

TEXTUAL CULTURES

Texts, Contexts, Interpretation

9:2

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On Editing *Troilus and Criseyde* Now

Steve Guthrie

ABSTRACT

This essay advertises an interactive online edition of *Troilus and Criseyde* designed to offer student readers in particular access to the poem and to Chaucer's Middle English without modernized spelling or translation. The essay describes the textual method of the edition and its approach to online publication and language instruction.

MANY YEARS AGO, I MADE A STUDY OF THE TEXT AND LANGUAGE of Chaucer's *Troilus and Criseyde* as the basis for a metrical analysis (GUTHRIE 1988).¹ At the time, a new edition of the poem was a tempting thought, but two perfectly good and relatively new scholarly editions were available in John Fisher's *Complete Poetry and Prose* and Stephen Barney's text in Larry Benson's *Riverside Chaucer*. As these volumes increased in price, the thought returned, but Barry Windeatt's freestanding paperback edition of the poem became widely available in this country in 2003, and once again the ground seemed to have been covered.

I returned to the idea a third time in the present decade because it seemed clear, even to an analogue mind more or less at sea in a digital age, that a real online edition of the poem could be useful to medievalists, and at the same time more useful to students, including Middle English language learners, than either a print edition or the currently available online texts, which were merely .pdf files scanned from older print editions.²

1. Detailed results of the study are in my unpublished 1985 Brown University dissertation, "Chaucer's French Pentameter".
2. Skeat and Robinson I are online now. There is also Murphy's modernized spelling edition, likewise in .pdf format, but it is unattributed and problematic as a study text.

This essay describes my approach to a new online edition of the poem (GUTHRIE 2014).³ The edition is a step or two beyond the posted .pdf file, in that it uses internal links and mouseover notes, but these are relatively low tech devices by current standards, and the essay will not unveil any new digital technique or technology. Nor is it a theoretical discussion; it focuses mainly on familiar and relatively mundane strategic and tactical concerns that apply to print editions as well as electronic ones. In fact, one of my points is that, for this poem at least, the deeper questions have been not so much answered as exhausted, a happy accident that leaves an editor free to focus on more pressing needs.

In both respects—publishing medium and editing tactics—a primary goal of the edition is to serve the needs of current students as well as those of medievalists. Chaucer studies are at a crossroads, because access to Middle English language is at a crossroads. American English is changing rapidly, and American education in language and literature has changed substantially in recent decades. Chaucer is rarely included in secondary curricula now, and it is possible for most college undergraduates, even English majors, to avoid antique stages of the language entirely. It seems likely that by the end of this century, Chaucer will survive for most readers only in translation. In the meantime, if he is to remain a living presence in the larger culture (if only to inspire the occasional film costume drama) and not merely an antiquarian specialty, then his works must be accessible to the young, and this access will be difficult unless language instruction is somehow built into the edited text of the work, not merely consigned to the glossing of obsolete words and the introductory section on Middle English pronunciation and grammar. My approach to this problem, illustrated late in the essay, is to normalize the more obscure manuscript spellings to the more recognizable values of the base manuscript and, less often, the other principal early manuscripts of the poem. Normalizing diminishes over the course of the poem, so that by its end, a Middle English language learner is reading something close to the base manuscript. In this way, the tactic should be both a reading aid and a teaching device.⁴

3. The edition was formatted in .html by Tammy Roundy, web developer in the college's IT department. Part of the content of this essay appears in the introductory materials to the edition.
4. Another approach is offered online by the Harvard English Department, which gives interlinear translations of the *Riverside Canterbury Tales* (INTERLINEAR TRANSLATIONS 2010). These have been useful to beginning readers and have

html

Book One

[Throughout the text, the degree sign (°) indicates a glossed word or phrase; the asterisk (*) marks a mouse-over link to an or textual note. Notes appear in full after the text of each book.]

The double sorwe° of Troilus to tellen,*	sorrow	
That was		
In loving	1 1-7 Sentence structure is more flexible in Chaucer than in present day English. Lines 1-5 are a periodic sentence; the subject is <i>purpose</i> ; the verb is <i>is</i> . The sentence translates, "My purpose is to tell the double sorrow of Troilus, who was King Priam of Troy's son..." In particular, a predicative (lines 1-4 here) or direct object (see line 1.15) often precedes the verb.	
From wo	voe	
My purp°	from you	
Thesipho	compose	
These wc	verses	7
To thee*		
Thou cru	all	
Help me	vain	
That helpeth lovers, as I can, to pleyne.*	complain	
For well sit it,* the sothe° for to sayn.*	suits it; to say the sooth (truth)	
A woful wight° to have a dreery feere,*	person; dreary companion	
And to a sorwful tale a sory chieere.*	expression	14
For I, that god of loves servaunts serve,*		
Nor dare to love for myn° unlikelyness,	mine (my)	
Preven for speed,* al sholde I therefore sterve.*	success; although I die (starve)	
So far am I from his help in darknesse.		
But natheles, if this may do gladnesse		
To any lover, and his cause availle,		

Plate 1. Screenshot of mouseover note

The edition also responds to the need for a study text which makes use of the resources available to online publication: free and open access, mouseover notes for instant navigation within the site, and quick and easy revision as need arises. A third object has been the same as for any print edition: to construct from the historical record a plausible text for the poem. The bulk of the present essay focuses on this aspect of the editing process, which includes my approach to Middle English language instruction. As mentioned, the prospect of online publication was the real motive for the project, but the advantages of the medium will be obvious and quick to describe, and the bulk of the work of editing, whether the product is physical or virtual, is the establishment and explanation of the text.

