

Cambridge University Press

978-0-521-51410-1 - The Cambridge Companion to Textual Scholarship

Edited by Neil Fraistat and Julia Flanders

Frontmatter

[More information](#)

---

THE CAMBRIDGE COMPANION TO  
TEXTUAL SCHOLARSHIP

As more and more of our cultural heritage migrates into digital form and as increasing amounts of literature and art are created within digital environments, it becomes more important than ever before for us to understand how the medium affects the text. The expert contributors to this volume provide a clear, engrossing, and accessible insight into how the texts we read and study are created, shaped, and transmitted to us. They outline the theory behind studying texts in many different forms and offer case studies demonstrating key methodologies underlying the vital processes of editing and presenting texts. Through their multiple perspectives they demonstrate the centrality of textual scholarship to current literary studies of all kinds, and express the sheer intellectual excitement of a crucial scholarly discipline entering a new phase of its existence.

NEIL FRAISTAT is Professor of English and Director of the Maryland Institute for Technology in the Humanities (MITH) at the University of Maryland.

JULIA FLANDERS is Director of the Women Writers Project in the Center for Digital Scholarship at Brown University Library.

*A complete list of books in the series is available at the back of this book.*

Cambridge University Press

978-0-521-51410-1 - The Cambridge Companion to Textual Scholarship

Edited by Neil Fraistat and Julia Flanders

Frontmatter

[More information](#)

---

Cambridge University Press

978-0-521-51410-1 - The Cambridge Companion to Textual Scholarship

Edited by Neil Fraistat and Julia Flanders

Frontmatter

[More information](#)

THE CAMBRIDGE  
COMPANION TO  
TEXTUAL  
SCHOLARSHIP

EDITED BY  
NEIL FRAISTAT  
and  
JULIA FLANDERS



CAMBRIDGE  
UNIVERSITY PRESS

Cambridge University Press

978-0-521-51410-1 - The Cambridge Companion to Textual Scholarship

Edited by Neil Fraistat and Julia Flanders

Frontmatter

[More information](#)

**CAMBRIDGE**  
UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning and research at the highest international levels of excellence.

[www.cambridge.org](http://www.cambridge.org)

Information on this title: [www.cambridge.org/9780521514101](http://www.cambridge.org/9780521514101)

© Cambridge University Press 2013

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2013

*A catalogue record for this publication is available from the British Library*

*Library of Congress Cataloguing in Publication data*

Cambridge companion to textual scholarship / edited by Neil Fraistat and Julia Flanders.

p. cm.

Includes bibliographical references and index.

ISBN 978-0-521-51410-1 (hardback) – ISBN 978-0-521-73029-7 (pbk.)

1. Criticism, Textual. 2. Intertextuality. I. Fraistat, Neil, 1952– II. Flanders, Julia.

P47.C36 2012

801'.959 – dc23 2012027122

ISBN 978-0-521-51410-1 Hardback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication, and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

## CONTENTS

<i>List of illustrations</i>	<i>page</i> vii
<i>List of contributors</i>	x
<i>Acknowledgments</i>	xi
Introduction: Textual scholarship in the age of media consciousness	I
NEIL FRAISTAT AND JULIA FLANDERS	
1 A history of textual scholarship	16
DAVID GREETHAM	
2 Anglo-American editorial theory	42
KATHRYN SUTHERLAND	
3 Continental editorial theory	61
GEERT LERNOUT	
4 Late twentieth-century Shakespeares	79
HANS WALTER GABLER	
5 Apparatus, text, interface: how to read a printed critical edition	97
PAUL EGGERT	
6 The politics of textual scholarship	119
MICHELLE R. WARREN	
7 Fearful asymmetry	135
RANDOM CLOUD (RANDALL MCLEOD)	
8 What is a book?	188
ROGER CHARTIER AND PETER STALLYBRASS	

vi	CONTENTS	
9	Orality JOHN D. NILES	205
10	Manuscript textuality MICHAEL G. SARGENT	224
11	Picture criticism: textual studies and the image KARI KRAUS	236
12	Tracking the changes: textual scholarship and the challenge of the born digital MATTHEW G. KIRSCHENBAUM AND DOUG RESIDE	257
	Coda: Why digital textual scholarship matters; or, philology in a new key JEROME MCGANN	274
	<i>Guide to further reading</i>	289
	<i>Index</i>	301

Cambridge University Press

978-0-521-51410-1 - The Cambridge Companion to Textual Scholarship

Edited by Neil Fraistat and Julia Flanders

Frontmatter

[More information](#)

## ILLUSTRATIONS

*Chapter 1*

- 1.1 Typical stemma or “family tree” of textual transmission, showing the putative archetype, inferred (Greek sigla) and extant (Roman sigla) witnesses. Diagram by author. page 30

