archive as work-site rather than simply a point of access, that can finally take the form of a commons through which various discourse networks related to its texts intersect and interact. Most important of all, we will be pioneering, modeling, and building an open source participatory platform through which other archives dependent on manuscripts can effect similar transformations.

Greta Franzini – *Collaborative Annotation of Open Classical Texts*

The *Open Philology Project* at the University of Leipzig is currently collecting and scanning editions of classical texts in an effort to build the largest and most comprehensive library of classical philology to date. This open access and open source library will shortly feature searchable images of extant, copyright free editions of classical texts as well as translations in multiple languages, all encoded in accordance with the latest TEI standards for optimal interchange of scholarly data across different projects and initiatives worldwide.

The library is not only being developed as a rich data repository but moreover, serves as an eLearning platform for students of Latin and Ancient Greek around the world.

The *Open Philology Project* builds on the widely used *Perseus Catalogue* and aims to revolutionise and re-interpret the field of electronic editing by enabling students of Latin and Greek around the world to actively annotate and enrich the sources provided by the University of Leipzig. In so doing, students concurrently learn the languages, culture and literature of the ancient world in an engaging manner and populate the library with valuable annotated data that can then be reused and repurposed to further

advance our knowledge of the classical world. In particular, students are able to compare editions, translations and text variations across space and time like never before. Annotation, alignment and tree-banking tools facilitate their learning experience and active involvement in the project, helping them develop skills in their chosen subjects as well as in the fields of philology, linguistics and editing.

The paper will explore how the *Open Philology Project* opens up its data to student contributions from both a technical and an editorial perspective; it will address the effective tools used by the project, such as the *Alpheios* learning toolkit; it will touch upon the technological improvements of Optical Character Recognition of Ancient Greek brought forward by the *Rigaudon* and *CoPhi ProofReader* engines; it will briefly report on the incorporation of other open source and access resources into the library; and, finally, it will describe how all the above are currently being merged into one unique, gamified, eLearning implementation for easy access and use. This resulting platform will assess knowledge and measure progress in an interactive, fun, collaborative and user-directed manner whereby the students are encouraged to learn through competition with colleagues and friends. From an editorial standpoint, the talk will look at questions of textual variation and the impact these have on the student's understanding of the sources and the languages therein. The paper will also elaborate on the categories of annotations that will be solicited from students, and document the projected process of moderation behind the publication of their data.

The *Open Philology Project* aims to train a new generation of Classics scholars who will incorporate the legacy of the past into a digital age.

Hans Walter Gabler – *The Draft Manuscript: Not a Witness, but the Thing Itself*

What I have in mind for a 20-minute contribution is from received notions about documents of authorial drafting to focus on those principal characteristics that set them apart among the categories into which we commonly class the documentary heritage. For the draft manuscript, I wish to stress its autograph nature over its incipient allograph function. From the distinction follow consequences which, while recognised in a general way among us (practitioners of *critique génétique* and textual critics and editors alike), remain still to be followed up in their methodological, even theoretical consequences. It might moreover be argued that the law, under copyright and moral rights considerations, ought to take a fresh look at the draft manuscript as 'the thing itself'.

David Greetham – *When (and Why) Is Adaptation a Challenge to Variation?*

The ESTS conference on “variance” presents a particularly apt occasion for an exploration of the limits of adaptation in textual genesis. While adaptation has often been seen as going beyond the normative procedures of textual scholarship and genetic editing, there have been some attempts to find a role for adaptation, and especially to determine when adaptation changes the ontological nature of a text (cf. Jonathan Bate and Sonia Massai's “Adaptation as Edition” [*Margins of the Text* 1997]); and G. Thomas Tanselle has proposed a “geometric” or “axial” frame in which “horizontal” and “vertical” placement of variance can determine whether the degree of variance can be regarded as operating within the same “work” or whether some variance should be regarded as creating a new “work.” While this approach is promising, it has not yet yielded what I am calling a “syntax” of variance. Such examples as Skeat's recognition of the A, B, C (later supplemented by a postulated Z) texts of *Piers Plowman*, or the 1799/1805/1850 versions of Wordsworth's *Prelude* or the Dresden and Paris versions of Wagner's *Tannhäuser* do not (for

different reasons) fully test the limits of variance, whereas a film like the 1995 *Clueless* (based on Austen's *Emma*) is usually regarded as moving the degree of awareness into a different genre and a different ontological status. What this has meant in practice is that we can accept the recent Schmidt A, B, C, Z "edition" of *Piers* (with the four texts laid out on the same opening), or the similarly arranged Norton Critical "edition" of 1799, 1805, 1850 "edition" of *The Prelude*; but Austen's *Emma* and *Clueless* are not textually mappable. And even when an adaptation uses direct textual citation (as in the recent US *House of Cards*, which quotes from and initially uses the same characters and narrative as the UK version) it is too great a textual swerve to be regarded as a variant of the same work. Similarly, the 1996 *Romeo and Juliet* by Baz Luhrmann uses a pared-down text drawn from the Shakespeare play (unlike *West Side Story*, which makes no attempt at textual fidelity), but its setting is in the gang wars of Los Angeles. Is the Luhrmann the "same" work as the *Romeo and Juliet* of the quartos and folio. If so, why? How much variance is acceptable before we stumble out of the conventional mapping of genetic relations and are forced to "close the book"?

This topic that is not only the subject of my next book but has also been the subject of the public lecture I gave earlier this year at the University of Washington Textual Studies program, and of a doctoral seminar I am currently teaching at the CUNY Graduate Center.

Almuth Grésillon and Bénédicte Vauthier – *De l'Éloge de la variante aux vertus de la variation*

Dans son analyse des changements scripturaux intervenus au cours de la genèse, la critique génétique récuse l'usage de la notion de *variante*, en lui préférant celle de *réécriture* (qui se réalise respectivement comme ajout, suppression, remplacement ou déplacement). Qu'en est-il de certains autres termes comme *variation textuelle* ou *texte variante*? Dans la mesure où, contrairement à la philologie, la critique génétique raisonne non en termes de *forme finie*, mais de *processus*, elle pose nécessairement la question de l'agent de l'écriture et de son activité de production. En choisissant ici comme terrain d'application la *genèse éditoriale*, nous montrerons qu'à cette phase correspond un type particulier de réécritures, que nous proposons de décrire à l'aide du concept de *variation textuelle*. Conjointement, on dira que la *genèse éditoriale* est composée de *textes variants*.

Dirk Van Hulle – *Epigenetic Criticism: Variance and Variation in Beckett's L'Innommable / The Unnamable and Krapp's Last Tape / La dernière bande*

This paper's special focus is the continuation of the genesis after a text's publication – which will be referred to as 'epigenesis', by analogy with the terms 'exo-' and 'endogenesis', coined by Raymonde Debray Genette. Especially in this phase of a work's genesis, the fields of interest of genetic and textual criticism partially overlap and an exchange of their respective expertise may therefore be mutually beneficial. This paper is an attempt to contribute to such a rapprochement.

From the perspective of *genetic criticism*, the objections against the term 'variants' (see introduction above) may be seen against the background of the historical context of the 1960s, when it was compelled to establish itself as a separate discipline by distinguishing itself clearly from textual criticism and scholarly editing, or '*philologie*'. In the meantime, genetic criticism has established itself as an independent discipline and the time seems propitious for an interdisciplinary exchange of ideas.

From the perspective of *textual criticism*, scholarly editors may object to de Biasi's rejection of the term 'variants'. Nonetheless, reconsidering 'variants' as forms of 'rewriting' ('*réécritures*') can also be an invitation to treat variants as forms of creative undoing and inventive revision, not only in terms of deviations from a copy-text.

Since genetic criticism has objected to the subservient role of manuscript research in scholarly editing, I would like to propose a *reversal of these roles* for the purpose of this paper, by (a) starting from a matter concerning scholarly editing (regarding collation and the presentation of '*réécritures*' and *variants*), and (b) continuing with a discussion of the genesis of two works by Samuel Beckett, to show how Beckett translates the diachrony of versions into the 'synchronic' structure of the published text, thus creating an interesting tension between *variants and variations*:

(a) '*réécritures*' and *variants*: The starting point is the editorial question whether, in particular cases, one could consider using another version (even a rough draft) as a 'temporary invariant' for the purposes of comparison. In Beckett's case, due to his particular writing method, this seems possible to a certain degree. The BDMP's concrete suggestion for the collation of multiple drafts and the treatment of '*réécritures*' will be discussed by means of the first two genetic editions in the BDMP.

(b) *variants and variations*: The paper then suggests a genetic reading of *L'Innommable* and *Krapp's Last Tape*, focusing on the difficulty of defining the difference between 'variants' and 'variations'. Starting from Daniel Ferrer's discussion of variants and variations in *Logiques du brouillon*, the paper examines how Beckett seems to play with these notions, thus creating rich compositions with themes and variations which are especially rewarding for genetically informed readers.