Troilus and Criseyde was almost certainly written in the 1380s; it is a poem of 8239 lines and roughly 60,000 words, about the length of a modern novella, written in the virtuosic seven line lyric stanza called *rime royal*. It is more than three times as long as the *Knight's Tale*, the longest of

even seemed to help a few of my students learn Middle English, but they add a layer of language between the student and the poem.

the *Canterbury Tales*, and almost half as long as the combined length of the poetic tales of Canterbury, and it is the only major work that Chaucer completed. A modern edition of the poem belongs to a tradition that dates back to 1933 (Robinson) or 1894 (Skeat) or 1881 (Furnivall) or 1866 (Morris) or 1854 (Bell) or 1775 (Tyrwhitt, whose edition did not include this poem but who was the first modern editor to understand Chaucer's language and versification) or 1721 (Urry) or 1561 (Stowe) or 1532 (Thynne) or 1483 (Caxton),⁵ or even to the early fifteenth century, when scribes often juggled manuscripts to patch gaps in the text or substituted familiar words or spellings for obscurities in the text they were copying from (ADAMS 1991, 9).⁶ It is a truism, but a new edition is a part of history and owes much to the past.

At the same time, any edition is an interpretation of the poem for the present, focused through the lenses of the present. It will, and should, reflect its times. Ninety years ago, this statement would have seemed misguided: the object of editing Chaucer was to reach through the obvious gaps and biases of history toward the original poem as the poet wrote it. In the early twenty-first century, a sufficient objection to this goal is that Chaucer's poem is unrecoverable. His older French contemporary Machaut left autograph manuscripts, but the earliest extant manuscripts of *Troilus and Criseyde* are probably from about fifteen years after Chaucer's death, and it has been impossible to establish a manuscript genealogy or a reliable record of the poet's process of composition. It is still possible to do what we can with what we have—the manuscripts and the early print record of the poem, and our knowledge of Chaucer and of late medieval manuscript transmission—and to arrive at a readable text that approaches the poem as it probably existed in the 1380s. In this way, an editor's job is the same now as in the early twentieth century.

Troilus and Criseyde survives in sixteen manuscripts, none earlier than about 1415, another handful of manuscript fragments, and three early print editions (by Caxton, Thynne, and de Worde) often given manuscript standing by editors. Four manuscripts are superior, in terms of complete-

5. Root gives a useful description of the editorial tradition prior to his edition (1926, lxi–lxx).
6. Kane hypothesizes a more intentional process of scribal revision for the A-Text of *Piers Plowman*, arguing that the investment of scribes in the religious content of the work would explain such attention (1960, 115). There is no clear evidence of a similar attentiveness in the manuscript tradition of *Troilus and Criseyde*, but the emotional investment of Chaucer's clerkly narrative figure in the love plot of the poem is suggestive.

ness, coherence, and plausibility. Three of these are from the early fifteenth century: Corpus Christi College, Cambridge number 61 (the one with the frontispiece of probably Chaucer reading possibly this poem to a court audience); Campsall (now Pierpont Morgan Library 817); and St. Johns College, Cambridge ms. L.1. The fourth, Harleian 2280, from the mid-fifteenth century, closely resembles Corpus.⁷

William McCormick (the Globe editor) argued for three stages of composition and three manuscript types, α , β , and Γ , with Γ the finished product (ROOT 1926, lxx note 142). Corpus, Campsall, and Harleian 2280 are type Γ ; St. John's is β to line 4.430 and α from there to the end. R. K. Root, who had been McCormick's student, completed McCormick's manuscript study, and his own edition made β the finished product, possibly because β manuscripts looked to him like Γ manuscripts with another layer of revision, consisting partly of patternless changes and partly of several transposed passages.⁸ For both, the stages-of-composition hypothesis satisfied the need for genealogy and made it possible to edit by recension. Root used twin base texts, St. John's and Corpus, correcting the α section of St. John's by Corpus and making Corpus his first resort for problems in St. John's in books One through Three (1926, lxxxi–lxxxiii).

Robinson (1933, 1957) worked from Corpus, rejecting Root's β -as-end-product theory but without a principled explanation (1957, xl). Root's influence is clear in Robinson's text, which frequently emends Corpus by St. John's, mainly on metrical grounds. Baugh's text (1963) is similar to Robinson's. Donaldson (1958) and Howard (1976) worked from Corpus. Fisher (1977) used Campsall, which by then had come to the U.S. as Pierpont Morgan Library Manuscript M. 817. To that point, no one had refuted Root's genealogy, but no one appeared to like its practical consequences for the text of the poem. In 1982, Windeatt offered a principled objection to the β theory, pointing out that even a clearly demonstrable manuscript tra-

7. ROOT 1914 gives descriptions and photographic specimens of the manuscripts. ROOT 1916 gives detailed descriptions of the manuscripts and his argument for their genealogy. References here will use his shorthand, as follows. The principal manuscripts are Corpus Christi (Cp); Campsall / Pierpont Morgan (Cl); St. John's (J); and Harleian 2280 (H1). The two volumes of the Chaucer Society transcriptions (FURNIVALL 1881 and 1894–95) include two additional manuscripts: Cambridge Gg.4.27 (Gg), and Harleian 1239 (H3). The other manuscript specifically cited here is Rawlinson (R), the only manuscript that is type β throughout.

8. See ROOT 1926, lxxi–ii. HANNA 1992 offers a plausible hypothesis for the process of transposition. See the discussion following.

dition is not necessarily a stage of authorial composition (3).⁹ Barney (the *Riverside* editor) and Windeatt both followed Corpus. (Barney's readings do sometimes disagree with Robinson's, and when they do, they are usually closer to the base manuscript.)

Then in 1992, Ralph Hanna carried Windeatt's work farther, offering a plausible scenario for the β tradition. On circumstantial but compelling evidence, Hanna argues that it is misleading to speak of three manuscript types and impossible to draw a stemma: β is a real manuscript tradition, but only Γ is anything like a real tradition of the poem. Type α consists of two extant manuscripts and parts of others, pointing to a hypothetical early archetype probably two removes from Chaucer; and type β is historically real but poetically a mirage, an accident of late medieval commercial book production. β scribes received the text piecemeal from a clearing house (182–83), in bound or loose quires, and the gaps, transpositions, and shifts of allegiance in the manuscripts occur in units of four, five, or eight stanzas or their multiples: quarto or folio page or quire (175–76). A leaf is missing or reversed, and there is a gap or transposition in the copy. The wrong quire arrives, and the copy changes allegiance. A delivery is late, and the scribe resorts to an inferior backup. By the late fifteenth century, a series of such events became a hodgepodge exemplar, and Caxton's edition set it in type (185–86).