*Chapter 7\**

- John Milton, *Paradise Lost*, ed. Richard Bentley (London, 1732). Courtesy of the Thomas Fisher Rare Book Library, University of Toronto (E-10 02647, c. 1). 134
- Line drawings (*passim* throughout chapter) illustrating various aspects and consequences of book binding: dog-earing, quiring, sewing quires to cords, knotting of thread, folding of sheets for binding, offsets within a book and between books, cancellation, stacking and rearranging of quires, placement of setting-off sheets, and kettle stitches seen spine-side; designed by random cloud, produced by Brandon Besharah.
- Denis Diderot, *Encyclopédie* (Paris, 1751–65). Courtesy of the Fisher Rare Book Library, University of Toronto (rous.E57 1751 ovs; Plates, Vol. VIII, 1771, “Relieur,” Planche 1). 141
- John Milton, *Paradise Lost*, ed. Richard Bentley (London, 1732), pp. 199 and 202 mutually setting off. Courtesy of The William Andrews Clark Memorial Library, University of California, Los Angeles (fpr3560.A1 1732\*). 149
- Denis Diderot, *Encyclopédie* (Paris, 1751–65). Courtesy of the Fisher Rare Book Library, University of Toronto (rous.E57 1751 ovs; Plates, Vol. VIII, 1771, “Relieur,” Planche 1). 158

\* *The illustrations in Chapter 7 are unnumbered. This list includes those illustrations requiring acknowledgment; all other diagrams and illustrations appearing in the chapter are the author’s own.*

Cambridge University Press

978-0-521-51410-1 - The Cambridge Companion to Textual Scholarship

Edited by Neil Fraistat and Julia Flanders

Frontmatter

[More information](#)

- John Milton, *Paradise Lost*, ed. Richard Bentley (London, 1732), S3v, showing offset from Torquato Tasso, *Gerusalemme Liberata* (London, 1724), Vol. 1, n1r. Courtesy of the British Library Board (83.k.23). 158
- Torquato Tasso, *Gerusalemme Liberata* (London, 1724), Vol. 1, *Vita*, pp. 28–9 (d2v–3r) setting off on the poem, pp. 300–1 (2Q2v–3r). Courtesy of the British Library Board (80.h.17). 160–61
- Ouroboros modeled on an illustration in Codex Marcianus 299, Biblioteca Marciana, Venice, 188v. Designed by random cloud, produced by Brandon Besharah. 164
- Ouroboros modeled on an illustration in Codex Marcianus 299, Biblioteca Marciana, Venice, 188v. Designed by random cloud, produced by Brandon Besharah. 166
- John Milton, *Paradise Lost*, ed. Richard Bentley (London, 1732), showing untrimmed parts of bifolium 2Z2v–3r. Courtesy of the Folger Shakespeare Library (214–16f). 168
- John Milton, *Paradise Lost*, ed. Richard Bentley (London, 1732), showing details of the sewing of 2G2v–3r. Courtesy of the Folger Shakespeare Library (214–16f). 170
- Sewing and beating books, René Martin Dudin, *L'art du relieur: doreur de livres* (Paris, 1772), Plate VIII. Courtesy of Toronto Public Library (655.7 D77). 171
- Sewing and beating books, René Martin Dudin, *L'art du relieur: doreur de livres* (Paris, 1772), Plate VIII. Courtesy of Toronto Public Library (655.7 D77). 171
- Noel Rooke's illustration of the bookbinder's posture in relation to the sewing frame, from Douglas Cockerell, *Bookbinding and the Care of Books* (New York: Appleton, 1903), Fig. 29. Courtesy of the Fisher Rare Book Library, University of Toronto (duff 03611). 172
- John Milton, *Paradise Lost*, ed. Richard Bentley (London, 1732), showing details of sewing on C2v–3r. Courtesy of the Folger Shakespeare Library (214–16f). 172
- Dog-ears in Domenico Delfino's *Sommario di tutte le Scienze* (Venice, 1621). With permission of the Centre for Reformation and Renaissance Studies, University of Toronto (B 785 D43S6 1621). 173
- Detail, René Martin Dudin, *L'art du relieur: doreur de livres* (Paris, 1772), Plate VIII. Courtesy of Toronto Public Library (655.7 D77). 174
- Kettle stitches in Domenico Delfino's *Sommario di tutte le Scienze* (Venice, 1621). With permission of the Centre for Reformation



Cambridge University Press

978-0-521-51410-1 - The Cambridge Companion to Textual Scholarship

Edited by Neil Fraistat and Julia Flanders

Frontmatter

[More information](#)