Sakari Katajamäki – *Textual Tasters: Excerpts before First Editions and After*

The early publication history of Aleksis Kivi's (Finland, 1834–1872) oeuvre includes a few interesting cases where short excerpts have been published, as teasers, before the first edition of the whole work, or, as samples, after the first edition.

Only some months after the publication of Kivi's first tragedy *Kullervo* in 1864, a Swedish translation of the drama was published in students' album *Lännetär* (1864). Interestingly, this translation by Gustaf Rancken is partly written in blank verse whereas the first edition of Kivi's tragedy is not metrical at all. Also Kivi's first comedy *Nummisuutarit* (1864) was introduced in an anthology shortly after the first edition (*Helmiwyö. Suomalaista runoutta*, 1866). This time the sample was in Finnish and it contained only minor revisions, which probably were made by the editor of the anthology or by the compositor. Kivi's tragedy *Canzio* was never published during his lifetime. The first publication was a retrospective sample in anthology *Suomalainen Näyttämö 13.10.1872–13.10.1879* (1897), where it was quite strongly edited. The first edition was published not before 1916.

Excerpts from drama *Karkurit* (1867) and novel *Seitsemän veljestä* (1970) were published beforehand. Drama sample was published in literary magazine *Kirjallinen Kuukauslehti* in 1866. This sample is an important witness because it differs in details quite a lot from the first edition and, due to the loss of the manuscript, this variance gives some indirect information of the writing history of this tragedy. The sample from the novel *Seitsemän veljestä* was published already four years before the first edition. It is a poem in Kivi's collection of poetry *Kanervalta*, which was published by the author himself in 1866. In a footnote he explains that this poem, entitled "Metsämiehen laulu", is from his unprinted work "Seitsemän Miestä" ('Seven men'). Interestingly, the novel, entitled *Seitsemän veljestä* ('Seven brothers'), does not contain this poem at all.

From these published samples, it is possible to study, how these excerpts were chosen, and what kind of variance they have compared to the manuscripts and first editions. In all cases, except *Canzio*, all manuscripts are lost which increases the information value of these small excerpts. They

illuminate the canonization process of the national writer of Finland, the genesis of his works and the linguistic and aesthetic ideals of his contemporaries.

Peter Kegel – Mouth wide open, not a single word. *A Genetic Approach to Hermans' Novel Ik heb altijd gelijk (1951) within the Context of a Complete Works Edition*

With the 24 volume edition of his *Complete Works*, the literary legacy of 20 century Dutch writer Willem Frederik Hermans (1921-1995) seems to be certified. At the end of 2018, all 24 volumes of the edition will have appeared. The 12 and 13 volume are scheduled for 2013. The printed text of the edition, accompanied by a dedicated website, presents 'definitive' text versions of the works of an author who was famous for his ongoing revisions in most of his novels.

In order to do more justice to the *fluidity* (Bryant 2002) of Hermans' texts, we hope to present digital versions including all textual variants in the near future as well. But working on an edition in the 21 century requires much more than publishing books, or even digital versions of the edited texts, for the works should be presented in digital environments not only of interest to scholars, but also relevant for book reviewers, students and an interested general audience (Shillingsburg 2009). Shillingsburg's remark that the literary work 'is implied in part by each document and the texts of versions that can be extracted and constructed from documents' and that it might 'be implied differently by the tensions between two or more versions at once than by a single version' (Shillingsburg 2010) once again stresses the importance of revealing textual *variation*.

In his seminal essay 'Toward a Science of Literature: Manuscript Analysis and the Genesis of the Work' Pierre-Marc de Biasi states that the 'definitive text of a published or publishable work is, with very few exceptions, the result of a process, that is, a progressive transformation [...] The literary work, closed in its perfected form and in a state of equilibrium that seems to be the immediate expression of its own internal necessity, nonetheless remains the mediated product of its own genesis' (De Biasi 2004).

Taking De Biasi's essay as a starting point, I will in my presentation explore the possibilities of a text genetic approach to Hermans' work, focusing on his notorious novel *Ik heb altijd gelijk (I am always right)*. *Ik heb altijd gelijk* (1951) describes the ups and downs of the extremely frustrated, even vindictive sergeant Lodewijk Stegman, who has just returned from the former Dutch East Indies. Written in a flamboyant style that is explicitly reminiscent of Louis Ferdinand Céline, this novel also deals with a traumatic autobiographical event: the death of Hermans' sister Cornelia, who committed suicide at the outbreak of the Second World War.

By paying close attention to the manuscript of the novel, which documents some crucial stages and developments in the construction of the narrative, I will try to show the creative process through which Hermans, by elaborating on the semantic field relating to 'mouth', managed to achieve a compositional unity between the autobiographical impetus of the novel and the ravings of his main character Lodewijk. To finish my presentation, I will also talk briefly about the challenges and possibilities to present such material in an adequate digital environment.

Erika Kihlman – *Textual Variation in Medieval Sequence Commentaries*

Searches in research libraries and archives have resulted in a find of over 130 manuscripts dating from the fourteenth and fifteenth centuries that include collection of commentaries on sequences and hymns, that is on the liturgical poetry sung in Mass and the Office throughout the Middle Ages. Despite

the number of extant manuscripts and the large number of texts surprisingly little is known about this type of commentary literature. The lack of critical editions is of course one of the major reasons for this.

When examining the manuscript material it is possible to discern two major commentary traditions, of which one – the ‘Aristotelian tradition’ – is almost six times as large as the other and comprises nine identifiable sub-branches, that are more or less closely related. The texts are anonymous and have been used for teaching at different levels. In this material textual variation is ubiquitous and it is both un-intentional and intentional. The non-authorial status and the use of the texts invite adaptations and intended changes that can be seen not only between traditions and sub-branches but even within them; the texts have been subject to rearrangement, paraphrasing, abbreviation or expansion depending on the needs of the ‘adaptor’ of the text or those of his audience. With anonymous and, for the most part, un-dated textual witnesses, is it possible to reconstruct the chain of events?

Another case of variation is the inclusion or not of the sequence text in the manuscript. This in turn leads to the presence or absence of paraphrases of the sequence or a complete sequence text with interlinear glosses.

In my talk I will briefly present the manuscript material and describe the character of these expositions as regards variation, both between separate sub-branches and between commentaries belonging to the same sub-branch. The main part of my talk, however, will be devoted to discussing how variance in the textual witnesses affect the principles on which I base the *editio princeps* of a collection of commentaries on sequences, belonging to one of the nine identified sub-branches mentioned above. For the analysis of the manuscript relations in this highly complex transmission of texts I have used the Stemmaweb tool, developed by Tara Andrews of the Tree of Texts Project at KUL, which will also be treated briefly in my paper.

Françoise Leriche – *Le défi posé par la macro-variation proustienne : de l'édition critique à une édition génétique*

Le stade des corrections des dactylographies et des épreuves est, chez Proust, un moment considérable de « variation » du texte. La « correction » de la dactylographie est pour lui presque une réécriture du roman (nouveaux épisodes, ajouts/suppressions de digressions, transformations stylistiques considérables). Au stade de la correction des épreuves, il est rare qu'il y ait des évolutions sur le plan scénarique, mais de nombreuses digressions interprétatives apparaissent ou disparaissent, les incipit et les explicit se modifient de manière considérable, des interpolations de paragraphes ou d'épisodes entiers se produisent, ou, au contraire, de micro-variations, portant sur un terme voire sur un déterminant (article défini/indéfini, article défini / adjectif démonstratif, etc.) ; les éditions critiques (par exemple l'édition de la Pléiade, dirigée par J.-Y. Tadié, en 1987-1989) ne peuvent pas prendre en charge tous ces phénomènes de macro- ou de micro-variations, soit à cause de leur ampleur (dans le cas de macro-variations), soit à cause de leur nombre excessif qui exclut de les signaler toutes (dans le cas de variantes « minimales »). De plus, dans la suppression de grandes digressions, ou dans la modification des incipit et explicit, le travail se fait en plusieurs étapes : l'édition critique se borne à indiquer en « variante » le texte initial sans rendre compte des diverses campagnes de transformation qui, régies chacune par une logique spécifique, correspondent pourtant à autant d'étapes dans le processus génétique.