Hanna's work ought to have been a methodological breakthrough, but it mainly justified the instincts of scholars, who, again, had dismissed Root's theory even before Windeatt's analysis gave them a reason to. And the work ought to have had wider implications for editing theory, but it was published while medieval studies was busy absorbing poststructuralism. So Hanna's article neither inspired nor inconvenienced most people, because by then not many people were particularly moved to recover Chaucer's intention or particularly troubled by the loss.

What remains for the present-day editor is either George Kane's monster eclecticism or best-text editing. *Troilus and Criseyde* is not a good candidate for Kane's method, for one important reason. Heavily eclectic editing is risky, but it is easy to understand why it would appeal to an editor of *Piers Plowman*.¹⁰ But with *Troilus and Criseyde*, the aggregate text is a

9. WINDEATT 1982 calls Root's designation of Γ as the intermediate stage "an unhappy illogicality" (3), but Root had simply kept and transposed McCormick's labels.

10. See KANE 1960, 115–72 for a full explanation of his method, which rejects both recension and the notion of a base text and instead constructs each line from the full manuscript record.

much different thing. Considering the means of transmission and the scale and speed of language change in the fourteenth and fifteenth centuries, the manuscripts are really remarkably consistent. There are hundreds of decisions to make about individual lines, and these are all consequential, in other words worth the effort of constructing an edition. But most of them are not essential to most readers of the poem. In the whole poem—if we set aside omissions, transpositions, dialect spellings, metrical hiccups, plausible synonyms, and other well-attested scribal tics—there are sixteen consequential variants: sixteen places where the choice of manuscript can radically affect the reading of a line.¹¹ But any critical interpretation resting on the reading of one of these lines would be unbelievable, and any interpretation resting on any combination of them would be nonsensical; there is just no pattern there.

A few illustrations will suggest the scope of the variation. For line 3.391, Campsall and three other manuscripts, including the β type Rawlinson, have the following:

Right as thy knave, whider so thou wende (Cl, etc.).

(In Campsall, *knave* is corrected from *slave*.) The other manuscripts, and all other modern editions, including Root, have the following:

Right as thy slave whider so thow wende (Cp, etc.).

Chaucer's poem has departed from Boccaccio's at this point, so the *Filosofo* is no help. Lyric tradition in the 1580s might prefer *slave*, but not in the 1380s. It is hard to say, as it often is, which word the principle of the *durior lectio* would prefer (ADAMS 1991, 8).¹² The MED has only one citation for *slave* earlier than Chaucer's line (*Southern Legendary*, Beckett, c. 1300); and the next citation after Chaucer's line is from 1440. The Tatlock-Kennedy *Concordance* has one entry for *slave*, this line; so if the word is Chaucer's, it is very much the harder reading. I have adopted *knave*, with a note calling attention to the issue. But it is difficult to see the line as a crux of the poem.

11. A list of these lines appears in an appendix.

12. His illustration is from Kane's discussion of a crux in *Piers Plowman*, but it has a general application. WINDEATT 2003 (lxii) and BARNEY 1987 (1162) explicitly state their reliance on the principle.

In three places, manuscripts differ over *pite* and *piete(e)*. The Corpus reading is the top line in each case.

- 4.246 His eyen two for pite of herte (Cp, H1, Gg);
 Hise eyen two for piete of herte (J)
 Hys eyen two for pite of his herte (Cl)
 5.451 For evere in on his herte pietous (Cp)
 ffor evere in oon his herte pietus (J)
 For evere in oon his herte pitous (Cl, Gg)
 5.1598 Conceyved hath myn hertes pitee (Cp, J)
 Conseyyed hath myn hertes pitee (Cl, Gg)

In all three lines, the issue is syllable count; in the last two of the above lines, readings with *piete* / *pitous* are suspect because short one syllable. In line 4.246, however, either reading is plausible. Did the Campsall scribe (or someone before him) add *his* to fill out the line, or did the St. John's scribe change *pite* to *piete* for the same reason? *MED* senses for the two words current in the fourteenth and fifteenth centuries overlap considerably; each word is defined by the other. In two of the three lines, modern editing can make a plausible attempt at the textual problem, but this will not unravel the semantic question, except by recognizing that it seems to have existed in the early fifteenth century as well.

Most of the sixteen variants are similarly benign, but three are potentially more consequential, or just more interesting.

The first of these is 1.234–35, for which Corpus and three minor manuscripts have

To serven love which that so soone kanne
 The fredom of youre hertes to him thralle.

Other principal manuscripts, and all other modern editors, have “To skornen love . . .”. But the couplet at the end of the stanza clearly justifies the Corpus reading:

For love is he that alle thing may bynde
 For may no man fordo the lawe of kynde

Fisher, working from Campsall, has a right to *skornen*, but the Corpus editors who run to Campsall here are taking a premature peek at the answer

book by reading into the line the surface meaning of the poem's tragic ending.

The second is line 5.382:

As ravenes qualyn or schrichyng of thise owles (Cp; J qualin; R qualine)
 As ravenes qualm or shrichyng of thise owles (Robinson, etc.)

The line is interesting because it sheds light on twentieth century editorial practice. Corpus Christi, a β manuscript, agrees substantially with St. John's, a β manuscript, and Rawlinson, which Root identifies as the only manuscript to belong to group B throughout (Root 1926, lix). So there is substantial agreement between important β and Γ manuscripts. Other principal manuscripts have *qualm*, and all modern editions except the present one adopt that reading. Robinson cites the MED, which defines *qualm* as the cry of a raven but cites only this line, a circular argument.¹³ Editors have preferred the monosyllable on metrical grounds, and the cadence (an extrametrical syllable at the caesura) is rare in Chaucer but not inconsistent with his metrical system. And *qualyn* is both grammatically appropriate and onomatopoeic.