## LIST OF ILLUSTRATIONS

ix

- and Renaissance Studies, University of Toronto (B 785 D43S6 1621). 175
- A meeting in the gutter of the felt side of one sheet and the mold side of another, illustrated from English Experience facsimile no. 95 (Amsterdam: Theatrum Orbis Terrarum; New York: Da Capo Press, 1969): John Florio, *Florio his first fruites* (London, 1578), 12v–3r. Courtesy of the Robarts Library, University of Toronto (PC 1121 .F5 1578AA). 180
  - Undulating cross-section of the fore-edges of two copies of Ian MacEwan's *On Chesil Beach*, 2007, 2008. Author's copies. 182
  - Offsets on the title page of Valerius Maximus, *Factorum et dictorum memorabilium* (Lyon, c. 1503). Courtesy of Department of Special Collections, Charles E. Young Research Library, UCLA (Z 233 .A41 V235 1503 [i.e., c. 1]). 184
  - Denis Diderot, *Encyclopédie* (Paris, 1751–65). Courtesy of the Fisher Rare Book Library, University of Toronto (rous.E57 1751 ovs; Plates, Vol. VIII, 1771, "Relieur," Planche 1). 186
  - Offset of an unidentified musical psalter in Torquato Tasso, *Gerusalemme Liberata* (London, 1724), 2L1v. Courtesy of the British Library Board (80.h.17). 186
  - Ouroboros modeled on an illustration in Codex Marcianus 299, Biblioteca Marciana, Venice, 188v. Designed by random cloud, produced by Brandon Besharah. 187

## Chapter 11

- 11.1 Rembrandt, *Faust* (c. 1652). Ink on paper/Dry-point, etching, and engraving, 21 × 16 cm. Public domain image. 243
- 11.2 Frederic Bartlett, experiment in serial reproduction (1932). Copyright Cambridge University Press. 249
- 11.3 Albrecht Dürer, selections from *Vier Bücher von menschlicher Proportion* (1528). Public domain image courtesy of the US National Library of Medicine. 251
- 11.4 D'Arcy Wentworth Thompson. A cartesian grid transformation of *Argyrolepecus olfersi* into *Sternoptyx diaphana* (two related species of fish), from *On Growth and Form* (Cambridge University Press, 1961). Copyright Cambridge University Press. 252

Cambridge University Press

978-0-521-51410-1 - The Cambridge Companion to Textual Scholarship

Edited by Neil Fraistat and Julia Flanders

Frontmatter

[More information](#)

## LIST OF CONTRIBUTORS

ROGER CHARTIER, University of Pennsylvania and École des Hautes Études en Sciences Sociales, Paris

PAUL EGGERT, University of New South Wales

JULIA FLANDERS, Brown University

NEIL FRAISTAT, University of Maryland

HANS WALTER GABLER, Ludwig-Maximilians-Universität München

DAVID GREETHAM, CUNY Graduate Center

MATTHEW G. KIRSCHENBAUM, University of Maryland

KARI KRAUS, University of Maryland

GEERT LERNOUT, University of Antwerp

JEROME J. MCGANN, University of Virginia

RANDALL MCLEOD (“RANDOM CLOUD”), University of Toronto

JOHN NILES, University of California, Berkeley and University of Wisconsin – Madison

DOUG RESIDE, New York Public Library

MICHAEL G. SARGENT, CUNY Graduate Center and Queens College, CUNY

PETER STALLYBRASS, University of Pennsylvania

KATHRYN SUTHERLAND, St. Anne’s College, Oxford University

MICHELLE R. WARREN, Dartmouth College

Cambridge University Press

978-0-521-51410-1 - The Cambridge Companion to Textual Scholarship

Edited by Neil Fraistat and Julia Flanders

Frontmatter

[More information](#)

---

## ACKNOWLEDGMENTS

Our greatest debt is to Linda Bree, our editor at Cambridge University Press, who commissioned this book in the belief that Textual Scholarship should have a Companion of its own. We are grateful to her continued support and advice as the collection has evolved and that of her colleague at the Press, Maartje Scheltens, who has graciously and speedily replied to the multitude of questions we have sent her way. We are also deeply indebted, of course, to our contributors for their enthusiastic participation in this collection and for the inspiring intellectual depth those contributions display.

Neil Fraistat would like to thank additionally his colleagues at the Maryland Institute for Technology and the Humanities (MITH), who keep him on his textual toes (as it were), particularly Matt Kirschenbaum, Doug Reside (now at the New York Public Library), and Dave Lester, who on an almost daily basis have helped him better understand the rapidly changing nature of textuality in a media conscious age. As ever, Neil is also deeply grateful for the unfailing support and encouragement of his family, especially of his marvelous wife Pam Wessling and those award-winning playwrights, Shawn and Ann Fraistat.

Julia Flanders would also like to thank her colleagues, past and present, at the Center for Digital Scholarship, whose myriad talents and interests are a constant inspiration, and especially Allen Renear, who first pointed her to McKerrow, Bowers, and Tanselle as crucial forebears for the digital text theorist.