Pour les *cahiers de brouillon* du roman proustien, l'équipe qui dirige l'édition Brepols/Bnf a trouvé des moyens éditoriaux pour rendre compte des divers processus d'écriture (fac-similés + transcriptions diplomatiques, cartographie des unités textuelles, annotation génétique + index des renvois génétiques), moyens qui font de cette édition innovante un « hypo-texte » d'un futur hypertexte

qui rendrait dynamiques (par hyperliens) ces renvois que le lecteur opère en suivant les chemins de lecture indiqués. Pour les *corrections sur épreuves relativement simples* (suppressions et additions de faible ampleur), nous avons mis au point un protocole d'édition en fac-similé enrichie par la transcription diplomatique des additions manuscrites (voir Leriche, 2013), et l'on peut supposer que c'est un protocole identique que pratiquera l'édition par Ch. Méla en cours chez Gallimard. En revanche, le problème reste entier pour éditer les transformations structurelles des étapes finales (dactylographies corrigées et épreuves corrigées). On propose de montrer ce problème de la « macro-variation » dans la scène de l'arrivée de Swann dans le jardin de Combray (placards Grasset 4 à 6).

Roger Lüdeke – Versions Matter

The phenomenon of authorial revision is an important field of research in literary studies, however, nowadays, it is sometimes seen as rather peripheral, especially when compared with other interpretative paradigms of the humanities. For this reason, one of the crucial questions that I would like to address is what do we actually learn by collating various versions of 'one work' and, by extension, what is the explanatory value of our analytical and descriptive endeavours?

My paper, therefore, proposes a functional approach towards author-induced variance. It claims that textual revisions can be read as a process of authorial self-observation, or self-reflexivity, through which authors and texts reflect the historical and epistemological situation of writing, their writing scene. Drawing on textual documents from Virginia Woolf and Henry James, I will furthermore demonstrate that authorial variants can be conceived of as a result of the authors' interactions with their own texts that in turn show precarious and highly creative forms of modern sociability. This will finally allow me to problematize the concept of literary 'modernism' and indicate a societal dimension of modern literature that can then be read out into the more general field of literary theory and cultural studies.

Teresa Manuela Lussone – Les romans posthumes d'Irène Némirovsky: Les Feux de l'automne et Suite française

Irène Némirovsky's (Kiev 1903-Auschwitz 1942) writings have been analysed without paying much attention to the textual issues which they pose. The analysis of the Imec (Institut Mémoire de l'Édition Contemporaine) documents showed the existence of two versions of the two posthumous novels, *Les Feux de l'automne* and *Suite française*, written after those used for the first publication.

These versions contain many variants, so they are very important from a genetic and philological point of view. The analysis of Irène Némirovsky's posthumous novels has a triple value:

- It allows the revision of the way the author's works have been transmitted and published;
- It gives the possibility to apply a philological method to study a 20 century writer;
- It imposes a methodological reflection aimed at the application of genetic and philological criticism principles.

The author didn't leave any information about the choice of the version to be published. When the two novels were published for the first time, the choice was made for different reasons. In the case of *Les Feux de l'automne*, the editor made a mistake choosing the version which hadn't been revised by the writer. After the analysis of the Imec documents, it was possible to find a version of the novel revised after the one published in 1957. There are many variants between the two versions: the author rewrites some parts, she removes some repetitions and two entire chapters, changes the names of some characters. After the publication of an article about this topic, the editor of *Oeuvres complètes* accepted to use the last version of the novel. Anyway, he considered only a few variants. He ignored the

most important changes, such as the two chapters removed by the author: the editor decided to preserve the whole novel, giving some information about the writer's intentions in the introduction. Consequently, a third version of the novel has been published, a version created by the editor, which doesn't follow the author's intentions and isn't provided with complete notes.

The issue about *Suite française* is more complicated, because the version to be published for the first time was chosen by the author's daughter in 2004. She had to choose between a handwritten version and a typewritten one. She preferred the handwritten one as she thought it was more faithful to the writer's intention. She believed that the typewritten version had been modified by the writer's husband. Anyway the analysis of the Irec documents and the drafts showed that the last version of the novel can be completely attributed to the author. There are many variants in the two versions, concerning the plot and the style.

The analysis of the variants leads to state that the published versions of *Les Feux de l'automne* and *Suite française* don't respect the author's intention. This situation imposes a very important methodological reflection. What is the most suitable edition for the publication of these books? Considering the high number of variations, a genetic or a critical edition would be necessary.

Rudolf Mahrer, Thierry Poibeau and Frédérique Mélanie – *L'analyse linguistique de la variation textuelle*

La critique génétique étudie les transformations du texte en cours de création. Des outils informatisés permettent de localiser automatiquement ces transformations et fournissent un premier typage systématique. Cependant, ce typage reste purement formel et ne rend pas compte de la richesse des opérations linguistiques à l'œuvre. Il est donc nécessaire de compléter le repérage systématique des transformations par un modèle d'analyse linguistique précis et adapté. Dans ce cadre, on s'intéresse particulièrement aux théories linguistiques qui appréhendent le sens, non comme un accompli de la forme, mais comme un processus du locuteur à partir des formes.

Dans le contexte de la genèse éditoriale, nous verrons que l'analyse linguistique de la *variation textuelle* intervient comme un moment, transitoire mais nécessaire, dans la reconstruction de la genèse d'une œuvre. Cette analyse permet de décrire les différences sur lesquelles se fonde l'interprétation différentielle de deux états textuels A et B d'une même œuvre ; elle offre aussi un fondement linguistique à l'interprétation des transformations subies par le texte A pour devenir B.

Nous illustrerons notre exposé de cas à partir desquels nous avons élaboré notre réflexion : essentiellement des œuvres des XIXe et XXe siècles éditées à plusieurs reprises et dans plusieurs versions par leur auteur.

Ágnes Máté – *Successful Latin Variants and Early Translations of Eneas Silvius Piccolomini's Historia de duobus amantibus*

The textual tradition of Eneas Silvius Piccolomini's *Historia de duobus amantibus* overwhelms an editor with an abundant number of variants. More than 90 manuscripts and 54 early printed versions of this love story are recorded, therefore no researcher has yet undertaken the task of preparing a critical edition of this highly popular early modern text.

Since the early 1990's on, however, *Historia's* complex textual tradition was explored by the philologists who wanted to find sources of the love story's earliest vernacular versions. In my opinion, the work undertaken by Eric John Morrall and Ines Ravasini who dealt respectively with the early German, English,

and Spanish versions of *Historia*, transformed the problem of the original text *versus* variants. From the viewpoint of early readers and translators, the original was often simply the version they had at their disposal.

Investigating *the* source texts Morrall and Ravasini combined geographical and temporal points of view, searching first of all for the similarities (common errors, lacunae etc.) between the vernacular versions and Latin manuscripts and prints produced close to them in time and space.

Following their track, since 2007 I have examined different early translations of *Historia*, comparing 35 Latin manuscripts and 36 prints of the textual tradition. Eric John Morrall's and Ines Ravasini's observation that "the closer in time and space the more useful from the philological point of view the Latin variant" is corroborated by my examination of Alamanno Donati's Tuscan translation and an anonymous version from Veneto area as well.

I would like to address the implications of the temporal and geographical diversification of the early modern versions for the modern textual scholarship across Europe, using as an example the edition Eneas Silvius PICCOLOMINI, *Oevrues érotiques*, pres. et trad. par Frédéric DUVAL, Brepols, 2003. This otherwise beautiful book reproduces Piccolomini's *Historia's* Latin text alongside Saint-Gelais' early French version (published by Antoine Vérard in 1493). The editor decided to use the earliest known "Prague manuscript" (with some corrections) as a basis of his Latin text. However, this was clearly not the Latin text used by the French translator. Some important readings and errors of Saint-Gelais indicate that the translator had a different edition at hand. The possible incunabula sources of his errors and variants are in line with the findings of temporal-geographical approach. My examination of the early tradition of Piccolomini's *Historia* offers a better Latin counterpart to the French vernacular than the geographically and philologically remote Prague manuscript.

From the viewpoint of cultural transmission variants of such a popular early modern literary work like Eneas Silvius Piccolomini's *Historia de duobus amantibus* are admittedly obstacles in producing a modern critical edition, but they tell a fascinating story about its early modern readers and users.

Wim Van Mierlo – *Emotion "Redacted" in Tranquility: The Stages of Revision in the Manuscripts of William Wordsworth*

In English Literature, the Romantic poets have given lasting definitions to creativity and the imagination. For Shelley, inspiration worked like a fading coal, a momentary, visionary brightness that was quickly waning as soon as composition began. Wordsworth likewise spoke of the imagination as an "unfather'd vapour" and characterized the writing of poetry as "the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity". The manuscripts of these poets allow us to confront these "Romantic" notions to paint a more complete picture of poetic creativity.

In this paper I select Wordsworth's as a case study not only because he was instrumental in defining Romantic creativity, but also because his manuscripts present interesting and varied scenarios: on the one hand, composition did not always come easy to him; on the other hand, he was an avid self-reviser, altering poems on numerous occasions that had already appeared in print. And yet these elaborate processes of revision, I contend, do not necessarily negate his belief in the spontaneity of creation and the power of the imagination.