The third consequential variant is line 5.1809, which has Troilus rising after death:

Up to the hologhnesse of the seventh spere (Cp, Cl, etc.)
 Into the holwenesse of the viij speere (J)
 . . . viijthe spere (R)
 Up to the hologhnesse of the eighth spere (Robinson, etc.)

Corpus, Campsall, and all but two other manuscripts have Troilus rising to the *seventh spere* after death. St. John's and Rawlinson (both β at this point) have *viij spere* and *viijthe spere* in Roman numerals. All modern editors emend to *eighth*. The source here is Boccaccio's *Teseida* (Book 11, stanza 1), which has *ottava* (RONCAGLIA 1941). A great deal has been written on the line, much of it unnecessary. Explanatory notes in modern edi-

13. At this distance, it is easy to see the limitations of Root and Robinson, but every new edition builds on their work, and the fact that the present industry standard for the complete works, the *Riverside*, is a revision by many hands of Robinson's work, and is commonly known as Robinson III, says enough about Robinson's importance to the editorial tradition.

tions justify *eighthe* on several grounds: the stanza closely resembles the parallel passage in Boccaccio; the scribal process *vijthe* > *vijthe* > *seventhe* is understandable; and *eighthe* puts Troilus in the sphere of the fixed stars, which makes more sense than the sphere of Saturn. And counting outward from earth in this way is consistent with Book 3, line 2, which places Venus at the third sphere.

In the same notes, the same editors also have reservations. There is the unanimous testimony of Γ manuscripts for a start. And medieval reckoning is inconsistent: if we count inward from the *primum mobile*, depending on where we start, Troilus could pause at the sphere of Venus or the moon, either of which could make sense—Venus given the plot of the poem, and the moon as the first vantage point above the sublunary world. There is, however, a strangely ignored piece of evidence within this very passage. From his temporary vantage, Troilus sees

. . . with ful avysément
The erratik sterrës herkenyng armonye (5.1811–12).

In other words, he looks down and sees the planets beneath him—all of them, apparently—and then he looks down farther to “This litel spot of erthe” (5.1815). And the only place from which he could do all this is the sphere of the fixed stars. This is one of the very few lines for which the present edition goes against the base manuscript on semantic grounds.

All in all, then, the manuscript record gives us a relatively uncontroversial text on which to base criticism of the poem. Given this situation, the logical course for an editor is to choose a Γ manuscript and stick with it as far as possible. I chose Corpus because the Parkes-Salter photographic facsimile (1978) was available when I started to work with the poem. (A facsimile of Campsall was published by Jeanne Krochalis in 1986.) I used the facsimile to correct the Chaucer Society transcription of Corpus (Root found 20 errors in it; I found 114) and worked from that, consulting the other Chaucer Society transcriptions,¹⁴ a facsimile of Thynne’s edition,¹⁵ Root’s collations (1926), and the other modern editions, starting with Skeat.

The first question is when to desert the base text. There are 128.5 lines missing from Corpus; I supply these mainly from Campsall, with St. John’s

14. See FURNIVALL 1894, 1894–95.

15. See BREWER 1974.

as next resort. Apart from these missing lines, most departures from the base manuscript in previous editions of the poem are of two kinds: the correction of apparent scribal error or eccentricity, and the correction of lines that are metricaly defective or anomalous or just annoying to the editor. Robinson in particular has a late Victorian ear for metrical regularity and little tolerance for metrical resolution or extrametrical syllables.¹⁶ But every modern editor sometimes deserts his base text on grammatical and metrical grounds. Robinson, for example, corrects ungrammatical manuscript spellings to more appropriate late fourteenth century values (1957, 906). In this he is typical of late Victorian and modern editors, and the impulse to make things right is understandable, but its value as a restorative is questionable: actual medieval grammar is never as clean as our grammarians make it look, any more than modern grammar is.

In a very few places, my edition also deserts its base manuscript on metrical grounds, where Corpus is clearly outside Chaucer's metrical system because of an obvious omission or interpolation; but in most places I leave the line as in the manuscript, even where the anomaly is surely scribal, in order to put the metrical system in perspective by letting the reader hear the consequence of its occasional breakdown. Overall, my edition is more conservative—closer to the base manuscript—than recent editions except possibly Fisher's. Barney and Windeatt are similar, and both emend at times on metrical grounds. Barney (1162) says that his edition is more conservative than Robinson's, which matches my informal comparison of the two. In the semantically variant lines discussed above, Windeatt's and Barney's readings agree.

The second question is how and when to modernize the text. *Modernize* has been a fightin' word among Chaucerians, but every editor does it.¹⁷ If you want an unmodernized text, read the Parkes-Salter facsimile. If you want a relatively unmodernized print text, read the Chaucer Society transcriptions. Modern editors change *u* to *v* and vice versa, change *ff* to *f*, add phrase and sentence punctuation, capitalization, and quotation marks, and

16. See for example the discussion of line 5.382 above.

17. I was in the audience at the Medieval Institute Congress session in which Michael Murphy first advertised his modernized spelling edition of *The Canterbury Tales* sometime in the 1990s. He was met first by a restless silence and then by hortatory questions that were more nearly proclamations of distress. Murphy's editions are problematic, but not because of the modernizing.

selectively normalize or modernize spelling, all of which alter the text.¹⁸ Editors sometimes disagree on where a sentence ends (there is no pointing in Corpus), and this too can affect the meaning of a passage. Donaldson mentions Chaucer's tendency to leave major phrases suspended ambiguously between sentences (1958, iv), a technique that postmodern poets tend to think they invented. When this happens, editors punctuate to disambiguate. So, again, the question is not whether or not to modernize but where to stop. Where is the line between best-text editing and eclectic editing? Hanna argues that any edition of *Troilus and Criseyde* is eclectic, simply because no manuscript is complete (1992, 174); and Tom Farrell has suggested to me that any semantically based intrusion on a base manuscript betrays the soul of an eclecticist.¹⁹ I see the point, but if we grant it, the label is redundant; any edition except a photographic manuscript facsimile is eclectic.

