



**14th European Society for Textual Scholarship
Conference**

Editorial Degrees of Intervention

Alcalá de Henares, 23rd - 24th November 2017

Colegio San José de Caracciolos

Trinidad, 3

28801 Alcalá de Henares

<https://textualscholarship.eu/ests-2017/>

KEYNOTE SPEAKERS

MECHANISMS OF EVOLUTION IN MEDIEVAL TEXTS. HOW TO ORGANIZE THE CHANGES?

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The transmission of Medieval texts inherently causes its transformation. But what are the main mechanisms of change? What changes are always found and what are not? How could we organize them? The usual typology based on the Aristotelian categories of addition, substitution, omission and change of order does not account for the complexity of the phenomenon, nor does it provide an ordered and hierarchical classification of the mechanisms underlying evolution and change. I will deal with these problems in order to propose a typology that takes into account both the interaction of the text with its users and the dynamics arising from the text itself.

**THE PRAGMATICS OF EDITING: EIGHTEENTH- AND NINETEENTH-CENTURY RESPONSES TO MEDIEVAL
ENGLISH TEXTS**

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In 1804, Walter Scott published his first edition of *Sir Tristrem; a Metrical Romance of The Thirteenth Century; by Thomas of Erceldoune, called The Rhymer*. Scott's edition of *Sir Tristrem* is by the standards of his day an accomplished and 'unrelentingly scholarly' (Matthews 1999: 67) piece of work. Production values were excellent, as were to be expected from his printer (John Ballantyne) and publisher (Archibald Constable), both then leading figures in the contemporary Edinburgh book-trade. The first edition of *Sir Tristrem* was generally well-received, and three further editions followed in the next decade and a half.

Scott seems to have been proud of what he had done, and described his edition of *Sir Tristrem* as 'A correct edition of this ancient and curious poem' (1804: iii). The claim of 'correctness' was, unhappily, overstated; a later editor, Eduard Kölbing, referred to 'swarms of errors and inaccuracies in [Scott's] rendering of the manuscript', which Kölbing tactfully blamed on the failings of 'some hired clerk .. in exact accordance with the usage of his day' (1878: 1, cited McNeil 1886: xxx). The work was, however, accompanied by a substantial apparatus that was entirely Scott's, which points forward to practices that are now commonplace amongst editors. The extensive prefatory material consisted of several sections: a contextualising introduction, setting out Scott's views on the authorship, provenance and original date of the poem, a brief discussion of 'the mode in which the editor has executed his task' (1804: lxxxix), i.e. his editorial policy, and a series of Appendices.

Other aspects of the edition, however, are less satisfactory by modern standards. For instance, Scott added a pastiche-conclusion to the poem, remedying thereby a lacking leaf towards the end of the text in the original manuscript. This addition points back to the kind of imaginative 'creative' responses to early works deemed defective that are a feature of Thomas Percy's *Reliques of Ancient English Poetry* (1765) or Allan Ramsay's edition and extensive continuation of *Christ's Kirk on the Green* (1721), as indeed it is of Scott's own earlier *Minstrelsy of the Scottish Border* (1802-3). Moreover, Scott undertook numerous small 'accidental' revisions of his exemplar, both paratextual (in terms of framing) and in the modification of word-division, 'ancient characters' and above all punctuation.

The principal argument of this paper is that correlations between textual form and textual function, exemplified in miniature by the example of Scott's edition of *Sir Tristrem*, are of very considerable interest. Especially when aligned with the study of socio-cultural developments with regard to changing uses of literacy, all such features may be seen as vectors of meaning, opening up our understanding of the complex interactions that take place between texts, their copyists and the readers for whom those texts were reproduced.

PARALLEL SESSIONS

INTERVENTION FORESTALLED: DIGITAL EDITIONS AND THE PRIMACY OF SYNTAX

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The classical form of a scholarly edition—a text, with an accompanying set of annotations that is expressed in the stylized form of a critical apparatus—can easily be seen as text encoding in its own right. Semantic information is encoded in a particular rarefied syntax, which expresses to the philologically literate the editor's interpretation of, and occasional intervention in, the text. From this perspective, digital text encoding is a natural step: the same expression of editorial interpretation and intervention, already regarded as a formalised language, is translated to a syntax meant to be parsed by a machine. Yet there remains considerable resistance within philology to the adoption of digital editorial methods that move beyond what is essentially an Internet-enabled facsimile of a print edition, and our aim in this paper is to explore why that is the case. One explanation is rooted in the primacy given in machine languages to syntax, compared to the emphasis laid in human language on semantics. Abuse the grammar or rely on a *double entendre* in a critical apparatus, and your reader will attempt nonetheless to make sense out of what was written. To attempt the same in a computational encoding will almost inevitably produce a parsing error—an immediate and total refusal by the machine to attempt to understand what was meant—which itself removes from the digital user the possibility that the reader of a print edition would have: to perform a re-interpretation, or a second intervention, on the text. In this paper we will discuss how the shift from analogue to digital editing thus entails a shift in the nature of, and the constraints placed upon, interventions performed by editor and by reader.

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EDITING 16TH-CENTURY NEWS PAMPHLETS: THE CASE OF AN ITALIAN PAMPHLET INFORMING ON WYATT'S REBELLION

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Henry Ettinghausen (2015:12) refers to news pamphlets or *relaciones de sucesos*, two to four-sheet-long documents informing about current events, as the origin of journalism in Europe. In this paper we will deal with the edition of an Italian news pamphlet relating the events connected with what has become to be known as Wyatt's rebellion, that is, the uprising –and subsequent defeat– of some members of the nobility contrary to Mary Tudor's marriage with the Spanish Prince Phillip II. The document, held by the Vatican Library with the catalogue number C 115 D5, is an anonymous text printed in Milan by Innocentio Cicognera, in March 1554.

We are dealing with a printed document, which makes its edition easier than if it were a hand-written one, still, to make the text more 'readable' some kind of intervention will be necessary. Our intention is to be as faithful to the original text as possible; however, the use of punctuation marks and apostrophes will have to be revised, the interchangeable use of u/v will have to be regularised and adapted to modern use, the use of capital and small letters will have to be standardised, abbreviations will have to be developed and archaic spelling will have to be modernised. Taking into account that this text is an example of pre-periodical printed news, some comments on the way events are narrated will also be useful for the better understanding of the text.

This paper is part of a wider project (Las mujeres en la casa de Austria (1526-1567). Corpus Documental. FFI2014-52227-P) on documents about or issued by women somehow related to the Habsburg family around the middle of the 16th century.

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IN AND AROUND THE AVANZI'S EDITIONS OF CATULLUS: HOW PARATEXTUAL EVIDENCES CAN HELP THE STUDY OF THE VARIANTS

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Among the humanistic editions of Catullus, the one edited by Girolamo Avanzi in 1502 and printed by Aldo Manuzio represents a milestone in philological studies and the sum of Avanzi's work on Catullus, started in 1495 with the publication of *Emendationes in Catullum* (written in 1493, but published only two years later). In 1515 Avanzi took care of a second edition for Manuzio, slightly different in variants, and twenty years later a third one, this time for the venetian printer Bartolomeo Zanetti, *aere...et diligentia Ioannis Francisci Trincaueli*, that shows peculiar traits in text variants and poetry lay-out. Julia H. Gaisser has studied textual variations occurring between ed. Aldina 1502 and ed. Trincavelliana 1535 (as is called the third ed.), but we know little what influenced these changes. Some interesting clues have emerged from looking at editorial degrees of intervention between ed. Aldina 1502 and ed. Aldina 1515, in particular from investigating *Gedichtüberschriften*.

The topic of this paper addresses paratextual data from these two editions and try to use external evidences to argue that this renaissance editor works not only ope ingenio, but also ope codicum, even if he doesn't declare it. If Avanzi, indeed, seems to follow the setting of ed. Aldina 1502, there are some titles and merged poems in ed. Aldina 1515 that have a different handwritten source, probably from θ -class. There are also a handful of textual variants that seems to reinforce the hypothesis.