I propose, therefore, to explore these apparent contradictions concentrating equally on poetic "origins" as on "outcomes". I will argue that the post-publication changes —Wordsworth's almost obsessive desire to continually change his text — fulfil in fact the same creative desire as the original creative moment. Drafting and revision are cognate activities, which can be understood using Wordsworth's ideas about recollection and memory, which put the vision back in revision.

Stephen G. Nichols – *What Do We Mean with “Variance”, Today?*

Eloge de la variante created a sensation in 1989 with Bernard Cerquiglini’s attack on the consecrated concept by which *variance* in medieval manuscripts was considered an aberration perpetrated by scribes on the integrity of “the author’s work.” Philologists were outraged by his notion that narrative interpolations, rewordings, emendations, excisions, and other scribal interventions in a literary work, far from arising from careless copying or willful meddling, was normal practice in medieval scriptoria. The reaction was hardly surprising, since that was the era when the critical edition provided the definitive version (in the best humanist tradition) of a medieval work. Belief in “the poet” and an authoritative text still reigned. But much has changed since 1989. Today, for instance, the notion of *variance*, far from appearing scandalous, underlies scholarly practice.

Moreover, we can point to such impressive achievements of “the age of *variance*” as the digital libraries of manuscripts that offer dozens of manuscripts of a work thereby affording scholars a longitudinal record of manuscript production spanning more than two centuries. That means that in the case of *Le Roman de la Rose*, for example, scholars can actively study nearly two hundred manuscripts of the work without leaving their study. Such unparalleled access to medieval manuscripts naturally changes the scale of our experience of medieval literary works. Inevitably, it affects the way we think of the mode of existence of medieval literature, forcing us to revisit the meanings of terms like “poet” or “author,” or, to focus on the matter at hand, *variance*.

For example how are we to construe the term in the case of a literary work surviving in many copies originating at different times and in diverse places? Presuming that no one of these can be shown to represent authorial intention – as is the case with the *Rose* – what does “variation” mean? Even a brief comparison of the scores of manuscripts at our disposal demonstrates the consistency with which copies differ from one another. But if we take variation to mean departing from a norm, and if there is either no useful way (or reason) to establish a norm, what purpose does it serve to continue to speak of variation? Or rather, if variation is the rule for manuscripts of the *Rose*, might it not make sense to begin to consider “dynamic variation” as an element of manuscript representation tout court? How does a literary text maintain its basic shape in the face of a reproductive process that not only tolerates, but also actively seeks *variance*? And how are scholars to describe the vibrant interaction between the work as a unit and the changes that medieval esthetics and reproductive practices continually introduced?

Recognizing that digital representation of medieval manuscripts affects a number of the literary and critical terms formulated for analog conditions and modes of study – of which *variance* may be taken as a key example – this paper will address the questions raised above through critical examination of digital examples of *Le Roman de la Rose*.

Mark Nixon – ‘all the variants of the one’: Beckett’s 1960s Faux Départs

This paper examines the complex genesis of Beckett’s 1960s prose texts *All Strange Away* and *Imagination Dead Imagine*, and the fragmentary ‘Faux Départs’. These texts, described by Beckett as ‘residual precipitates’, concentrate on the workings of the imagination in order to construct geometrically defined ‘closed spaces’. Growing out of a cluster of ideas first noted in a draft entitled ‘Fancy Dying’, the manuscripts of these texts show how these prose pieces were drafted, abandoned, reassembled, merged and separated, and how they ultimately weave an intricate textual network. Circling around specific motifs, themes and textual clusters, the manuscript corpus underlying these texts contain what Beckett elsewhere termed ‘all the variants but the one’. Not only did Beckett work on different parts of these texts at more or less the same time, he was also writing in both French and

English, retranslating himself across these two languages at the same time *during* the compositional process. The complexity of the stages of composition, revision and translation thus poses significant editorial challenges. This paper will examine the way in which genetic criticism can negotiate these challenges, and explore possible solutions within the electronic platform of the Beckett Digital Manuscript Project.

Ariadne Nunes – *Scribal Variation Not (Only) as a Process*

The traditional philological approach to the study of manuscripts looks at variation as part of the process that leads to the reconstruction of the archetype and to the definition of the *stemma codicum*. Variation is the element that allows the establishment of the connection between multiple witnesses of a text and is reflected in the *apparatus*, but scribes and other players in the transmission of the text are seen as part of a process of corruption that deteriorates the text and as an obstacle that deviates the transcription presented to the readers from the text originally written by the author. The goal of philology being the *constitutio textus*, variants are the material with which philologists have to deal in order to select the right lesson and discard the rest. Since the focus is on the author, the actual writing by the scribes is but instrumental.

However, scribal action shows a reading of the text they have copied: it is a doorway to the life of the text in history and, above all, to meaning being produced. Scribes change the graphic elements of words, as well as the grammar, omit and add words and phrases and, in certain cases, condense or explain the text. The manuscript tradition of a text deserves, therefore, to be seen as more than a source from which to choose the right lesson. Each manuscript deserves and demands *per se* analysis, even if none of its lessons was chosen as representing the one written by the author. The variation shown by the manuscript in relation to the ideal text by the author has effects in its subsequent interpretations and reflects an interpretation allowing for analysis.

Considering the above, I will try to argue, based on the study of the **B** manuscript of the Portuguese treaty *Livro da Vertuosa Benfeytoria* by Infante D. Pedro (1392-1449), that even when the variation of a manuscript in relation to the ideal text does not seem significant, it is useful to interpret it. I will try to show that some of the variants introduced by the **B** scribe, when seen in articulation with the codicological particulars of **B**, reflect a reader more interested in the doctrinaire aspects of the text than on its poetic features.

Rüdiger Nutt-Kofoth – *Variations in Understanding Variants: Hidden Concepts of Text in German Critical Editions*

Since Friedrich Beißner's Stuttgart Hölderlin edition (1943–1985) German textual scholarship developed different models of genetic presentations. These editions and also their predecessors in the time before Beißner are based on specific interests in and understandings of representing the variants or the textual genesis. However, it is worth noting that each genetic model requires a special understanding of a concept of text. But this rationale isn't always obvious at first glance. The paper will examine for what reason editions decided to present, for instance, only wordings as variants and not orthographical deviations, or to omit remarks concerning the precise variation process on the manuscript in favour of giving an 'ideal' of that process, or to indicate the positions of the variants on the manuscript, or to abstain from presenting a reading text while only presenting the textual genesis, or to add facsimiles and transcription to the genetic and the reading text presentation, or to add facsimiles and transcription while abstaining from a genetic and a reading text presentation. You can find all these different

approaches in German scholarly editing, each of them in a corresponding edition, such as the Weimar Goethe edition (1887–1919), the Stuttgart Hölderlin edition, the C.F. Meyer edition (1958–1996), the Heym edition (1993), the Frankfurt Hölderlin edition (1975–2008), the Kafka edition (1995–), the Marburg Büchner edition (2000–). The central question behind these various models of textual genesis is: Which elements of the transmission decided the editor to be elements of the text and its variants, and what is the mentioned or unmentioned purpose of the respective concept? The paper wants to give some hints to answer this question.

Jean-Christophe Olive – *L'usage de la notion de variante en génétique filmique: analyse des versions du scénario de L'Enfer d'Henri-Georges Clouzot*

L'objet de cette proposition de communication sera d'interroger la notion de variante dans le cadre de l'analyse génétique du scénario de film. Si les chercheurs ont déjà pu établir de nombreuses passerelles méthodologiques entre génétique littéraire et filmique dans les études sur le scénario, l'emprunt se révèle problématique à plusieurs niveaux. En effet, si dans les deux cas on a affaire à des textes produits par une écriture, le scénario ne constitue que la version « papier » du film. Modèle transitoire, il est non seulement voué à se fondre dans le film mais lui est surtout hétérogène en tant que médium.

L'exemple des différentes versions du scénario du projet inachevé *L'Enfer* d'Henri-Georges Clouzot nous permettra de questionner l'usage des états de rédaction en milieu scénaristique en rappelant brièvement les conditions de l'emprunt aux méthodes de la critique génétique littéraire.

Par ailleurs, nous examinerons à travers le passage d'une version à l'autre, comment « concrètement une version interagit dynamiquement avec celle qu'elle remplace, la *varie*, par un jeu d'exemplification positive et négative de ses diverses composantes », (Daniel Ferrer, *Logiques du Brouillon*, 2011, p138). L'objectif est de déterminer si l'écriture scénaristique procède davantage par variantes ou par variations.

Enfin, nous analyserons la dimension projective de l'écriture scénaristique en élargissant à la préparation du film. Nous montrerons que l'enchaînement des versions d'un scénario vers le découpage technique, du moins dans le cadre de notre travail sur *L'Enfer*, est loin de suivre que le seul mode continu. En effet, l'analyse génétique implique de considérer les états de rédaction à la fois dans une dimension *chronologique* « avant/après » dans les deux sens du couple, mais aussi inclure dans le même temps une dynamique de l'ordre du *différentiel*, dans le sens où les documents de genèse n'évoluent pas à la même vitesse d'élaboration selon un mode discontinu.