My object has been to produce an edition that will be useful to scholars but also accessible to twenty-first century undergraduates, including those with no prior experience of Middle English, which these days means almost everyone. Unfamiliar nouns and verbs are a problem, and even the most familiar function words may be unrecognizable. Donaldson says he tries to avoid spellings that would be unrecognizable to Chaucer (iii–iv). Donald Howard normalizes, apparently to the values of Middle English generally (1976, xxxv–xxxvi). My first inclination was to modernize, and I have nothing against the tactic in principle; Shakespeareans have long embraced it. Apart from the Oxford *Original Spelling* edition, modern editions of Shakespeare, including those used by most scholars, modernize spelling throughout.²⁰

It quickly becomes clear, however, that modernized spelling is unnecessary for *Troilus and Criseyde*, and that even Donaldson's level of normalizing

18. FISHER 1977 succinctly lists the universal practices of modern editors and describes his own conservative approach to a text based on Campsall (966–68). His conservatism paid off; of the modern editions, his best captures the flavor of its base text. This may partly be due to the quirkiness of the manuscript, but it is partly Fisher's achievement, and his edition deserves respect for stepping outside the circle of Corpus editors to begin with.
19. Thomas J. Farrell, personal communication, tongue possibly in cheek, October 18, 2014; and see his essay in this collection.
20. It is true that the greater distance from Present Day English makes modernization more consequential for Chaucer than for Shakespeare, but by the same token, there is even less need to modernize Shakespeare.

is unnecessary. It is possible to produce an accessible text by normalizing the more obscure spellings of a few function words, and a few dozen common nouns and verbs, to values that appear elsewhere in Corpus, and the spellings of another few dozen words to values attested in the other principal manuscripts. Altogether, the process involves about five per cent of the poem's vocabulary. In the case of one word, the second person pronoun *the*, my edition substitutes a modern spelling not authorized by the four principal manuscripts, in order to avoid confusion with the definite article. (*Thee* does appear in Harleian 1239, but the manuscript is relatively late and often muddled. It would, however, repay further study as a way of gauging the pace of fifteenth century language change.)

Normal editorial practice in the past has been to gloss major class words and leave students to fend for themselves with the grammatical connective tissues. But sentence meaning depends on function words and syntax, and to a new reader, the density of function words and basic verb forms can make a page of text look like an optometrist's chart. It is impractical to gloss these often enough to fix the antique spellings in the mind of a Middle English language learner. And even if it were practical, the tactic would not help the student find a rhythm as a reader. It is impractical, particularly in a survey course, to spend enough time on language at the beginning of the term to solve the problem completely. But it is practical to substitute *eye* for *ye*, *see* for *se*, *alle* for *al*, *such* for *swich*, *lieth* for *lith*, *thenne* for *than*, and *pitee* for *pite* (which looks like /*paɪt*/ to a modern eye), or to use *hir* for the feminine singular pronouns and *hire* for the genitive plural form. The spelling *her* appears occasionally in Campsall, but *hir* is intelligible, and it keeps the edited text closer to Corpus and to normal early fifteenth century spelling.

This normalizing does somewhat oversimplify late Middle English grammar and phonetics, but (a) these are well-attested manuscript spellings; and (b) anyone unable to follow the poem will miss the finer grammatical points anyway. For the rest of the vocabulary, I have let Middle English be Middle English. I have not aimed at spelling consistency, as Donaldson and Howard systematically did and as other editors have done, intentionally or not, to greater or lesser degrees.

My normalizing is heaviest at the beginning of Book One; it gradually thins out over the course of the poem, until, by the last half of Book Five, even a beginning student is reading something close to a transcription of Corpus. In other words, again, the normalizing is intended to be both a reading aid and a teaching tool.

THE erratik sterrēs° herkenyng armonye, With sownēs° ful of hevenyssh melodie.	<i>the planets sounds</i>
And down from thennēs faste he gan avyse° This litel spot of erthe, that with the see Embracēd is, and fully gan despise This wrecched world, and held al vanitee To respect of° the pleyn felicittee That is in hevene above; and at the laste, There he was slayn his looking down he caste,	<i>to regard compared to</i>
And in hymself he lough° right at the wo Of hem that wepten for his deth so faste. And dampnēd al oure work that foloweth so The blyndē lust, the which that may nat laste; And sholden al oure herte on heven caste. And forth he wentē, shortly for to telle, Ther as Mercurye sorted hym to dwelle. ⁴⁸	<i>laughed</i>
Swich fyn° hath to this Troilus for love; Swich fyn hath al his gretē worthynesse; Swich fyn hath his estat real above; Swich fyn his lust; swich fyn hath his noblesse; Swich fyn hath falsē worldēs brotelnesse. ⁴⁹ And thus began his lovyng of Criseyde, As I have told, and in this wise he deyde.	<i>such end brittleness</i>

Plate 2. Screenshot of the text late in Book Five.

Glossing is also relatively heavy at first, and glosses are in the right margin, where they are easy to absorb into the flow of reading. Whenever possible, a gloss connects a Middle English word to a present-day descendant. Glosses also clarify syntax when space permits, and notes extend the discussion in some places. The edition marks reduced final and medial *e* by the diaeresis, the same mark used by Tyrwhitt. Otherwise, there is no phonetic marking other than spelling.