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SCHOLARLY INTERVENTION IN AUTOMATED COLLATION SOFTWARE

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Scholarly editors have at their disposal an increasing number of digital tools and technologies to examine the genesis of a literary work. The application of these tools is a critical activity: for example, a TEI/XML transcription of the text of a manuscript includes the editorial analysis of the inscriptions on the document page (Robinson and Solopova 1993, 21; Pierazzo 2015, 100-1). If made according to the 'genetic orientation to text', a TEI/XML transcription includes the editorial interpretation of the order in which words and sentences were written and revised. This results in a transcription with different 'layers of revision' that together represent the temporal aspect of the writing process. In other words, the transcription contains valuable information: the editor's analysis of the text's genesis. The present paper discusses an approach that uses this information when processing the transcription with collation software, in order to obtain optimal collation output. Where editorial intervention on the level of transcription is generally acknowledged and accepted, the degrees of intervention in automated collation technologies vary widely. This paper examines whether intervening in the code of a collation tool can produce better results when collating draft manuscripts. The code of the tool is adjusted in such a way, that it can collate two entire TEI/XML transcriptions that each contain several layers of revision. The transcriptions of Raymond Brulez' *Sheherazade* (1932) serve as a first case study. With its complex draft manuscripts and revision history, *Sheherazade* offers a stimulating and compelling case for digital research into textual genesis. The approach is nevertheless not intended to be project-specific: it is tested on the transcriptions of a different writer in order to assess the reusability of the tool for other (genetic) editing projects. Furthermore, the paper reflects upon the evaluation and appropriation of digital tools and code as non-conventional yet essential products of digital research. As such, the authors emphasize the value of experimenting with methodology in order to advance the fields of digital scholarly editing and textual scholarship.

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EDITING SOCIAL MEDIA: THE CASE OF ONLINE BOOK DISCUSSION

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This paper will ask what scholarly editing will look like when we begin to edit texts born on the large, interactive, hyperlinked platforms of today's internet. I will look at the case of online book response: book reviews on booksellers' sites, review-based social networking sites such as Goodreads, book blogs, and other online book discussion platforms. While not every individual item of book response may be worth preserving, it is clear that online book response as a whole documents literary reception as well as changes in the culture of book reviewing and the larger literary climate. Online book response is therefore a source for present and future scholarship and it should be kept (or made!) accessible to researchers. This makes online book response potentially relevant to scholarly editors. However, the material is in many respects different from what scholarly editors, by and large, usually deal with: it is high in volume, transient (can completely disappear when a site owner is no longer interested), electronically available, authored by many people, hyperlinked (e.g. people writing on different sites or response items responding to one another), it consists of data as well as text (e.g. author, title and genre of discussed books, age and sex of reviewer), and its importance is not in the individual contributions but in the collection. Together, the properties suggest that a collection of online book response should be targeted at 'distant reading', while at the same time retaining the editorial virtues of transparency, trustworthiness and methodological clarity. The paper will reflect on how to achieve these goals. Methods that will be considered include those of scholarly editing, web archiving, linguistic corpora and database technology.

BETWEEN THE AUTHOR'S AND THE EDITOR'S VOICES: A SYNOPTIC EDITION OF THE ENGLISH VERNACULAR VERSIONS OF JOHN ARDERNE'S TREATISE *ON URINES*

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Aegidius Corboliensis' *Carmen de Urinis* is a medical poem originally written in Latin in the second half of the 12th century. Corbeil's original text was very appreciated in the period, being "widely copied, read, and commented on" both in the Middle Ages and in the early Modern period with a number of vernacular renderings not only in English but also in other European languages (Wallis 2005: 199-200). The English

vernacular tradition of *De judiciis urinarum*, by John Arderne, has been hitherto preserved in two different witnesses: a) Glasgow, Glasgow University Library, MS Hunter 328, ff. 1r-44v from the early 15th century; and b) Manchester, Rylands Library, MS Rylands 1310, ff. 1r-21r, from the early 16th century (Tavormina 2014: 100). In the light of the close resemblances between the two witnesses, MS Rylands 1310 is considered to be a copy of a late Middle English version, MS Hunter 328 being the most likely candidate.

This paper presents the synoptic edition of the two extant copies of Arderne's English uroscopies (Calle-Martín forthcoming). Following the rationale of this kind of editions, the present paper deals with the following features: a) the history and tradition of both witnesses; b) a palaeographic study of the scribes' handwriting to propose their likely date of composition; c) a linguistic assessment of their level of standardization; and d) a discussion of the editorial attitudes adopted in the preparation of a synoptic edition of these hitherto unedited scientific compositions.

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ASTERISCI MANICULAEQUE: AN ANALYSIS OF MARGINAL ANNOTATIONS IN SLOANE MS 770

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London, British Library, Sloane MS 770 is one of the several medical volumes written in Middle English still to be edited. This 15th-century herbal, supposedly created by Gilbert Kymer (physician to Henry of Lancaster, brother of Henry V), contains a peculiar system in the marginalia, not seen in any other medical text of the period. Those annotations can be divided into different sets: synonyms/plant names, practical instructions, asterisks and *maniculae*. Each element (and even the folios in which they are placed) seems to serve a specific purpose: the synonyms were provided in order to clarify to which plant was the author referring; the practical instructions were always given in Latin, being direct translations of what was found in the body of the texts, created to find remedies for different ailments quickly; some of the asterisks could highlight the use of a certain plant or the use of water or powder in a given recipe, and the *maniculae* may be related to specific instructions. All those elements could indicate that Sloane MS 770 was designed to have a practical use. This paper will analyse in detail the different elements encountered in its marginalia, and it will be compared to other medical manuscripts written in Middle English in order to establish connections between the different texts. Among the manuscripts studied and compared to Sloane MS 770 are Sloane MS 4, composed by Kymer as well (Scott 1902: 294), London, British Library, Royal MS 18 A IV or Cambridge, University Library, Gg MS V 37.

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HISTORIANS AND ARCHIVES ON THE DIGITAL AGE. NEW PRACTICES OF ANALYSIS AND REPRESENTATION OF ARCHIVAL RECORDS ON THE WEB

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The digital revolution that happened at the end of the 20th century has opened new opportunities for historians around the world. As some authors have stated, the emergence of Digital Humanities is bounded with theoretical and methodological changes produced by the involvement of new technologies in the traditional humanities research. Indeed, History as an academic discipline has experimented with ICTs not only with research purposes but also with the intention of spreading their investigations towards society. Precisely, historians became increasingly involved on online projects as the Internet was developed; and now they fully participate in interdisciplinary projects where the final aim is to build a digital archive.

In my PhD research project, I have developed a TEI markup scheme – based on the *Avisos de Levante* project (<https://avisosdelevante.wordpress.com/>), in which I was involved – in order to analyze archival records produced by spies serving to the Spanish Monarchy at the Ottoman Empire territories. One of the reasons for using TEI is the fact that I will create a digital archive with these documents at the end of the PhD thesis. My proposal for the ESTS 2017 is to present my markup scheme both as an investigation tool and also as a way of publish archive records on the Internet. Also, I will try to present one or two examples of a labelled document in order to show to the public how the final product will be. Finally, I will offer some thoughts about the new challenges that historians face with digital archives and the new methodologies developed to work with them.

“THE EDITOR’S VOICE AND THE AUTHOR’S VOICE”: A FEW OBSERVATIONS ON THE CASE OF *THE KALEVALA*

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The New Kalevala (*Uusi Kalevala*, 1849), the very finest product of the Finnish National Revival and supreme culmination of the versatile work of Elias Lönnrot (1802–1884), offers a unique perspective on the problem of editorial degrees of intervention – this conference’s central concern. The amply documented lengthy process of the Finnish national epic’s formation through several stages features Lönnrot’s fascinating transformation from collector of folk material to editor to autonomous poet, showing him, at the same time, maintaining all the three roles at once.

My contribution proposes to offer a focused probe into Rune 3 in the context of Runes 1–7 as well as with regard to the structure and unity of *The (New) Kalevala* as a whole. Engaging with the time depth reflected in the text as well as with the variety of its genres, the paper will aim to address the functional and formal interface between orality and literacy in the process of Lönnrot’s creation, the dynamics between the integrating impulses of his poetic whole on the one hand and the autonomy of the original poems on the other, and, last but not least, Lönnrot’s efforts to weave the individual poetic strands into a composition for his own time. My comparison of Rune 3 in its immediate context of the *New Kalevala* to its earlier versions (in the so-called *Alku-Kalevala* and *Vanha Kalevala*) as well as to the numerous

original *runot* collected by Lönnrot and his collaborators (i. e. mainly those dealing with the principal conflict between Väinämöinen and Joukahainen) will thematise not only poetic elements that Lönnrot as editor and poet adopted unchanged or modified but also some of those he decided to leave unused.