A travers ces différentes approches, on montrera que la notion de variante dans les genres cinématographiques joue un rôle complexe impliquant une multitude d'intervenants (l'aspect collectif du cinéma) et la coexistence et l'intrication des relations diverses entre les différents documents de genèse.

Daniel E. O'Sullivan – *La variété et la variance mélodiques dans les chansons de Thibaut de Champagne*

Thibaut de Champagne (1204-1251), roi de Navarre, nous a légué un corpus de chansons impressionnant: plus de 60 pièces lyriques d'attribution certaine avec (à l'exception de deux chansons) des mélodies. De plus, les chansons appartiennent à de divers genres: les chansons d'amour constituent la moitié de sa production lyrique, mais il faut aussi remarquer un nombre important de jeux-partis et de débats aussi bien que des chansons des croisades, des pastourelles, des chansons religieuses, une chanson satirique, et un lai religieux quelque peu énigmatique dû à son schéma formel bien singulier. Ce qui accentue la diversité générique du corpus thibaudien, c'est l'effort apparemment conscient des compilateurs des

sources manuscrites de grouper les chansons quelquefois en blocs dédiés à un seul genre et d'autres fois en séquences de chansons tirées de plusieurs genres. Ceci a attiré déjà l'attention des plusieurs critiques (Emmanuèle BAUMGARTNER, John HAINES, et Sylvia HUOT, entre autres).

Les questions de la variété musicale et de la variance mélodique dans les chansons de Thibaut restent toujours ouvertes. Les mélodies qui accompagnent les *grands chants* ne se distinguent pas de façon évidente des mélodies des *jeux-partis*, par exemple, mais il y a des différences mineures mais intéressantes à noter, surtout quand on compare les mélodies de ces genres à celles des chansons de croisade. Aussi est-il nécessaire de susciter la question de la variance mélodique, surtout les cadences des vers, la question de la notation mensurale utilisée dans BnF fonds français 846 (le Chansonnier Cangé), et les mélodies radicalement différentes transmises dans les MSS de Paris, BnF fonds français 1591 et BnF fonds français 24406.

C'est notre intention de communiquer les recherches présentes sur ces questions, ce qui formera une partie importante de l'apparat critique de l'édition des chansons de Thibaut en cours et en collaboration avec les professeurs Christophe CALLAHAN (Illinois-Wesleyan Univ., USA) et Marie-Geneviève GROSSEL (Univ. de Valenciennes). Notre édition est sous contrat avec Champion, et il serait un grand plaisir d'en discuter avec nos collègues au congrès du ESTS.

Elena Pierazzo – *What's on the Page? Objectivity and Subjectivity and the Editorial Work*

The goal of an edition, any edition, is to repurpose and mediate for a given public a selection of the features that can be found on the page of one or many primary sources, manuscript or printed. Editorial products and theories define themselves by their faithfulness to or distance from what is on the page. In particular, in a seminal work Hans Zeller has clearly distinguished *Record* (what's on the page) from *Interpretation* (what does it mean). His work has been highly influential but has also created strong objections. The debate between objectivity and subjectivity in editing is now complicated by the possibilities offered by the widespread availability of digital facsimiles, raising the question whether facsimiles are faithful, objective records of what's on the page. In their book of 2010 Daston and Galison drew a history of objectivity, choosing as a case study the production of images in scientific atlases; in this book they list three forms of scientific observation and representation: 'truth-to-nature', 'objectivity' (mechanical or structural) and 'trained judgment'. In their examination they show how the scientific community have moved from the brutal mechanical 'truth' offered by photography – which they demonstrate to be less than objective and not able to represent the real truth beyond the mere appearance – toward a more the trained judgment operated by scholars. Is textual scholarship following the same pattern, just a few decades later? Can we learn something from the defeat of the sciences in their pursuit of objectivity?

Robinson offers enlightening examples of the fact that "what is on the page" is actually only the choice of the editor (Robinson 2013): in a medieval manuscript a series of "legs" become words only if the reader has trained eyes and knows the language and the context of the written text. And when it comes to draft manuscripts, and their edition, the record of what's on the page cannot be separated from the analysis and the understanding (interpretation) of the layers of variants: what's on the page only makes sense if we consider the time or times when what's on the page was written in its various stages.

The paper will discuss the dichotomy of objectivity / subjectivity, arguing for "trained judgment" as a theoretical and pragmatic framework for textual scholarship using draft manuscripts as case studies.

Carlota Pimenta – *Typologie de variantes d’auteur. Novelas do Minho, de Camilo Castelo Branco*

The authorial variants in autograph texts are physical traces of the author's intellectual process during the writing. By studying them it is possible to acknowledge the writing processes and the text construction. This acknowledgement can be expressed in two critical activities: genetic edition and genesis interpretation.

The genesis interpretation through those variants implies a theoretical position and can be based on multiple approaches, which depends on the researcher's sensibility and field of interest. Regardless of the chosen approach to the interpretative study, the genetic analysis method must question the act of writing, its production and its mechanisms, that is, it should search answers to genetic criticism theoretical questions concerning written production, written types and habits and general writing operations.

There is no systematic and universal model of variant analysis and the pertinence of its existence is questionable. Nevertheless, several genetic analysis lead to the conclusion that the existence of common topics on the classification of variants, which can be applied to different texts from different authors.

The relation between the variant and writing or reading confirms the general theory of the creation process and of the writing types and practices, considering that it is related to the ways of writing either in program or in process and it enables to establish the writing chronology, despite some exceptions, based on differentiation elements such as the variant topography, the writing material or the erase mode.

In this paper I propose the consideration of the concept of amplitude, which clarifies text the construction and opens new ways of analyzing regarding writing practices, enabling the design of amplitude patterns to be further compared between works of the same author or between authors. The general classification of writing operations (replacement, suppression, addition, permutation) is scarcely elucidative of authorial specificity. Notwithstanding, it settles the genetic theory of general writing operations and is the operation ground of the variant direction statute concerning its meaning.

From an internal approach, the variants testify the author decisions, more or less significant on the text construction, from deep changes on the work structure to linguistic adjustments. The variants can illustrate the ways of constructing the narratives (characters, time, space, narrator and action); the characteristics of the literary movements influent on the author; authorial specificities, such as the treatment of the vocabulary and recurrent language resources; historical and social influences; and others.

Hence, from these reflections I argue a typology of authorial variants, based on the study of *Novelas do Minho*, by Camilo Castelo Branco, which may become a comparative or analysis basis for further interpretative studies.

Alexandre Dias Pinto – *From the Reading Notes to the First Draft in the Creative Process of Southey's History of Portugal*

The British Romantic poet and historian Robert Southey (1774-1843) worked for several years on a History of Portugal before realising that the project was too colossal and abandoning it. Much of the material that he produced is gathered in fourteen volumes that contain bibliographical lists, reading notes, first drafts of chapters, clean versions, and other textual pieces. The complex manuscript of Southey's *History of Portugal* offers us a golden opportunity to study the creative process of this important, and hitherto unpublished, text. The *avant-texte* of the project helps us understand how the

British historian worked: how he used his sources, organized his material and produced the different stages of his work.

In this paper it is my purpose to focus on a specific moment of the creative process of the *History of Portugal* and analyse the development of the text from the reading notes to the first draft; but I will also take into account both the historiographic works that provided information for those notes and the second version of the text (a clean copy). I will try to demonstrate that several of the reading notes are loose translations of excerpts of Southey's Portuguese and Spanish sources, which he polished and rewrote with slight changes when preparing the first draft. On the other hand, I will attempt to challenge the idea that Southey masterly dealt with and managed an immense bulk of information coming from several secondary sources (Varella, 2011) when working as a historian. As a matter of fact, his reading notes revealed that he selected and used one single historiographic work (for instance, Faria e Sousa's *Europa Portuguesa* or Brito's *Monarquia Lusitana*) as his "guide" (Southey, 1801) for each section of his *History of Portugal* and then resorted to other texts to complement his information and collect data, which he inserted in his narrative like pieces in a puzzle. Finally, I will defend that the analysis of this stage of the genetic text of the project enables us to confirm a conclusion about Southey's historiographic agenda, which was hinted at in his correspondence: the peculiar selection of historical information and facts (the anecdote, the curious event, etc.) for his narrative seems to show that the historian was not so interested in producing a comprehensive, global account of the past of Portugal but rather to depict a portrait of the national character and of the institutions of the Portuguese.