In the explanatory and textual notes, I have tried to make the commentary intelligible to student readers as well as useful to medievalists. I have avoided technical terms when possible, and when that is not possible, I have tried at least to define the terms in place. In the documentation of Chaucer's sources, for example Ovid, Benoit, and Boethius, I have cited English translations or (for classical sources) facing-page translations. In one way I have tried to go beyond, or behind, other modern editions. The presence of a distinguished editorial tradition has sometimes encouraged the cloning of information. With respect to the text, see the discussion of line variants above. With respect to the notes and commentaries,

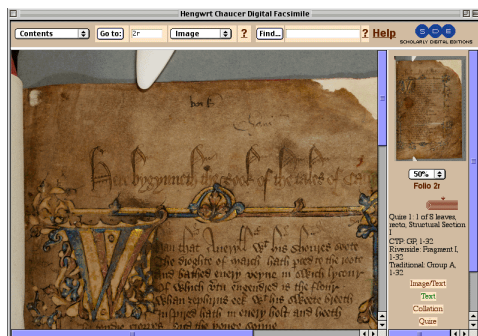


Plate 3. The new (left) and the old.

whenever possible I have checked oft-repeated views against their source materials. For example, Robinson's explanatory notes include a table of line correspondences between *Troilus and Criseyde* and Boccaccio's *Filosttrato*, the primary source of Chaucer's poem (1957, 813). The same table is repeated exactly by Barney, the *Riverside* editor (1987, 1024–25) and Windeatt (2003, 349–50). The table is generally accurate, as far as it goes, but imprecise: it fails to distinguish between passages with close line-to-line correspondences, passages with less direct verbal relationships, and passages with only general plot similarities. The editions in question often do clarify the relationship between texts by means of individual notes, but the table overstates the kinship of the two poems. I have preferred to omit a table, describing the relationship between poems in the introductory materials and adding either brief or detailed explanatory notes as needed on specific passages.

The processes described to this point would apply equally to a print edition, and it is worth re-emphasizing that, while the project was motivated by the prospect of online access for readers, it has been justified by the old-fashioned drudgework of establishing a text. The advantages of electronic publication will be clear; the most obvious are open access and cost. A physical advantage is that explanatory notes can be done as mouseovers, keeping the reader—especially the beginning student reader—close to the text and giving the Middle English learner an added incentive to make use of the notes. Another advantage is the “Find” function in Word, which allows a reader to trace the progress of an image, theme, or character through the poem. A further advantage for both reader and editor is ease and speed of revision, as new critical issues and sources enter the discussion or as responses to the text suggest the need for additional notes or glosses.

Despite these advantages over the printed book, my edition is extremely plain by the standards of current technology. The Scholarly Digital Editions facsimile of the Hengwrt manuscript of the *Canterbury Tales*, for example, gives the reader a strong sense of even the physical texture of the manuscript page, and it offers linked collation with the Ellesmere manuscript, aided by mouseover commentary. For the modern scholar, such editions are the shining city on the hill. The present edition of *Troilus and Criseyde*, by contrast, is more like the mimeograph machine in the church basement, but it is functional. Its hope is to attract young readers in particular—people who have never seen a mimeograph machine—by giving them a leg up on the language of the poem, rather than throwing them in at the deep end or giving them a poor alternative to the language of the poem.

Appendix: Semantically Consequential Variants

The following list gives each line as in Corpus Christi, with significant variants following.

- 1.198 3e loueres and 3oure obseruances (Cp, Cl, H1)
 . . . lewed obseruances (J, H3, Gg, R)
- 1.234 To seruen loue which so soon kanne (Cp and minor mss.)
 To scornen loue (J, Cl, H1, H3, G)
- 2.110 Do weye 3oure barbe and shewe 3oure face bare (Cp, Cl, H1)
 . . . 3oure wimpel (J, H3, Gg)
- 2.1081 And his vnworthynesse ay he excused (Cp, H3)
 . . . acused (Cl, J, H1, etc.)
- 3.76 ffirst 3ow to thonk and of 3oure lordshipe eke (Cp, J, H1, etc.)
 . . . 3oure mercy eke (Cl)
- 3.391 Right as thy sclauē whider so thow wende (Cp, J, H, etc.)
 . . . thy knaue (Cl, Gg)
- 3.558 Ne lenger don hym after hire to cape (Cp, J, H1)
 . . . to gape (Cl, H3, Gg)
- 3.1438–39 [These lines appear in one form in principal Γ manuscripts and in
 another form in β; the difference would need a lengthier discussion than
 is possible here.]
- 3.1482 Syn that desir right now so biteth me (Cp, H1 [bitleth])
 . . . so streyneth (J, H3, Gg)
 . . . so brenneth (Cl)
- 4.246 His eyen two for pite of herte (Cp, H1, H3, Gg)
 . . . for piete of herte (J)
 . . . for pite of his herte (Cl)

- 5.42 Than euer more in langour thus to crye (Cp, H1)
 . . . to drye (J, Cl, etc.)
- 5.382 As Rauenes qualyn or shrichyng of thise owles (Cp, J [qualin], R [qualine])
 . . . qualm (Cl, H1, H3)
- 5.451 For euere in on his herte pietous (Cp; J & H1 [pietus])
 . . . pitous (Cl, Gg, H3)
- 5.1598 Conceyued hath myn hertes pietee (Cp, J [piete])
 . . . pite (Cl, H1, H3 [pete])
- 5.1809 Up to the holughnesse of the seuenthe spere (Cl, H1, H3)
 . . . viij spere (J)
 . . . viijthe (R)
 eyght (Caxton)

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Masters and Commanders

Considering the Concept of the Edited Text

Josephine Koster

ABSTRACT

This essay considers the problematic nature of textual editing in the age of digitized and digital editions. Scholars consistently seek to identify “best” editions and to establish the identities of scribes like Adam Pynkhurst beyond a reasonable doubt, but experience shows how difficult such identifications can be, even when undertaken by qualified scholars with full access to the texts in question. Given the instability of technologies, the need for sustainability in digital platforms, and the difficulties in producing “final” print editions of medieval texts that exist in multiple witnesses, the essay argues that editorial closure may be an impossible goal.

‘When I use a word,’ Humpty Dumpty said, in rather a scornful tone,
‘it means just what I choose it to mean—neither more nor less.’

‘The question is,’ said Alice, ‘whether you **can** make words
mean so many different things.’

‘The question is,’ said Humpty Dumpty,
‘which is to be master—that’s all.’