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WHAT IS A PROOF LEVEL?:

EDITORIAL INTERVENTION IN *ULYSSES*: A DIGITAL CRITICAL AND SYNOPTIC EDITION

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Among the earliest editions to enlist the systematic aid of the computer in the storage and collation processes, *Ulysses: A Critical and Synoptic Edition* (1984; rev. 1986) represents a pioneering effort in digital scholarly editing. Its aim was nothing less than the reconstruction of ‘*Ulysses* as Joyce wrote it’. Initially developed in TUSTEP by the Munich team of Hans Walter Gabler with Wolfhard Steppe, Claus Melchior and others, successive migrations since the late 1990s have seen the edition’s genetic or diachronic information converted, in the first instance, to the TEI P3 SGML standard and, since the turn of the millennium, to the TEI XML DTD (P4 and P5). This important scholarly achievement now enjoys a new lease of life online as *Ulysses: A Digital Critical and Synoptic Edition* (DCSE).

The proposed talk will report on ongoing efforts to migrate the legacy data of *Ulysses* to current encoding standards, focusing on one of the signature editorial interventions of the Munich team: the creation of

so-called ‘proof levels’ in order to render Joyce’s accretive process of composition sensible for print-based presentation. We will discuss the rationale of this editorial abstraction in the context of both the original synoptic edition and its present-day online remediation and relate each aspect to the material documents of *Ulysses* in progress. In so doing, we demonstrate the persistence of editorial decisions of yesteryear in the digital editions of today.

RECORDING ABSENCE: MAKING EXPLICIT THE EDITORIAL DECISION *NOT* TO INTERVENE

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Policies and rationales on editorial intervention are of course announced formally, and specific editorial revisions are recorded and made explicit within the textual apparatus. However, editions are also shaped by specific decisions on the part of editors *not to ‘correct,’ ‘restore,’* or to modernize, decisions which may result from lengthy consideration and bear upon important textual and thematic issues. These decisions not to intervene, leaving no trace on the text, are similarly unrecorded in the apparatus. Should readers be acquainted with editorial discussions that did not result in textual interventions, and if in certain instances they should, how can this be done?

To exemplify these questions, this paper takes as its central example the editorial team’s debate over whether to insert a hyphen in a passage on page 35 of the Theodore Dreiser Edition of *The Titan* (Winchester University Press, 2016), a discussion that resulted in the decision not to intervene. After briefly evoking the discussion that took place and its importance for a thematic reading of the novel, I will describe the various ways in which it has been communicated to readers. These range from the allusive, in a historical commentary within the volume’s apparatus, to its explicit discussion in digital fora linked to the Dreiser Edition, and in a critical monograph. I will close by reviewing these and suggesting other possibilities and problems in recording individual editorial decisions not to intervene.

TO EXPAND ABBREVIATIONS OR NOT TO EXPAND THEM, THAT IS THE QUESTION

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Understanding and being able to interpret the ‘many thousands of different abbreviations’ (Lowe, 2006: 135) that exist is one of the essential skills required by any knowledgeable palaeographer. English medieval manuscripts contain a great variety of abbreviations which were transferred from Latin and applied to the vernacular. As a result, their reasonably standard Latin meaning lost consistency during this process and it often became an arduous task to approach them (Honkapohja, 2013). It has been suggested by several scholars that when transcribing a manuscript and producing a critical edition, there should be no ‘intervention that replaces scribal language with editorial language’ (Honkapohja, 2013). Such editorial practice, they argue, may detract from the originality of the text and its distinct and stylistic features. However, it is crucial to expand abbreviations coherently in order to carry out further analysis from a historical linguistic perspective (see De la Cruz Cabanillas, forthcoming). Thus, this paper aims to

demonstrate how the way in which a palaeographer transcribes specific abbreviations has an impact on the establishment of the dialectal provenance of a Middle English manuscript. I will analyse the abbreviations that appear in a corpus of medical manuscripts and bring to light their relevance as far as English historical dialectology is concerned.

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CONJECTURE OF CHRONOLOGY IN DIGITAL SCHOLARLY EDITING

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As a research field, textual scholarship is not just concerned with texts, but also with the way texts are transmitted over time (and how that process of textual transmission may inform our reading of those texts). And although the field has a longstanding tradition of fine-tuning the way in which we may retrace the process of this transmission on the basis of documentary evidence, such textual traces never paint a complete, irrefutable picture. Essentially, this means that to some extent, all scholarly editing is a form of conjecture: forming conclusions on the basis of incomplete evidence, and applying those conclusions to our scholarly edition. This begs the question: What would complete information look like? And what would we be able to do if we had (more) complete information?

If we want to model a process that is as conjectural as sequentiality or chronology in textual development and transmission, it may pay to start from a corpus that contains as much of this information as possible. And in the digital age, where much of the writer's writing process has moved from a physical desktop to a virtual one, there is also potentially much more information available to us. Software packages with keystroke logging features, or word processors that automatically track revision histories may give us a much more detailed picture of the dynamics and chronology of the author's writing process.

This paper will explore the way in which we may use that information to model a way of encoding and visualizing the chronology of writing processes. All the while acknowledging that although we may try to reduce the conjectural aspect of our editorial endeavor as much as possible, we can never eliminate it – which will always make some degree of editorial intervention inevitable.

EMENDATION IN ALMEIDA GARRETT'S *FREI LUÍS DE SOUSA*

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The practice of emendation might be the most conspicuous type of intervention among those the critical editor is expected or allowed to make. Usually deemed necessary in the establishment of texts whose transmission is not dependent upon extant autograph manuscripts, emendation is a consequence of realizing that a given text is not satisfactory on a number of conditions. Taking into consideration the field of Classical Literature, Martin West [1973: 48] enumerates three conditions the text should fulfill:

“1. It must correspond in sense to what the author intended to say, so far as this can be determined by the context.

2. It must correspond in language, style, and any relevant technical points (metre, prose rhythm, avoidance of hiatus, etc.) to a way in which the author might naturally have expressed that sense.

3. It must be fully compatible with the fact that the surviving sources give what they do; in other words it must be clear how the presumed original reading could have been corrupted into any different reading that is transmitted.”

One is invited to see emendation in a somewhat different light when the editor deals with modern authors and has the possibility of accessing the witnesses which document the creation, reproduction and circulation of the text. The determination of authorial intention according to the context (condition 1), the view of form as a detached vehicle for sense (condition 2) and the identification of what is an instance of corruption, which has escaped the author's attention (instead of an instance of evolution), as the crux of editorial emendation (condition 3), all these are principles that might govern rather different practices in the edition of modern texts.

The goal of this paper is to showcase how two diverse emendation rationales can be seen as stemming from principles such as those presented by West. After a general introduction, in the first part of the paper I intend to profile the emendations that were introduced in the text of *Frei Luís de Sousa* (the most relevant Portuguese Romantic drama, originally published in 1844) by its first critical editor, Rodrigues Lapa [1943] as an example of a high degree of intervention. In the second part, and by contrast, I intend to offer a description of a much less intervening rationale of emendation which is taken in consideration in the ongoing new critical edition. As a consequence, the set of conditions for the identification of textual flaws as posited by West, besides their value as a general orientation, delimit the territory of hermeneutic debates.

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MUCH EDITORIAL INTERVENTION IN LATE MEDIEVAL BOHEMIA

Lucie Doležalová
Michal Dragoun
Charles University, Prague

Using the example of “creative copies” of Ulricus Crux de Telcz (1434-1504), this paper addresses the theme of intervention in late medieval “editorial practice”. Ulricus was a university student, teacher, priest and eventually Augustinian canon in the canonry of Třeboň (Wittingau, Southern Bohemia). During his life he partly gathered and partly copied over 30 codices. He seems to have never simply copied a text, he always appropriated it, and the degree of his intervention is so high that in some cases it could be argued that he is actually authoring a new text. Although treating medieval manuscript copies as editions may be easily attacked, in this case it can also be justified: Crux was a busybody who gathered all curious texts he encountered but he also added tables of contents to his codices, explanatory notes, corrections of the texts and various directions for the reader – he mediated the texts to his readers, adjusted them and tried to control their reception – just as an editor. At the same time, the degree of his intervention is striking even within the context of manuscript culture. A particular example will be presented, that of a Latin version of the letter from heaven on keeping Sunday, which Ulricus seems to have re-written/“edited” in a particularly striking way.

Although Ulricus’s copies would be immediately discarded by modern editors as “bad” witnesses, they provide precious information on late medieval manuscript culture, particular interests and preferences of a specific individual, as well as the social, cultural and religious preoccupations and dispositions of the time. While concentrating on this year’s ESTS topic, this paper also aims to present the topic of the 2018 ESTS annual meeting in Prague, „Editor as Author, and Author as Editor“.