Manuel Portela and António Rito Silva – *Encoding and Visualizing Variation in LdoD*

Fernando Pessoa's *Book of Disquiet* (*Livro do Desassossego* – LdoD) is an unfinished book project. Pessoa wrote more than five hundred texts meant for this work between 1913 and 1935, the year of his death. The first edition of this book was published only in 1982, and another three major versions have been published since then (1990, 1998, 2010). As it exists today, LdoD may be characterized as (1) a set of autograph (manuscript and typescript) fragments, (2) mostly unpublished at the time of Pessoa's death, which have been (3) transcribed, selected, and organized into four different editions, implying (4) various critical and genetic interpretations of what constitutes this book. Editions show four major types of variation: variation in readings of particular passages, in selection of fragments, in their ordering, and also in heteronym attribution.

One of the goals of the *LdoD Digital Archive* is to show Pessoa's book as a network of potential authorial intentions and a conjectural construction of its successive editors. Our digital representation of the dynamics of textual and bibliographic variation depends on both XML-encoding of variation sites (deletions, additions, substitutions, etc.) and metatextual information concerning authorial and editorial witnesses (date, order, heteronym, etc.). While TEI-XML markup may be considered as a particular kind of critical apparatus on its own, it is through visualization tools that users will be able to critically engage with the dynamics of variation in authorial and editorial witnesses. Our paper discusses the theoretical and technical aspects of the various strategies adopted for encoding and visualizing variation in the *LdoD Digital Archive*. These issues will be discussed with the support of a prototype currently under development.

Kenneth M. Price – *The Editorial Challenges Associated with Walt Whitman's Blue Book, his Annotated Copy of the 1860 edition of Leaves of Grass*

This paper discusses the editing of Whitman's so-called Blue Book, his heavily annotated copy, including tipped-in manuscript pages, of the 1860 edition of *Leaves of Grass*. The poems of the 1860 edition were composed in New York, published in Boston by an abolitionist publisher, and revised in Washington, DC, in a copy with blue paper covers when Whitman was working for the Bureau of Indian Affairs during the American Civil War. (The book was found at his work desk after hours and led to his firing.) This heavily revised text never became the copy text for a subsequent edition of *Leaves of Grass*. Instead it is its own independent articulation of Whitman's poetry situated between the 1860 and 1867 editions of *Leaves of Grass* temporally. It does not represent a single moment of composition but rather represents various stages of work, only some of which can be precisely dated. The book provides, as Whitman explained to a friend late in life, "a glimpse into the workshop." Arthur Golden produced an expensive print-based facsimile of the Blue Book in 1968 along with a second accompanying volume of textual commentary. At the *Walt Whitman Archive*, we strive to overcome some of the limitations of Golden's work by providing free online access to high quality digital images of the manuscripts, by providing downloadable access to our TEI transcription, and by contextualizing the Blue Book through an introductory essay. Unlike Golden our commentary does not ignore paratextual features of the Blue Book, nor do we ignore the volume's bibliographic codes, particularly its eroticized typography and its ornamentation. At the *Whitman Archive*, we regard revisions as essential to Whitman's creativity and do not view them as mistakes or insignificant alterations reducible to a record of variants. The wider availability of this document should lead to renewed interest in Whitman's revisions and enable a reconsideration of the manifold ways the Civil War shaped his writing.

Veijo Pulkkinen – *The Bibliographic Code of Aaro Hellaakoski's Kesien Kesä from a Genetic Perspective*

My presentation deals with the genesis of the poem "Kesien kesä" (The Summer of Summers) by Aaro Hellaakoski (1893–1952). The poem is included in Hellaakoski's typographically experimental work *Jääpeili* (*Mirror of Ice*, 1928) that is considered as a forerunner of Finnish literary modernism.

"Kesien kesä" is an remembrance of a past summer condensed in a series of a few simple visual and aural sensations. Interestingly, the speaker of the poem is not experiencing these sensations at the moment. They are recollections: impressions that are evoked from the depths of memory. They are sensory traces of the past summer of summers. Semiotically speaking, these traces are indexical signs.

The concept of the index is also central for the genetic approach to bibliographic code where the bibliographic code is understood as a process rather than a fixed object. Respectively, the various documents represent the material traces of this process.

By studying the manuscript, proofs and published versions of "Kesien kesä" I am trying to fathom out the genesis of the bibliographic code of the poem. My focus is in typography. I am particularly interested in the changes of the typographical layout, indentation and typefaces, etc., and how they affect the interpretation of the content of the poem. The object is to show how the genetic study of the bibliographic code of "Kesien kesä" helps us interpret and understand the significance of Hellaakoski's typographical choices.

Michael G. Sargent – *Variation and Perfection: Can One Produce a Post-Modern Critical Edition of a Medieval English Text?*

For the first two-thirds of the twentieth century, the methodology of textual criticism of late medieval English texts was dominated by recension, with the contribution of some insights on questions of authorial and non-authorial variation from scholars working in the field of early printed English

literature. This orthodoxy was overthrown by the publication, from 1960 through 1997 of the three-volume Athlone edition of the A, B and C texts of *Piers Plowman* by George Kane, Talbot Donaldson and George Russell, who argued that reconstruction of the original text by recension was impossible because of the number of random agreements among the surviving manuscripts makes it impossible to argue for clear genetic relationships among them. One unfortunate side-effect of this is that 'genetic criticism' is often dismissed out-of-hand by scholars working in the field of medieval English literature, in the mistaken belief that that term refers to recensionist argument as it was characterized by the Athlone editors. But an even more deleterious effect has been a general turn to best-text edition in all of the major series publishing editions of Middle English texts: a failure to deal positively with the manifest fact of textual variation.

One sign of hope has been Bella Millett's recent (2005-2006) 'corrected edition' of *Ancrene Wisse*, the first edition produced in the Early English Text Society series to recognize variation (as described by Paul Zumthor) as a primary feature of at least some medieval texts, although unfortunately treating variation as specifically characteristic of *Ancrene Wisse*, as a text particularly susceptible to adaptation and revision for different audiences over the centuries. We have yet to see an edition of a medieval English text that fully engages with variation as a characteristic of text *tout court*. It is in this gap that I have been working in collaboration with the AHRC-funded 'Geographies of Orthodoxy' project (Queens University, Belfast, and St Andrew's University, Scotland <<http://www.qub.ac.uk/geographies-of-orthodoxy/resources/>>, a large part of which derives from my critical edition of Nicholas Love's Middle English version of the *Meditationes vitae Christi, The Mirror of the Blessed Life of Jesus Christ* (University of Exeter Press, 2005), in which I have tried to envisage a 'rhizomorphic' textual cloud that might be the electronic form that a post-modern critical edition could take. I am engaging further with this question in the revision of S.S. Hussey's flawed recensionist edition of the second book of Walter Hilton's *Scale of Perfection* that I have undertaken for EETS. Within the constraints of a printed edition, I am attempting to deal with the variation amongst the twenty-three surviving originally complete manuscripts (and one incunable edition) of the original English text, and a contemporary Latin translation surviving in fourteen manuscripts. I would appreciate the chance to discuss this editorial work with the participants in ESTS 2013.

Anna-Maria Sichani – *A Palimpsest of Times and Voices: Towards a Digital Genetic Edition of Rough Drafts of Giorgos Cheimonas' The Builders (Οι χτίστες)*

The manuscripts of *The Builders (Οι χτίστες)*, a previously unknown corpus of rough drafts, currently in the possession of his friend Manos Eleftheriou, reveal about the writer's composition process what readers and scholars already know very well: the final text that Cheimonas, intelligent novelist and psychiatrist, has given for publication in 1979 had a "turbulent life" -yet well-documented- before being genuine stabilized in its final published form.

Although it has been proven that the rhythm of Cheimonas' texts is identified and developed on the base of orality, dimension confirmed as he often pronounced his writings in order to achieve their final form, however, what is stated is that the current (diplomatic) editions of this kind of drafts ignore that the main way in order to represent the fluid and dynamic dimension of such an *écriture* is the genetic edition.

It is time to move another step forward: seeking to represent the multiple time levels alongside the multiple readings and voices, we propose an electronic genetic edition for the whole body of these manuscripts. We will argue that an electronic genetic edition could offer not only a change in the medium but rather a total change in editorial paradigm, using digital technology to answer questions concerning the nature and the key role of multiple time layers and voices inside these rough drafts.

Luana Batista de Souza – Proposal for a Scholarly Edition Based on the *Editio Princeps*: The Case of *O Seminarista*, by Bernardo Guimarães

An acclaimed work from the Brazilian Romanticism period, *O Seminarista*, by Bernardo Guimarães, was first published as a book in 1872, by B. L. Garnier, who was also responsible for publishing all of Guimarães' writings. The novel was relatively successful at the time and thus republished in 1875. It is important to emphasize that Guimarães sold his copyrights to his publisher, an unusual practice at the time. After the author's death in 1884, new editions of the novel were published, but it is unclear whether they were authorized by B. L. Garnier. Sadly, there is no evidence of a manuscript for the novel, so it is not possible to ascertain if those posthumous editions were made from a lost manuscript or from a printed witness. Due to the constant changes in copyright laws at the end of 19 and beginning of the 20 centuries, it is also not known whether B. L. Garnier received any copyright fees.