Through the Looking Glass, ch. 6

THE FIRST SCHOLARLY PROJECT I EVER UNDERTOOK WAS TO EDIT A previously-unpublished Middle English poem that is uniquely preserved in the flyleaves of a Wycliffite New Testament at the University of Pennsylvania, now listed as MS Codex 201 (PENN AT HAND), which became not only the subject of my master’s thesis but my first publication. I spent a great deal of my graduate education immersed in photocopies of *Piers Plowman* manuscripts on the sidelines of the Athlone *Piers Plowman* editions, and was taught my editorial practices and theory by George Kane. And off and on for the last two decades I have been trying to untangle the editorial situation and contexts of medieval texts associated with fifteenth-century female authors, while at the same time I have been working with hypertext

and multimedia authorship and their related issues. Textual editing, a practice which has been called into question by the literary theorists of the last three decades, has been at the center of my professional career as a medievalist. So when I ask about the standard or best edition of such-and-such text, I do so not only as scholar and teacher, but as creator and editor as well. It is indeed a an uncomfortable place to stand. Thorlac Turville-Petre ruefully quipped, “The definitive critical edition is only definitive until the next one comes along” (TURVILLE-PETRE 2013, 55)—that is, if there can be a definitive critical edition of any medieval text in the first place.

In summer 2014, a conversation took place on one of the leading medieval list-servs that illustrates some of the challenges and perplexities involved in editing medieval texts in the 21st century. Late at night on a holiday weekend, a young scholar working on his first book had a question about which editions of certain major European texts he should cite as evidence. Like a good 21st century scholar, he turned to the internet and crowdsourced his inquiry. His training was in British languages, he wrote, and he was seeking advice on standard editions of texts outside his area of expertise. Before dawn, a retired and respected professor had answered the questions about several French texts, but his comments on another text set off a cybernetic storm. He recommended a particular 1960’s translation of a particular Continental work, though he admitted he hadn’t written on that author in a while. He gave no reason for preferring it; and his recommendation did not go unchallenged. Why not?

The next two days were dominated by long and erudite, anecdote-filled posts about scholarly editions. The young scholar was advised by one respondent to consult, but not cite, a 1970’s translation because of presumed inaccuracies and consider using an underappreciated 1980’s translation by another scholar instead. Another professor quickly rebutted this preference, telling the young scholar that most modern English editions are based, more or less closely, on a particular early modern edition; this scholar recommended a more recent prose translation instead, because its lines were laid out as if they were the verse form of the original (even though the translation was not in verse). A wizened veteran teacher told the young scholar that editions didn’t matter, because all current editions are based on a text that wasn’t accurate and that really, no one knows what the “best” text of that work is for scholarly purposes. By the end of the 26-message exchange, the battered young scholar who started the thread was even more perplexed. He lamented that his graduate training had not prepared him to identify “best editions” of some of the most important works in the field, but he had a bright idea: Perhaps people on the list

could crowdsource an online list of authoritative texts that scholars like him could consult. He concluded that he'd be willing to start the creation of such a list, but not until after he submitted his tenure packet, because he didn't think that the tenure and promotion committees at his institution would support his interest in textual editing.

A plaintive wish for authoritative answers and commentary in a post-modern (and post-tenure) age—I think we can all sympathize with this young scholar's plight. Just tell us who's right, who's in charge, what it all means, and then we can go on with our work. As Humpty Dumpty pointed out, the question is who has the mastery—and in a case as complex as this one, clearly no one can give a final answer. Nor, upon examination, is the young scholar's list of crowd-sourced authorities an answer to the problem, since it would presumably be based upon individual preferences and experiences, not a list of consistent and accepted criteria.

Most of my own work has been with texts in British languages and Latin, but my language skills are sufficient to hack out a literal, word-by-word prose translation of most European medieval works if I have to, so long as there's a dictionary to hand. But I'm fully aware that in so doing, I am giving weight to Robert Frost's dictum that what gets lost in translation is the poetry—the music behind the words. On the other hand, poetic quality is not always enough to sell me on a translation; I'm part of the group that finds Seamus Heaney's *Beowulf* to be excellent modern poetry, but more Celtic than Anglo-Saxon in effect. In the end, I am no different than those pundits giving our young scholar advice on a weekend night. Turville-Petre's wry observation might well be altered to read "The definitive critical edition is only definitive until the one I like better comes along".

The young scholar, though, points us away from print editions to another conundrum in editorial practice—the internet. Remember how it was going to save us from all these contested editorial decisions? Online editions with their multi-modal potential, Stephen Reimer argued, would allow us to take in all the metatextual and paratextual information we would get if we read a text in the actual medieval manuscript:

The modern printed edition focuses exclusively on the words; all non-linguistic elements, here specifically the decoration and illustration, have been erased in the process. The printed edition reduces this complex 'multimedia' work to mere alphabetic characters. A kind of translation has taken place, and the edited text is not the same as the manuscript text, even if the words are the same. . . . we as editors have been guilty of

logocentrism in several senses, not least a tendency to isolate the textual and extract it from the stream of the reading experience, fetishizing the word while dismissing the pictures, the music, and the other elements which may have been part of the original whole composition. (REIMER 2004, 168)

The Internet was going to save us from ourselves and our bowdlerized print editions. Too bad that it has so far shown itself inconsistently capable of doing so.