MODES OF EDITORIAL INTERVENTION: FROM WORK TO VERSION TO DIGITAL EDITING

Paul Eggert
Loyola University Chicago

I began editing in the 1980s with critical editions of works by D. H. Lawrence – consciously *works* – whose reading texts were intended to respect authorial intention. At the time, this Anglo-American genre of scholarly edition was being criticised for the subjectivity involved in determining authorial intent, but I never felt that this was the crucial problem. Rather, I gradually realised that we weren’t, in that series, so much editing *works* according to final authorial intention as editing *versions* – final versions – at the expense of the others whose variant readings would be recorded in textual apparatus if at all.

When given the chance in the early 1990s to devise a series of scholarly editions of Australian works I instigated a more deliberately versional approach, privileging as reading texts those versions that had been originally read by Australian readers over those that had been revised for British readers and then distributed back to Australia. The series was an attempt to reverse the commercial effects of the Imperial book market. I felt I had to intervene.

These volumes were fuller in their reporting of their relevant archives than had been the Cambridge Lawrence series, especially its early volumes. But they were still constrained by the logic of the printed form: reliance upon highly elliptical textual apparatus conventions to record the variant readings of the alternative versions.

By the 2000s this book 'logic' was giving way to a new digital one. Here I found my intervention to be of a different kind. In the face of an endless capacity to house facsimiles and transcriptions what could *editing* be or become?

For the Charles Harpur Critical Archive project (charles-harpur.org) I have theorised and put into practice a division between archive and edition. The second half of the paper will provide an update on where this non-TEI-based project has reached as it nears formal publication of what I call the archival expression of the project.

IMPERIAL EDITIONS. THE "COLECCIÓN DE DOCUMENTOS INÉDITOS DE INDIAS" AND THE CONSTRUCTION OF A PAN-HISPANIC PAST (1864-1884)

Rodrigo Escribano Roca
University of Alcalá

The "Colección de documentos inéditos relativos al descubrimiento, conquista y colonización de las posesiones españolas en América y Oceanía, sacados, en su mayor parte del Real Archivo de Indias", published in Madrid between the years 1864-1884, was the first massive edition of historical colonial manuscripts to be financed by the Spanish Government. Its editors, Luis Torres de Mendoza, Joaquín Francisco Pacheco and Francisco de Cárdenas y Espejo, were erudite historians fully implicated in the Pan-Hispanist campaign oriented towards the recuperation of the international prestige and the geopolitical influence of Spain in Latin America. Which degree of intervention supposed the process of selection, cataloguing and textual classification of those historical documents? Did the editors construct their own historical meanings by the edition and narrative organization of the texts? Which performative function was supposed to have the organization of documentary knowledge about the colonial historical past? We propose a historiographical analysis of the narrative and thematic construction of the "Colección" and of the political and scientific context that surround its edition, in order to understand the process of "modernization" and instrumentalisation of the imperial Spanish past and to identify the intention and the voice of the editors of these documentary collections. We focus the paper in the exploration of the relationships between Pan-Hispanism and the historiographical editions of Spanish Americanism.

DIGITAL EDITING OF EARLY MODERN ENGLISH HANDWRITTEN TEXTS: HANDLING SCRIBAL ERRORS AND CORRECTIONS

Laura Esteban Segura
Universidad de Málaga

An important philological question is how to edit texts. An edition always entails interpretation of the text and also of the socio-cultural context in which the manuscript was created and used. In new philological theory, and contrary to more traditional approaches, the individual manuscript versions, i.e., the textual witnesses, are regarded as valuable in their own right, as every textual witness tells us something about the culture of manuscripts (Carlquist 2004: 112). This is the approach followed for the digital editing of Early Modern English scientific writing in *The Malaga Corpus of Early Modern English Scientific Prose*. In this paper, we discuss the challenges that producing such type of edition pose. We will

particularly focus on the issue of scribal errors and corrections and how the editor can treat and capture them in the edition. The texts included in the above-mentioned corpus will be analyzed for the purpose. The corpus includes manuscripts from the Hunterian Collection (Glasgow University Library), the Wellcome Collection (London Wellcome Library) and the Rylands Collection (University of Manchester Library). With regard to text types, these manuscripts hold specialized texts, surgical and anatomical treatises, as well as recipe collections and *materia medica*.

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SOME ISSUES CONCERNING CUL DD.VI. 29: A COLLECTION OF TREATISES ON URINES

María José Esteve Ramos
Universitat Jaume I

Medieval science and specially medicine have been very popular in recent years. The Cambridge University Library holds the item Dd. vi. 29, among many other sources of interest. This volume offers a compilation of materials in which, among other manuscripts related to medical recipes and charms, several *treatises on Urines* are found. This presentation aims at giving a description of the material, together with issues concerning the language, the context, and the reception of the material.

Treatises on Urines were very popular in the Middle Ages and circulated extensively, given the prognostic value they had. It represented one of the most usual methods to diagnose a sickness, based mainly on the color of the urine. One of the most important treatises was *De Urinis*, by Isaac Judeus, and the question to whether it may have been the source (or one of the sources) for translation in the case of the present material will be at stake. In England -as well as in Europe- much of the vernacular medical and scientific treatises in the fourteenth century were translations of a small collection of authoritative texts, like the one written by Isaac Judeus. However, this is a text translated for an audience that would respond to different profiles: university-educated physicians, lay practitioners, or even people without training who would be interested in these texts due to their pragmatic function.

DISPLAY TOOLS AND REPOSITORY SERVICES AS FRAMEWORKS OF ENCODING: COMPROMISE OR INTERVENTION?

Zsófia Fellegi
Pazmany Peter Catholic University

Encoding scholarly texts in a mark-up language presupposes (requires) a number of editorial decisions. E.g. TEI XML offers different options to mark a specific textual phenomena up, this is well known, but the process of coding is also conditioned by the used software environment and the display layer as well. An editor or working group have to decide whether to use an existing service to publish the digital edition, modify a tool for the special needs or to build a new service from scratch. The first option is surely the

safest and cheapest, so in terms of sustainability and data security the best choice. Encoding and publishing is easy in a ready-made environment (e.g. TextGrid), but sometimes severe compromises have to be made. But if we choose an in house solution for building a display layer and a repository solution, problems arise that exceed the knowledge of a philologist, even a digital philologist, like deciding upon a software environment or programming language and how to connect components, or, on a more abstract level: how to provide data security and sustainability.

Whether we chose an existing tool or we build our own, the different projects and/or scholarly text editions we publish in that environment have to be aligned, encoding principles kept similar for both technical and usability reasons. In a number of cases a previously made decision has to be accepted by the next projects otherwise the previous edition will have to be adapted, re-encoded etc.

In my presentation I would like to compare different, closed or customizable environments that are meant to edit, store and/or display TEI XML encoded texts - focusing on the level of constraints the editor has to adapt to. I will show examples of specific textual phenomena that can or cannot be encoded in a specific framework and which may differ from what the editor meant to mean. I also will show how a project of literary correspondence publication influenced the next such project in the DigiPhil.hu service.

DOES THE MEDIUM MATTER? EDITORIAL INTERVENTIONS IN DIGITAL SCHOLARLY EDITING

Jiří Flaišman

Michal Kosák

Institute of Czech Literature of the ASCR

During the preparation of several scholarly editions and full-text databases, we have learnt that the editing of scholarly digital editions typically entails considerably fewer interventions in the text than is the case when editing a scholarly edition for publication on paper. This has become the starting point for our analysis of the formative conditions of editorial work. In addition to taking into account the types of editor, as summarized by Peter Shillingsburg, one also needs to consider other categories of phenomena that have influenced how editors work, including the type of edition, the medium, the given author's history of publication, and the editor's interpretation of the prepared text, including his or her assessment of the features of the author's manuscripts. Consequently, the result of the editor's work is, in our view, always an intersection of the requirements generated from various fields, the editor's interpretation of the matter, and the actual circumstances of publication. For digital editions of works by the late nineteenth and early twentieth century authors, which we, as editors of the *Kritická hybridní edice*, have concentrated on, it therefore holds that the way they have been edited was influenced by factors such as the choice of author and his or her interpretation, the choice of edition type, characterized as scholarly and digital, as well as the editors' orientation, which was formed in the 1990s while thinking about concepts such as the authenticity, fragmentariness, and instability of the text, and also in confrontation with structuralist approaches. Editorial work clearly entails thinking hard about these facts, relating them to one another (despite their different genetic origins), and ultimately deriving from the achieved, though fragile, stability, the consequences this has for work with the text.