Due to the importance of the novel, from the *editio princeps* until now, there have been several editions available in the market, which evidence the changes the text underwent throughout its transmission process. Many of those editions bear an unabridged text notice, even though they have many differences in relation to the *editio princeps*. Such changes can be classified as word, sentence and paragraph addition, suppression and replacement, as well as paragraph rewriting.

Taking into account the variants found from the comparison of the three witnesses, it was possible to find two texts of the novel (since they are not author changes, they cannot be classified as versions) that differ in extension: abridged and unabridged. The latter is the same as the *editio princeps*, and the abridged text is the edition published by Civilização Brasileira in 1931. Considering both editions, it can be observed in the tradition of this novel that its witnesses either contain the unabridged or the abridged text.

This communication presents a proposal for establishing the text for the novel *O Seminarista* from its *editio princeps*. The critical apparatus contains the variants excluded from the text. Besides the edition, it also aims at characterizing the variants that appeared during the transmission of the text and the role book publishing agents played in the changes made to the text throughout its transmission.

Paulius V. Subačius – *To Cut a Gem: How a Bad Poem Turned into a Collection of Good Verses*

Literary critics agree that the poet who used a pen name *Maironis* (1862–1932) established perfect syllabo-tonic versification in Lithuanian literature and achieved the highest expression of poetical precision. These statements refer to his sole collection of verses *Pavasario balsai* (Voices of Spring). The collection went through six editions while Maironis was still alive in the late 19th and early 20th century. The first and the sixth editions are separated not only by a span of 33 years, but also by hundreds of textual variants, as the poet did not produce many new verses and continued to improve the works of his youth until his advanced age.

The first variants of some verses, which today are ranked as national classics, by far cannot be considered finely crafted works. Moreover, a surprisingly large number of motifs, phrases and individual lines of the published texts can be recognized in an unpublished clumsy poem written in his study years. It can be interpreted as an agglomeration of rudimentary elements of his lifetime work. A retrospective look is accompanied by surprise that lengthy and tedious corrections of the text could yield such nice results, while a prospective look is full of amazement that this crude primary rock concealed a possibility of poetic gems. Does a textual critic or editor have any means, like a mineralogist, to perceive and reveal a polishable crystalline structure lying in an immature text? Or, perhaps, it is not until we know the

valuable final result that we attribute the status of a variant or a source to a primitive sequence of words?

The genetic dossier of Maironis's collection of poetry poses a serious challenge to the premises of *afflatus*, which is particularly intriguing bearing in mind the fact that the poet was a priest. The scrutiny of the succession of textual transformations compels us to think that the poet's entire activity was perfection of a craftsman's skills. However, we remain perturbed by an occasional glimmer of traces of irreducible creativity. In the paper, a supposition is advanced that Maironis's high cultural status was for a large part determined by his efforts to correct the verses by efficiently readjusting his texts to the norms of the standard language, which happened to be established at the time when the poet lived. Therefore, it would make sense to present to the readers the text of the collection "Voices of Spring" as a process, along with a chronological scale representing every single event of the course of language standardization. Creating this kind of model on the basis of Maironis's poetry would be convenient because of quite a short period of time and a relatively limited number of actants (while the poet was alive, the interference of editors was minimal).

Hannah Sullivan – *Why Do Authors Produce Textual Variance (on Purpose)?*

My paper will begin with a brief discussion and some questions about the historical argument of my book *The Work of Revision* (Harvard, 2013). In this book, I argue that our own pedagogical and compositional commitment to revision as a guarantee of literary value is a legacy of high modernism. The modernists themselves (the book focuses on the Anglo-American writers James, Joyce, Eliot, Hemingway, Pound, and Woolf) revised with unusual intensity at every stage of the compositional process, often with relative disregard for the moment of publication as a break in the compositional process. (A sub-question: have both traditional Anglo-American intentionalist editing *and* genetic criticism overestimated the importance of the moment of *bon à tirer* for twentieth-century texts?) But their practice was enabled by writing technologies that are *no longer* available to us. Passionate, multi-stage revision, the kind of rewriting that Valéry calls "relecture tardive," was significantly promoted by the mediating device of the typewriter, which allows handwritten first drafts or dictation to be defamiliarized before first proofs.

The second part of the paper will develop the argument of the end of my book to consider how writers revise on the computer and in born-digital environments, and will assess the pleasures and problems of doing genetic research from electronic archives. In particular, what do we do with the autosave function's tendency to produce an electronic record of non-conscious versions? These snapshots, taken automatically at random moments of time to avoid data loss, produce an archaeology of production very different from the one left behind by writers who consciously "call" whether something is a discrete version or not. In turn, I will use the difference between autosaved, unconscious records of genesis and consciously preserved, materially discrete authorial draft versions to argue that genetic criticism would benefit from a more robust and practical working notion of authorial intention than its practitioners (e.g. Lejeune, Bellemin-Noël) allow. Automatically saved versions of a text resemble a true archaeological site, preserved by chance; by contrast, they thrown into relief the intentional and careful processes of curation (not always authorial) behind manuscript and typescript paper archives.

Bert Van Raemdonck and Yves T'Sjoen – *Editing Variation in Text and Peritext: Suggestions for a Broader Concept of the Literary Work for Textual Scholarship and Scholarly Editing*

Scholarly editions of Dutch literary texts rarely contain paratextual elements. In theoretical studies for textual scholarship researchers in the Low Countries (the Netherlands and Flanders) have little interest in the way paratexts (as part of the literary work) could be edited. According to the terminology by Gérard Genette in *Seuils* (1987) 'peritexts' do not belong to the literary text itself, but of course they are important semantic aspects of the literary work as such. Interpretative research on the functions of paratexts has shown that these (non)verbal textual items can be seen as semantically important indicators for a reading of the text. However, to the importance of textual lay-out and typography, photography or drawings and the choice of a specific cover, the title and the particular textual composition (division in chapters and paragraphs, for instance), even annotations or notes by the author which are printed in the book, textual scholars put relatively little attention.

Working with some examples taken from canonized late twentieth-century Dutch literature (e.g. Hugo Claus, Cees Nooteboom) we will focus on the bibliographical concept of the 'literary work/text'. Not only the text itself, also the paratexts are full part of what we consider to be the literary work. In many cases the author makes decisions during the print history of the book. Case-studies have shown that interesting and revealing interrelations can exist between text and paratext. With concepts and theoretical insights taken from the research on intermediality (Rajewski 2002) we want to illustrate how writers are present in the so-called extra-textual components of the literary work and which effects an interpretation of peritexts can have for the text itself.

Thomas Tanselle's work on book jackets is one of a few recent studies demonstrating textual critics' growing interest in various aspects of the peritext. These not only include mere textual elements, such as devices, dedications or presentation inscriptions etc. Genette also describes graphic items, drawings and reproductions of paintings or photographs as part of the broad category of the peritext.

These elements are typically subject to a great deal of variation in the transition from one version of a literary work to another. In this light, our paper relates well to the ESTS conference theme. Apart from the interdisciplinary interactions between word and image we will consider how paratextual words and images could be edited or represented scholarly editions. Whereas scholarly editions in print have their own particular benefits, digital editions may offer other solutions. Therefore, our paper will explore various ways to deal with paratextual variation, suggesting editing solutions for both publication in print and in a digital environment.

Bénédicte Vauthier – *Coups de sonde dans un dossier génétique hispanique (essentiellement) numérique et essai de théorisation : El Dorado (2008) de Robert Juan-Cantavella*

Dans le cadre de cette intervention, je tenterai de dresser un premier bilan de quelques problèmes spécifiques que pose non pas l'édition mais bien plutôt et principalement l'étude – préalable indispensable à toute édition – de « manuscrits de travail » (*avant-texte*, brouillons) qui sans mériter le qualificatif de « nativement numériques » (au sens où l'œuvre finale est un livre papier) n'en sont pas moins des œuvres dont la genèse est essentiellement constituée par des documents informatiques ou informatisés (documents textes en différents formats –rtf, word, pdf–, enregistrements audios, numérisations d'images ou de textes, photos, courriers électroniques, liens à des sites webs, etc.) et l'exogenèse inséparable de la révolution numérique (cinéma, chansons).

Cette intervention reposera sur une étude de cas. Je présenterai ainsi la macrostructure du volumineux dossier génétique (un carnet de bord, des coupures de presse et plusieurs milliers de fichiers informatiques classés en arborescences) de *El Dorado* (2008), deuxième roman du jeune écrivain espagnol Robert Juan-Cantavella (1976).

Double d'une page web – <http://www.punkjournalism.net/> – qui met à disposition des lecteurs une partie du matériel utilisé, le dossier génétique de ce roman qui s'inscrit dans la tradition du *punk*

journalism (Hunter S. Thompson, Walter Ellis) nous servira à illustrer une problématique que les généticiens n'ont encore que très peu abordée d'un point de vue conceptuel.

Pour ne pas tomber dans un travers que dénonçait Louis Hay au moment où la critique génétique faisait son entrée officielle en France, à savoir le danger d'un « transfert purement métaphorique de concepts d'un domaine à l'autre » (Hay, 1979), il nous faudra probablement songer à élaborer de nouveaux outils théoriques. En effet, que reste-t-il du « protocole précis » de reconstitution d'une genèse (Grésillon, 1994) face aux milliers de dossiers et sous-dossiers numériques qui semblent brouiller les catégories les plus élémentaires (tabulaire, linéaire, mixte, espace graphique) du *manuscrit* au sens étymologique du terme (*manu scriptus*) sans offrir pour autant de pistes sur le temps de l'écriture directement exploitables (Lebrave, *Genesis* 31, 2010 et 32, 2011) ?

Les trop rares contributions sur le sujet dont on dispose pour l'instant pointent un peu vite quelques supposés atouts de l'édition numérique (De Biasi, *Genesis* 30, 2010) ou abordent de manière lapidaire les difficultés intrinsèques que poseront l'élaboration et l'étude d'un dossier génétique lorsque disparaissent notamment les *traces des opérations d'écriture* du *scripteur* (Hay et Lebrave, *Genesis*, 31, 2010).

Au départ d'une expérience dans le domaine de l'édition de textes contemporains, en format papier (Miguel de Unamuno, 2002, 2004 & Juan Goytisolo, 2012) et numérique (Juan Goytisolo, 2013), cette première *étude de cas* d'un *dossier génétique* (essentiellement) *numérique* dans le domaine hispanique prétend apporter quelques réponses à ces questions restées ouvertes pour l'instant.

John A. Walsh and H. Wayne Storey – *Indexicality, Visual Poetics, and the PetrArchive: A Scholarly Digital Edition of Petrarch's Songbook*

The PetrArchive is a new digital archive and “rich text” edition of Francesco Petrarca's iconic fourteenth-century songbook *Rerum vulgarium fragmenta* (*Rvf*; *Canzoniere*). A primary goal of the PetrArchive is to document, investigate and illustrate the graphic codes and structures—especially the “visual poetics”—of the work. Our paper will discuss and demonstrate specifically the broad issue of indexicality in the context of the digital editing and encoding practices and strategies adopted and exploited in pursuit of this goal.

The *Rvf* is both in its manuscript tradition and our new edition a highly indexed and indexable book. An index often contains a list of words, subjects, titles and addresses, as well as pointers and locations of references. These lists and addresses provide a representation, map, or model of a document. A comprehensive, hierarchical, multi-faceted index to, for instance, a large edition of letters is of tremendous practical value as a guide through the collection. An index may also be a remarkable work in itself as a structured conceptual model of the contents of a collection. Often indexical structures are embedded in the document as we find in the Bible and other religious texts, with book titles, chapter and verse numbers, and cross-references embedded throughout the text. Petrarch's adherence in his model holograph MS Vatican Latino 3195 to his 31-line graphic canvas and his designs of various combinations of verse forms to fill that canvas generate, among other things, a visual index to the document, with the textual and graphic shapes of the manuscript serving as a visual map of genre and generic juxtaposition. Our project will build a graphic representation, or visualization, of the manuscript that will allow readers to browse and scan—by shape and structure—the distribution, combination, and juxtaposition of genre and form throughout the manuscript.

Another aspect of our visual and schematic indices to the edition will be the animation of Petrarch's own poetics of erasure and transcription, through which he revises his texts but also deforms the patterns of his own indexical practices to highlight the importance of the work's visual-poetic structuring. We will demonstrate an example of this deformation in our animation of the canzone *Quel'*

antiquo mio dolce empio signore (Rvf 360). In his own holograph MS, by then a service copy, Petrarch is forced to abandon his ideal layout for the prosodic form of the canzone. Only in subsequent MSS will the canzone revert to its ideal, authorial form not in the author's hand. Our representation will allow readers to view the poem morphing from one layout to the other, requiring the encoding of both the actual and ideal layout in the document and the interpretation of those codes in the digital design and publishing layers of the edition.

Beyond their instant utility in allowing users an overview of the design of individual MS pages and of the *Rvf*'s complex system of combining forms, these indices reconfigure the equally complex layers of indexical structures inherent in a scholarly edition.

Gabriele Wix – *Thomas Kling and the Constitution of Variance in the Process of Stratigraphic Soundings*

Stratigraphy is a key concept to modern archaeological theory and practice. Modern excavation techniques are based on stratigraphic principles. The concept derives from the geological use of the idea that sedimentation takes place according to uniform principles. When archaeological finds are below the surface of the ground (as is most commonly the case), the identification of the context of each find is vital in enabling the archaeologist to draw conclusions about the site and about the nature and date of its occupation. It is the archaeologist's role to attempt to discover what contexts exist and how they came to be created. Archaeological stratification or sequence is the dynamic superimposition of single units of stratigraphy, or contexts.

This is the introduction to the notion of stratigraphy in archeology from Wikipedia. Actually, stratigraphic metaphors are not new to describe language and writing – see Derrida in his essay on Bernard Tschumi's deconstructive conception of Parc de la Villette, Paris. So not surprisingly, the archeological term *Sondage* works as the title of a poetry volume by one of the most influential contemporary poets in the German-speaking world, Thomas Kling (1957-2005), published in 2002. Beyond this, "Sondage" works as well as a programmatic poetological term on Kling's poetry, and it might also be used to describe what it is that constitutes a variant in Kling's writing process.

First and foremost, Kling as an author is an attentive reader, a keen observer of the use of language. In encyclopedias, dictionaries and literature, he is collecting words and expressions of all ways of speaking, be it slang, everyday speech, scientific terms, poetic expressions, oral or written language. In various notebooks, and sheets of paper he carefully notes what he is interested in and what strikes him before he collages these test trenches within the writing process. Alexander Gumz also refers to archeology characterizing Kling's way of writing: "In Kling's poems, we can watch an archeologist of language at work. But this archeologist is also a magician: material from all genders is X-rayed to expose their historic, poetic, and political layers, deconstructed and recombined to form new structures of meaning and sound. (...) A well-grounded knowledge of history, literature, geology, and art history fuses in his poetry by way of harsh treatment with writing techniques from the media age (multiple exposures, polyvalent line breaks, cut-ups, alienation of sound and writing) to form sensual 'language installations', as Kling called them, which remain gripping despite all the rich knowledge injected to them."

The paper provides an insight into characteristic autographs from Kling's archive at Raketstation Hombroich at the Lower Rhine to prove the thesis and to reflect on the notion of "variant" in the genetic approach to contemporary working manuscripts. On the occasion of the 125 jubilee of our institute, a publication that accompanies an exhibition on Thomas Kling's autographs is going to be released in October 2013 at Wallstein, Göttingen.

Simon Zumsteg and Peter Daengeli – Hermann Burger's Novel Lokalbericht as Process (of Gradual Production)

Lokalbericht, the first novel (1970-1972) by Swiss author Hermann Burger has not been published to date. The ongoing research project (2013-2016, funded by the Swiss National Science Foundation SNF) sets out to deliver a primary edition of the novel and a scholarly digital edition of the novel and its precursory stages at once. Being a meta literary work at its core, Lokalbericht is best understood when taking into account its dossier génétique in its entirety, i. e. all evidence relating to Lokalbericht that is found in Burger's literary legacy at the SLA.

The 177 page typoscript that is available in the archive constitutes an actual textual construction kit encompassing a number of linked elements, many of which exist in different stages of elaboration. The presentation of that avant texte in a digital edition should disclose the dynamic interplay of its constituting elements and allow for their dynamic recombination. In doing so the digital edition will offer various paths of lecture that give insight into the author's mode of writing as well as allow to experience the collage-like newspaper paradigm as the poetological key moment of the novel.

The proposed poster will consist of a short introduction to the specifics of the Burger edition project and a visual display of the chosen methodology. Against the background of an overview sketch of the micro and macro genesis of the novel (1), a chosen compound of avant textes will be shown both with regard to their interrelations (2) and their contributions towards the last existing draft of the novel (3). Key segments of the encoded typoscripts are printed next to the relevant graphic representations in order to illustrate the encoding method (4) and the application of the single source principle is indicated through sketched transformation scenarios that produce the digital and print editions (5). Furthermore, essential aspects and specific problems of the project are outlined in short paragraphs.

We expect the creation and discussion of the poster to be fruitful for the further development of the data model and the resulting editions.