AN EDITION OF THE MIDDLE ENGLISH TRANSLATION OF THE *ANTIDOTARIUM NICOLAI*

Marta González Blanco
University of Glasgow

This project consists of a diplomatic edition of the first part of MS Glasgow, University Library, Ferguson 147, a Middle English version of the *Antidotarium Nicolai*, a medical text which contains several recipes arranged alphabetically, written in the School of Salerno in the early twelfth century. The purpose of the *Antidotarium Nicolai* was to teach other physicians, pharmacists and medicine students how to prepare such recipes in quantities much more manageable than other *Antidotariums* as, for example, the *Antidotarium magnum*.

This edition has been structured in three sections. The first part provides a description of the physical appearance and contents of the manuscript, as well as an introduction to its background in relation to the School of Salerno; it also includes a brief analysis of the grammar and dialectal features of the text, and a study of the vocabulary related to the plants used in the recipes. The second section consists of a diplomatically-edited version text, reproducing the abbreviations, punctuation, spellings and deleted words as they appear in the manuscript. The third and final section contains a commentary, including an herbal that lists the plants named in the text along with their medical applications as recorded in the manuscript, comparing them with a later authority, Culpeper's *The English Physician*, and a glossary.

A SECOND BITE OF THE CHERRY: MAKING DECISIONS ABOUT A NEW EDITION OF FULKE GREVILLE'S PROSE AFTER FOUR DECADES

John Gouws
North-West University

In 1976 I completed a critical edition of Fulke Greville's "A Dedication to Sir Philip Sidney (*The Life of the Renowned Sir Philip Sidney*)" for my Oxford DPhil. This, together with an edition of Greville's *Letter to an Honorable Lady*, went to make up the 1986 Clarendon Press *Prose Works of Fulke Greville, Lord Brooke*, in which the more substantial work, the *Dedication*, was modernised, and the *Letter* presented as an "old-spelling" edition based on a scribal fair-copy manuscript with autograph authorial revisions and corrections.

I now have the opportunity to produce a new edition of Greville's prose works as part of a five-volume Oxford University Press edition of Greville's literary works and letters, and this paper provides an opportunity to consider the rationale not only for such editions in general, but for a response to the changed circumstances brought on by the intervening forty years.

How these changes impacted on my scholarly and editorial practice is beyond the scope of a twenty-minute paper. Instead, I am proposing to outline the rationale which allows me to take account of these changes in my production of a new, more complex and nuanced critical edition. It seems to me that in order to understand what I am doing I need to take account of the agency of the author, the transmitters, the responders of and to the work as historically and socially located persons. This means that editorial conduct is not so much shaped by technical or instrumental concerns as moral ones: responsibilities to, and respect for, other agents.

**HOW MANY TEXTS IN A SINGLE MANUSCRIPT?
THE CASE STUDY OF A FIFTEENTH CENTURY CATULLAN COLLATION**

Giovanni Grandi
Università degli Studi di Parma

This project relies almost entirely on my ongoing PhD research, focused on a Catullan manuscript written in the second half of the fifteenth century (Venezia, Biblioteca Nazionale Marciana XII 153 – 4453, ca. 1458), and on its second hand, almost contemporary marginal notes. The presentation aims to show the most interesting features of a widely annotated manuscript, and how such a complex document may be edited.

As a matter of fact a long, stratified textual revision is visible throughout the manuscript, with references both to the original text, written by the famous Paduan scribe Bartolomeo Sanvito, and to the marginal notes, whose author has been identified as Francesco Buzzacarini: some of those corrections, glosses and variant readings trace back, with various degree of certainty, to other families of Catullan manuscript tradition, and may help to identify a large number of manuscripts now lost.

Such a study could be of some interests because of three main reasons: first, it would help us understanding the origin of certain variant readings, most of which are generally accepted by modern critics, as well as their relationship with early printed editions; second, it would shed some light on the way an almost unknown humanist read, studied and collated a corrupted text; third, a meaningful contribution could be provided by way of discussing the editing issues of a manuscript with a particularly complex textual stratification.

This presentation will display the current research status through photographs of the several degrees of textual revision: an attempt to date them, as well as to recognize their possible sources and to discuss some suggestions for both a paper and a digital edition will be presented.

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ACT/SCENE DIVISION IN EARLY MODERN ENGLISH. DRAMA AND EDITORIAL PRACTICES

Mark Hutchings
University of Reading

This paper is part of an ongoing research project into the provenance and significance of the marking of acts and/or scenes in early modern drama in the period 1567-1660, which in turn is connected with my research into the interval in indoor performance. Very little work has been done on the significance of

this feature of printed drama, and what it might tell us about the relationship between mis-en-page presentation and theatrical practices. Some plays were undivided, others divided into acts (and more rarely into acts *and* scenes), and some were only partly divided: we find examples of all three in the Shakespeare First Folio (1623). It was editors in the eighteenth century who introduced a degree of uniformity, dividing plays into acts and introducing scenes, and these decisions have largely been followed by their modern counterparts. However, eighteenth-century editors did not consider why some plays were divided and others not, or why, and modern editors have followed suit.

Reliance on consensus built up over three centuries has concealed from modern editors the significance of important questions regarding the relationship between the format of the printed play and theatrical practices. As I aim to show in this paper, the division – or non-division – of the printed play has been mis-categorized as a *literary* matter, and approached as such, from the eighteenth century onwards. With reference to a number of examples I explore how an editorial ‘veil’ has overlaid and in some cases erased the traces of early modern theatre practices. I look in particular at the rationale of dividing plays into acts and scenes as compared to scenes only, and although editors tend not to provide a rationale I discuss how editors arrive at their decisions.

TRANSLATORS AS EDITORS

Laura Ivaska
University of Turku

Editors and translators both are agents in the transmission of texts and concerned of the changes the transmission causes. While textual scholarship focuses on how texts transform with time, translation studies is concerned with how crossing from one language to another affects the text. The temporal aspect is present also in translation, as the original presumably precedes the translation. I explore the methodological similarities between textual criticism and translation especially in the context of indirect translation and discuss the theoretical implications that bringing the two fields into closer dialogue might have.

Especially when dealing with indirect translation and retranslation the work of a translator resembles the work of an editor who is trying to reconstruct a text when they do not have access to the original copy of the text they are working on. Indirect translations are made not from the original text, but a translation thereof. In some instances such translations can have several source texts, one of which may or may not be the original text, that are used alternately or simultaneously. The same applies to retranslating a work again into a language into which it has already been translated.

Also the motives for this kind of translating seem familiar to the concerns behind textual criticism. Rationales for indirect translation include an attempt to try to avoid the accumulation of deviations caused by the transmission of the text across language borders, and the need for retranslation has been justified with claims of how a latter translation will more accurately reflect the original as well as with the need to update the aged language.

DIGITAL SCHOLARLY EDITION OF JULIUSZ SŁOWACKI'S TRAVEL NOTEBOOK: EDITORIAL PRINCIPLES AND THEIR IMPLEMENTATION IN THE DIGITAL ENVIRONMENT

Ewa Janion
University of Warsaw

In my speech, I would like to discuss some theoretical and practical problems related to the digital edition of a miscellaneous work such as Juliusz Słowacki's Travel Notebook. Now a team of scholars from various Polish universities is preparing both codex edition of this manuscript and an experimental digital edition. We have decided to create a digital edition in order to reach a wide audience, but also we hope that it will help us to propose an alternative look on some textological and editorial questions that originate from the particular character of the studied Notebook.

Our case seems interesting for several reasons. First, because the content of the album is extremely varied (narrative & lyrical poems, projects, excerpts, diary, travel accounts, drawings...), but still we perceive it as a coherent and integral work. Second, because Juliusz Słowacki's late works (unfinished and not meant for publication by the author) constitute an extremely difficult editorial enterprise, and they were distorted by the previous editors (e.g. Antoni Małecki). Third, because of the several layers of the manuscript that include the hands of Słowacki's travel fellows, as well as 19th and 20th century editors and librarians.

We believe that the digital environment provides us with tools displaying Słowacki's manuscript not as a preliminary draft, but as a multidimensional, open work. The hierarchy of the variants, which used to be classified as "final" or "rejected", now can be replaced by the idea of their equivalence. Since we abandoned the concept of work's final version, we can focus on the dynamics of the writing process, as well as give attention to author's notes and marginalia.

On the other hand, new questions appear, such as tension between text and images, semantic and graphic encoding of the scribal idiosyncrasies, transformations of the book into the interface, not to mention the great number of technical problems absent from the codex edition. Finally, I would like to present and discuss a demo version of the digital edition.

THROUGH THE LOOKING GLASS: EDITORIAL INVARIANCE

Sakari Katajamäki
Finnish Literature Society

Textual Scholarship typically focus on textual variation in writers' manuscripts and published texts rather than on the invariance of the rewritten, revised and transmitted texts during the same process. In scholarly editing, editorial changes by editors in the past are considered interesting and inspiring even when they provoke opposite views. For textual and genetic critics, unchanging texts promise neither generous funding nor long careers...

In the present paper, I will look through the looking glass of Textual Scholarship and examine genetic and editorial processes from the perspective of textual invariance. As the test case for this preliminary study, I will use Aleksis Kivi's (1834–1872, Finland) poetry and focus on his autograph manuscripts that were edited by his contemporary editors and published during his lifetime. All these selected poems were originally published in *Kirjallinen Kuukauslehti* ('Literary Magazine') in 1866. The genetic dossier of these nine poems consist of 19 manuscripts (1–4 per poem).

In my paper, I will discuss, how faithfully and accurately the archival sources illuminate the editorial processes behind the published poems, and examine, what parts of these poems have remained unaltered by Kivi's editors. I will study, what kinds of relations autograph and editorial invariance have in a closer look, and ask what kinds of motivations might be behind the unaltered lines. Were they considered to be perfect, unproblematic, or uninspiring? How different degrees of (in)variation could be defined and quantified from encoded TEI files? What does invariance reveal about these poems and their genesis?

LOST IN EDITION: ON PROBLEMS OF EDITING AN UNPUBLISHED WORK BY KAROL WOJTYŁA

Emilia Lipiec
Wojciech Kruszewski
The John Paul II Catholic University of Lublin

Of interest to me is the unpublished work by Karol Wojtyła, a complete text of the lecture on Catholic social teaching (social ethics) written in 1957. This work has been treated for a long time as lost and later for some reasons as an embarrassing one. What we have at our disposal today is the original manuscript by author's hand and three different typescripts. The aim of my presentation is to describe some characteristics of those copies, features that have to be 'suppressed' in the edition we are working on. Manuscript's cards contain signs that may indicate some sort of a ritualization of a writing process by Karol Wojtyła. Typescripts' cards have some traces related to the copy production process. All those features shape the image of the author: creating his work because of an obligation rather than of an actual need, and at the same time inscribing his work into a private project of singular spirituality. The basic editorial dilemma (what to suppress and what to preserve from the manuscript in an edition) may result in a reduced, sterilized text of the work. This is also the case of a scientific text, which in the preparation phase is explicitly incorporated in the author's life. By standard editing procedures this biographical tie is cut off and *de facto* inaccessible for readers.

RELOCATING AUTHORITY IN THE WORKS OF ROBERT LOUIS STEVENSON: THE EDITOR AS JEKYLL/HYDE

Anthony Mandal
Cardiff University

The *New Edinburgh Edition of the Works of Robert Louis Stevenson* is an ongoing project to reissue the complete writings of a prolific late Victorian author of thirteen novels, over one hundred short stories and around 300 essays. Yet, after a century, Stevenson's literary legacy seems to comprise a handful of titles: *Jekyll and Hyde*, *Treasure Island* and perhaps *Kidnapped*. This question of how the substantial outputs of such a prolific author can be reduced to a trace was in many ways the starting point for the *New Edinburgh Edition*, which seeks to bring back to light Stevenson's wide-ranging and rich oeuvre of fiction, prose writings, poetry, travel writing and biography.

A second challenge facing the modern editor of Stevenson's works is the highly intrusive role played by his friend, literary executor and posthumous editor, Sidney Colvin. A looming influence on Stevenson during his lifetime, Colvin systematically went about 'improving' and rearranging Stevenson's works in

the *Edinburgh Edition of the Works of Robert Louis Stevenson* published between 1894 and 1897. Colvin's *Edinburgh Edition* subsequently formed the basis for most major collected editions of Stevenson that appeared throughout the 20th century.

Our *New Edinburgh Edition* seeks to address this issue of intervention by returning to Stevenson's works as they first appeared, reinstating the raw and dynamic vision that informed the author's writing. That is not to say that Stevenson's works do not present today's editors with a series of challenges that require nuanced solutions, generating a renewed tension between authorial intention and editorial intervention. My paper emerges from my role as one of the General Editors of the *New Edinburgh Edition*, and seeks to outline the challenges facing such large-scale project and the solutions we have pursued, by way of a series of case studies that draw on recently and soon-to-be published volumes from the *New Edinburgh Edition*.

STEMMATICS AND EDITORIAL INTERVENTION IN RABBINIC PHILOLOGY A STUDY IN THEIR NON-HISTORY

Chaim Milikowsky
Bar Ilan University

Before getting into the subject of the non-history of these two modes of textual analysis and method in the field of rabbinic philology, a few words must address their relationship. Stemmatics of course focuses upon textual analysis; though it is generally assumed that stemmatic analysis will lead to an editorial methodology which will use the results of this analysis, it must be emphasized that there is no innate necessity for this correlation. Thus, a scholar can reconstruct (some/much/all of) the original text by means of his stemmatic analysis, but, for a variety of reasons, not use the results of this analysis when he edits the text. Reasons of this sort can be analytical, sociological and theological.

In a sense, the field of rabbinic textual analysis is still in its infancy: a majority of rabbinic works have not been edited critically and are still available only in early modern vulgate editions. Even worse (perhaps) is the fact that most of those texts which have been edited critically have had little or no textual analysis of any sort (other than the most preliminary simple type of differentiation of manuscript groups by preponderance of variants). This paper will attempt to outline this (non-)history and then place this history in its scholarly context.

EDITING AN AUTOBIOGRAPHY IN PICTURES

Bram Oostveen
Huygens Institute for the History of the Netherlands

Every conceivable edition of Willem Frederik Hermans' *Fotobiografie* (a contraction of the words photo and biography, echoing the word autobiography) will first and foremost be an edition of a book. This particular book, however, deserves more than just that.

Fotobiografie, first published in 1969, presents photographs and (images of) other iconographic material, supplemented with captions by Hermans. A more or less complete, preserved, manuscript for the book,

and loose documents shown in *Fotobiografie* that are partly spread over Hermans' archives, provide opportunities for a digital edition combined with a digital document collection.

Presented in the book as well are pictures of objects that are now kept in the archive. An example is a cigar box of Hermans' grandfather, photographed for the book by Hermans himself. Suddenly a cigar box as part of an edition becomes a possibility, and why not? The picture in the book is there, Hermans' original photograph is there (even his negatives are there) and the cigar box itself, including some cigar bands, survived as well.

All these things enable us not only to reconstruct how Hermans put his documentary book together, but also to present the objects as independent entities, that is to say with maximum attention to the materiality of the book itself, the manuscript and the individual parts (including photographs and documents such as pages from manuscripts, notebooks and early drafts).

'Photobiography' calls for some sort of layered edition, with plenty of room for non-textual objects. This requires a broadening of existing practices. I would like to discuss this case in more detail and elaborate on the implications for a comprehensive digital edition of this peculiar book. Whether we can still call the result a digital edition, is one of the questions I will try to tackle. In any case, the role of the editor remains of great importance, and I argue that only a scholar with an ultimate understanding of the material can make a rich, insightful and useful edition of *Fotobiografie*.

DATA ENRICHMENT, SEMANTIC ANNOTATION AND NAMED ENTITY RECOGNITION AS 'INTERVENTION' IN DIGITAL SCHOLARLY EDITIONS

Gábor Palkó
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In the age of digital cultural heritage not just digital representations of paintings and sculptures are being aggregated into top level services, but also digital texts. When a huge number of digital objects is being collected in a service, it is harder and harder to find the cultural objects that the user is truly interested in which makes high quality metadata vital in the process of reaching a target audience. This is one of the main reasons why metadata enrichment grows more and more important in the field of digital cultural heritage: names and subject words linked to namespaces and thesauri makes much more exact search results possible. That's why Europeana and other services that collect multisource digital heritage data implement automatic data enrichment practices.

But is this process of 'enriching' metadata useful in the case of a digital scholarly edition? The question is even more complex since in the case of a textual object not just metadata on the object but parts of the text itself is possible to be tagged. When text tagging is linked to external sources and classified by types of statement we may call it semantic annotation. There are different automatic taggers and also semantic annotators that gather semantic statements from/on the text. And in the meantime editors have the possibility to manually check (or add) annotations themselves. In my presentation I will show some good practices and useful tools in annotating scholarly text editions – highlighting the problem of how the meaning of the text and editorial control of it changes in this process.

THE VALUE OF A GLOSS: EDITORIAL APPROACHES TO THE MARGINALIA IN THE MANUSCRIPTS AND PRINTED EDITIONS OF CHAUCER'S *TROILUS AND CRISEYDE*

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Geoffrey Chaucer's *Troilus and Criseyde* is, from the point of view of its textual tradition, a very convoluted text: The sixteen manuscripts that have survived to our days present different variants of the poem that reflect a tumultuous transmission process, where the scribes played a fundamental role. One of the most evident signs of the scribal involvement in the edition and transmission of the poem are the marginal annotations. These marginalia, mainly scribal in origin but with occasional authorial glosses, are presented with a remarkable lack of regularity in the *Troilus* manuscripts, which suggests that some of the scribes – consciously or unconsciously – took editorial decisions that affected not only the text of *Troilus* but also the marginalia that accompanied it.

But whereas some *Troilus* manuscripts contain hundreds of annotations, the printed editions of the poem from Caxton to *The Riverside Chaucer* incorporate a considerably reduced number of glosses, with most of the annotations excluded or, at best, displayed as footnotes. And yet, the marginalia had a profound effect both in the transmission and in the reception of the Chaucerian text. The aim of this paper is to explore the ways in which scribes and editors approached the marginal apparatus in the manuscripts and printed editions of the poem from the fifteenth century to our days. In particular, I analyze the editorial treatment of three quotations in Latin – all of them authorial, but one routinely included in the editions as an integral part of the poem while the other two are excluded from them – that represent how the inclusion or omission of the marginalia to *Troilus and Criseyde* is an editorial decision that alters the structure of the poem, the visual layout of the page, the interpretation of the story, and the concept of authorial text even in the present day.

METRI CAUSA: THE NATURE OF METRE AND EDITING OF POETIC TEXTS

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The editorial interventions in poetic texts based on metrical criteria (*metri causa*) always had its champions (e.g. Richard Bentley, R. D. Fulk, Leonard Neidorf) as its adversaries (e.g. George Kane, K. S. Kiernan, J. D. Niles). The proposed paper neither wants to take sides nor to repeat their arguments (which can be summed up by two opposing quotations: “*meter is actually the most reliable means of presenting a convincing case for textual corruption, since it is the area in which probabilities are most readily quantifiable*” /R. D. Fulk/ × “*Emendations that are made metri causa eliminate poetic license by fiat. They can take no account of departures from the norm for special reasons or effect*” /J. D. Niles/). The aim of the proposed paper is to outline the nature of metrical norm (in comparison to other norms in question, e.g. linguistic, typographic) and its relevance for textual studies and editorial work (reading MSS, establishing a history of text, detecting and emending corruptions). The approach to meter, embodied in the paper, proceeds from the theory of the Prague school (Jan Mukařovský, Miroslav Červenka). The argumentation will be based on the recent experience with the transformation of the full-text database of Czech poetry of the 19th century and the beginning of the 20th century (*Czech Electronic Library*) into

the *Corpus of Czech Verse* (i. e. a lemmatized, phonetically, morphologically, and metrically annotated corpus of 2,7 million verses).

EDITION AND PALAEOGRAPHIC ANALYSIS OF MS HUNTER 135 (FF. 34R-121V)

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MS Hunter 135 is housed in Glasgow University Library and is part of the Hunterian Collection. Referenced MS Hunter 135 (T.6.17), it is a sixteenth-century volume containing five treatises, the second and approximately half the third being the object of study in the present paper (*chirurgia libri*, ff. 34r-73v; and *medica quaedam*, ff. 74r-121v) (Young and Aitken 1908: 122). Regarding the origin of the texts under study, the English recipe collection is, as far as I have been able to investigate, an original text inasmuch as it contains recipes that were plausibly collected from very different sources, from recipes coming directly from the Old English tradition to orally-transmitted recipes. *De Chirurgia Libri*, in turn, has been identified by Voigts, who stated that there are four other versions in New York Academy of Medicine, MS 13; Bodleian MS Ashmole 1468; and BL MS Sloane 2463 and 3486. This surgery is largely based on the *Chirurgia Magna* of Guy de Chauliac, with interpolations of Henry de Mondeville and others (1995: 261).

The present paper has been conceived with the following objectives: 1) to carry out a palaeographic analysis of the witness in order to state its likely date of composition; 2) to analyse the punctuation system in the treatises under study, i.e. the surgical treatise and the collection of recipes; and 3) to describe the editorial degrees of intervention in the edition of the text.

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COLLECTION VS OEUVRE: EDITOR AS COMPOSER

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Writers who achieved posthumous fame and left a pile of disorderly manuscripts are a real pain in the neck for the editors. However, an equally great concern, but of a rather special nature, is sometimes caused by modern authors who became classics already in their lifetime. The fact that some of them authorized the editions of the corpus of their works does not necessarily mean that the editors of new

editions will have the luxury of limiting themselves to proofreading. One of such cases is a poet who used a pen name Maironis (1862–1932). He established perfect syllabo-tonic versification in Lithuanian literature. His sole collection of verses *Voices of Spring* went through four editions while Maironis was still alive. These editions are separated by hundreds of variants, as the poet producing new poems and including them in the collection with the same title continued to improve the works of his youth. Finally, Maironis himself edited the first volume of his *Oeuvre* titled *Verses*.

The problem of the editors of the posthumous editions is that *Collection* and *Oeuvre* differ both in the variants of texts, and in the number and arrangement of poems. A tradition has been established to take the variants from *Oeuvre* as poetically elaborated texts, but to publish them as *Voices of Spring*. After all, it is a perfectly recognizable symbolic title that also marks the beginning of modern Lithuanian poetry and the national revival that it proclaimed. The co-authorship of the editors did not end with eclectic combination of the earlier title and the newer versions. Several editors at their own discretion introduced a thematic sequence of poems, which differed from both *Collection* and *Oeuvre*, although a close analysis shows that the authorial sequence had its own unique logic. In presentation I am going to discuss these complications, possible principles of a less interventional editorial approach, and the digital genetic edition of Maironis's verses that is currently being prepared for launching.

DIGITAL TEXT EDITOR, ENCODER, CURATOR, TEXTUAL CRITIC? DEGREES OF EDITORIAL INTERVENTION IN THE OPEN-ACCESS EARLY MODERN EUROPEAN THEATRE COLLECTION

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My discussion of degrees of editorial intervention draws on my experience of encoding electronic play texts for the open-access collection of Early Modern European Theatre (EMOTHE) being developed at the Universitat de València. EMOTHE encodes in TEI the electronic text of modern editions of selected plays from the Italian, French, Spanish, Portuguese and English theatre of the 16th and 17th centuries, together with translations and adaptations, and offers them in an open-access, multilingual collection both in single-text and parallel-text visualizations. In most cases the source of the text is a print edition, which, in principle, is to be reproduced in the digital environment of the collection. The preparation of the digital text involves what has been called digital curatorship in the sense of not only preserving a play text as digital data but also adding value to it, as the electronic text is marked up with codes that involve interpretations of features of the text. Yet EMOTHE's electronic environment forces what may be called a process of digital adaptation with various degrees of intervention by the encoder or digital text editor. Some of the interventions, such as re-location of stage directions printed at the end of a verse or prose line, are due to the fact that the EMOTHE project uses a database as a user-friendly "editing" or encoding platform. Other interventions involve the modernization of the spelling as in the case of the Spanish plays. In some situations, alterations such as omitting a repeated speech prefix in the same speech are carried out with a view to the functionalities of electronic texts, such as statistics for the number of speeches and lines spoken by a role. In some cases, when the source text is a digital-born one, the electronic texts are re-encoded or re-tagged. Problems and dilemmas arise when the encoder faces an obvious error in the print edition.

This consideration of the different degrees of intervention leads to the question of how to term a digital text editor: encoder, curator, adapter, textual critic?

**SUFFERING DONELAITIS. CULTURAL CONTEXT AND EDITING OF THE POEM *THE SEASONS*
(*META*)**

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The poem *The Seasons* (*Metai*, 1765–1775) by Kristijonas Donelaitis (1714–1780) is the first work of Lithuanian belles lettres. It is unanimously recognized as one of the best and most fundamental works of the national canon of Lithuanian literature. The importance and relevance of the poem is testified by the nation-wide commemoration of the 300th anniversary of the poet's birth that took place several years ago, when the year 2014 was proclaimed the jubilee year of Donelaitis.

The first edition of the poem came out in 1818, almost forty years after the author's death. Already this edition was characterized by a huge intervention in the authentic text of the work. Since that time, a variegated history of editing the text of the poem began, ranging from romanticized presentation of the text of the work or critical editions of the nineteenth-century German tradition to the building of the national literary canon or very obvious interventions in the text. Descriptions of the poem *The Seasons* as the first or most fundamental work of Lithuanian belles lettres can be supplemented by adding that it is also one of the most intensely edited works in the history of Lithuanian literature. The editing strategies of the basic editions of the poem were determined by the cultural context of that time as well as the type and aims of the concrete edition. The text of *The Seasons* suffered the most changes in popular or school editions.

In this presentation, the main editions of *The Seasons* in different cultural contexts will be introduced, the editing strategies from a romantic or radical adaptation far removed from the original to the goal of authenticity will be discussed, and the division of the text, cuts and additions, as well as the phonetic, morphological and lexical changes will be analyzed.

**THE UNFAKABLE IN TEXTUAL SCHOLARSHIP:
TOWARDS A COMPARATIVE HISTORY OF THE LITERARY DRAFT**

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In *Languages of Art*, Nelson Goodman coined the notion of 'autographic' art in a chapter on 'The Unfakable'. A work of art, Goodman suggests, is autographic if the distinction between original and forgery of it is significant; and if even the most exact duplication of it does not count as genuine. As a consequence, painting is autographic, music is 'allographic'. Like music, literature is not autographic. But if there is only one autograph manuscript of a particular work of literature, the uniqueness of that document does feature some of the characteristics of autographic art. Or if among the manuscripts there is a notebook that contains a lot of information about the creative process but no drafts that contributed directly to the text of any of the author's published works, this notebook can be regarded as a unique, unfakable document. From an editorial perspective, the question is how to preserve the integrity of this autographic document in a critical edition, which is typically organized according to an author's published works, that is, according to the logic of allographic art. The paper investigates this question, first

diachronically, by means of examples from various authors, and then against the backdrop of the bilingual critical edition of Samuel Beckett's complete works.

ENGAGING WITH THE LITERARY ARCHIVE: DIGITAL INTERVENTIONS

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The introduction of computers in editorial scholarship heralded something of a paradigm shift. Literary manuscripts no longer needed editing; they could be represented directly in a digital archive. Archives that existed more or less behind closed doors and in disparate physical locations could now be accessed by anyone with an Internet connection regardless of location.

That these digital archives nonetheless constituted an editorial intervention was soon universally accepted. But how "indirect" that representation is perhaps a question that is still worthwhile to explore. One of the difficulties with manuscripts and archives – and this may set them apart from other heritage objects – is that they are both "object" and "text". The interconnections between that "object" and the writing that is contained within it are intricate and multifarious, and therefore not simple to understand at a glance. The spatial and temporal features of the manuscript do not exist in a one-to-one relationship; indeed it is insufficient to say that a manuscript is two-, three- or even four-dimensional object. The temporal aspect of the manuscript, the sequence of its inscription, is something that is not completely coterminous with the object; the record of its making is contained within it, but is not apparent from it. Sitting at the nexus of critique génétique and archive studies, these issues however are not only important theoretically but also invite a consideration of the nature of our digital engagement with archival material, especially now that it seems the rate of digitization is slowing down. How can we harness the power of digital technology as an analytical and heuristic tool for studying literary manuscripts and other archival material? What affordances can experimental visualization, generous interfaces, distant reading and digital storytelling offer to help us understand how a manuscript works as text and object.

To begin addressing this question, I aim in this paper to explore a proof of concept model of what such a digital intervention could like. In this exploration, I will look back to earlier attempts – experiments undertaken by the Institut des textes et manuscrits modernes in the 1990s to animate the writing process and the Turning the Pages technology – and look forward to ideas and techniques currently developed and used in the heritage industry and in archaeology that could be adapted and implemented in this new type of digital archive that I am envisioning.

STORIES OF INFLUENCE AND INSPIRATION: EDITING THE FIRST SCHOLARLY EDITION OF FANTASMAGORIANA (1812)

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It is well-known that the reading of *Fantasmagoriana* (1812)—the French translation of German ghost stories—by the Byron-Shelley circle in June 1816 inspired the famous ghost-storytelling contest at the

Villa Diodati. Lesser known are the original German ghost stories from the first two volumes of *Gespensterbuch* (1810-1811) by Johann Apel (1771–1816) and Friedrich Schulze (1770–1849, pseud. von Laun). By the time *Fantasmagoriana* was translated into English as *Tales of the Dead* (1813) only three of the original twelve *Gespensterbuch* ghost-stories remained.

This paper will examine the editorial degrees of intervention in preparing the first scholarly edition of *Fantasmagoriana*, the stories that inspired Mary Shelley to write her first peripatetic gothic novel, *Frankenstein* (1818). The paper will start with a brief overview of the variant editions and provenance of the ghost stories as they travel linguistically and culturally through three editions in three years. The second part of the paper will explore the editorial conundrum of presenting a scholarly text in English of the historical form of the German and French ghost stories. In particular, how will a modern edition capture the nineteenth-century cultural changes and textual variants generated by the transmission of the stories across linguistic barriers; a process that was significant in its influence on Shelley's novel.

NON-CANONICAL PUNCTUATION OF ALEXANDER PUSHKIN IN THE MIRROR OF THE VIDEOTEXT DIGITAL PUBLISHING PROJECT

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The creation of Pushkin's text is not a kind of unidirectional process of transition from doubtful variants to more reliable ones and, finally, indisputable. As a rule, it is a shuttle process with the struggle of versions and repeated return to the already rejected variants. Where Pushkin uses punctuation marks, they are extremely mobile and create a picture of a flickering, oscillating intonation-syntactic structure. This is not negligence, but rather a sign of a flexible attitude toward the punctuation markup of speech, where the mark serves as a clue to certain meanings that are not yet fully deducible to the level of actual verbal activity. And in this pre-speech area of meaning search, the gesture, rhythm, melody, and not the word or the finished syntactic structure triumph. And punctuation first of all rushes after her. In Pushkin's manuscripts it is impossible to divide the areas of canonical and non-canonical (occasional-authorial) punctuation. Among them – regularly used multiple dashes, triple exclamation marks, single or multiple underlines, inverted braces as a sign of completion of the text, and others. The most of them are usually ignored even by the publisher of text variants. Videotext technology avoids violence of the editor with respect to the manuscript by dynamically presenting the development of a text by animation tools instead of merely juxta positioning its variants [1], [2], [3]. Electronic highlighting the moving punctuation marks allows to follow the traces of the initial design of the fluid "magma" of the avant-text – a real testimony to the formation of poetic thought and the flow of the creative process.

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**THE CONTEMPORANEITY OF AUTHOR AND EDITOR: SOME METHODOLOGICAL AND
EPISTEMOLOGICAL CONSIDERATIONS ON THE GENETIC APPROACH TO LIVING AUTHORS' WORKS.
MARCEL BEYER, FOR EXAMPLE.**

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“Academic research on contemporary literature is experiencing a boom.” As a result, the genetic approach to contemporary literature has become a new field of studies. The exciting concepts of (post-)digital literature notwithstanding, the paper focusses on contemporary literature published in the traditional medium of the book.

Leaving aside the controversial debate on the more and more popular trading in living authors' drafts, manuscripts etc., “Vorlasshandel” in German, we can state that there is more contemporary material than ever for textual genetic research. This development makes it all the more imperative to consider the epistemological and methodological consequences for textual scholarship. The contemporaneity of author and editor redefines their roles as well as their relationship, particularly so with regard to postmodern decentring of the author. For another thing, contemporaneity allows new and experimental forms of presentation.

The author I would like to refer to is 2016 Georg Büchner prize winner Marcel Beyer, born in 1965, poet, novelist, and essayist. Beyer used to work with the computer, but nevertheless he is still anchored in the tradition of typewriting. His drafts are embedded in logbooks which causes a noticeable presence of the author. In my paper, the genesis of part VIII of Beyer's recent poetry volume *Graphit* (2014) serves as a case study, focussing on poems referring to Ezra Pound. For another case study, a performance of the genesis of his so-called report poem “Das Rheinland stirbt zuletzt” (The Rhineland is the last to die), see http://www.kolumba.de/?language=ger&cat_select=1&category=1&artikle=626.