Bella Millet, in a recent and lovely essay entitled “Whatever happened to electronic editing?” sums up the theoretical reasons why print editions of vernacular literary texts are always doomed to inadequacy. The techniques of editing developed by philologists from the early nineteenth century onwards, she argues, were inappropriate for many medieval vernacular works, since their textual tradition was fluid and non-hierarchical, and the Bedierist ‘best text’ edition is too isolated from the broader textual tradition of a work; and even separate editions of multiple manuscripts of a work, or parallel-text editions, are limited by the format of the print codex. (MILLET 2013, 39–46 *passim*). I try to imagine, for instance, what a parallel-text edition of *The Prik of Conscience* would look like; it’s a nightmare, and makes James H. Morey’s comment in the introduction to the TEAMS edition fully understandable: “Given the number of extant manuscripts of the *Prik of Conscience* an editorial reconstruction would be most unwieldy. A single-text edition, such as this one, honors the work of the medieval poet and scribe who is not only a compiler but also a reader of his manuscript sources” (MOREY 2012). But the early excitement about online editions has diminished greatly in the last decade and a half. The *Canterbury Tales* project hasn’t published a new text since 2006 because of rights issues; the online *Variorum Chaucer* never got off the ground. The *Piers Plowman Project* puts out interesting CDs, but has generated very small sales. Many of the earliest digital texts are now unreadable, their programming not having been updated for more modern operating systems. Turville-Petre points out that the process of creating the kinds of searchable electronic editions that are desired is one fraught with difficulties and contradiction. In a discussion of how electronic editors decide what and how to tag elements in a text, involving a series of editorial judgments and priorities that rivals those of Kane and Donaldson’s deep editing, Turville-Petre writes:

It is necessary to record everything on the leaf, not just the text: the layout, paraphs, colours, punctuation (or is it just a blot?), changes of hand,

corrections, marginal annotations, and damage. All these features have to be tagged so that they can be displayed and searched. The opportunities for error is multiplied, and everything has to be proofread again and again until it is right; otherwise it is worthless. (2013, 66)

The status of critical editing, Jerome McGann noted just a few years ago, is “. . . stranded in a kind of half-world between print and digital technologies” with no clear road to the future (2011). Common words one now hears in discussion of online editions and archives are “sustainability” and “economics”, as the cost of producing and maintaining such resources is seen as a growing impediment in the academic and publishing communities. Our young scholar’s request for an editorial wiki, one that would continuously identify, update, and presumably hyperlink to online “best” texts of critical editions, is probably doomed to failure from the start. Once again, we confront the question of the authority of textual editions—can there only be a single best edition of a work? Can there be best editions for specialists, for non-specialists, for teachers of future specialists, and for teachers of students who may never read these texts again? Is the market for such ranges of texts sustainable? Is the academic reward for preparing such texts commensurate with the energy, time, and resources needed to make so many different alternatives available? This may indeed be the greatest challenge facing editors of medieval texts in the 21st century: justifying the ways of copytext to people who think they can Google an acceptable substitute for anything.

Maybe these would not be such important issues if more scholars of medieval literature had access to primary manuscripts, the paleographical training to assess them, and the historical, linguistic, cultural, literary, and other kinds of expertise it takes to recognize the potential problems in texts and the ways in which they could be read. This knowledge is comprehensive, as Tim William Machan points out: “to produce a properly historical document, one must attempt to recover what lies behind the individual manuscript; it is not enough to reproduce what one medieval reader read, because that reader inevitably supplemented his or her copy with a variety of literary and cultural contexts” (1994, 184). But not all of us have that access or that expertise, and so we remain dependent on the voices of the “experts” who opine on our texts. A good case in point is the current infatuation with Adam Pynkhurst, the English scribe who may have copied some of Chaucer’s manuscripts in the decade following the poet’s death and whom some scholars would like to identify with Parkes and Doyle’s Hand B in the Hengwrt and Ellesmere manuscripts of the *Canterbury*

Tales. Only a dozen years have passed since Linne Mooney announced at the 2004 New Chaucer Society meeting that she had identified the hand of Chaucer's "Adam Sciveyn" and yet it is becoming more and more common to see scholars talking about Adam Pynkhurst's role as Chaucer's copyist, possible editor, and even literary executor. Like our young scholar who wanted a concrete identification of the "right" editions of medieval texts, it seems that Chaucer scholars—many of whom have enough editorial and paleographical training to know better—have accepted, almost uncritically, Mooney's thesis that Pynkhurst is Scribe B. Since the identification rests on knowing the minutiae of scribal practices and orthographic styles used in London in the late fourteenth and early fifteenth centuries, and access to a number of manuscripts that aren't available digitally, it's hard for outsiders—even experts in medieval literature—to challenge Mooney's identification. Yet the grounds for such challenge are plentiful. In a 2011 article in *Medium Aevum* Jane Roberts showed how, in a period of only five years, the number of manuscripts attributed to Pynkhurst mushroomed, even as she clearly presents the paleographic evidence why we should not rush to accept Mooney's thesis. A. S. G. Edwards has recently reinforced Roberts' doubts in his review of Mooney and Stubb's book in *The Library*, and Lawrence Warner has raised further challenges to the identification of Pynkhurst in a recent article in *Studies in the Age of Chaucer*.

For all our postmodern strictures about ambiguity, it seems that medievalists really seek editorial closure, even when the evidence is shaky at best. Not every scholar has access to the Guildhall letterbooks, the petitions of the Mercer's company, or the register of the guild of Stationers to do the detective work themselves. I suspect that the identification of Adam Pynkhurst is going to become the 21st century equivalent of the Chaucer Society's reworking of the last lines of the Parson's Prologue to fit Victorian notions of correct narrative flow, in total defiance of all the manuscripts; even the Riverside *Chaucer* perpetuates this editorial arrogance, with the information about it buried in two remote footnotes in two widely-separated sets of appendices. In modern times, it wasn't until the appearance of the Norton Critical Edition of nine of the *Canterbury Tales* that the lines were silently returned to their manuscript order, in which the last word of poetry in the entire work is "grace". Certainly there have been scholars who have known about this problem over the years, and complained about it and pointed it out, but the "standard scholarly edition" of Chaucer still preserves this Victorian reworking. Likewise, I'm sure that many of us will be telling our students for years to come that Adam Pynkhurst may have copied literary manuscripts, though we're not sure he's Chaucer's "own

scribe Adam” as Shirley called him—but that scholarly works will go on naming him as Hand B for years to come.

So Humpty Dumpty’s question that I cited at the beginning of this essay goes straight to the heart of the nature of editorial and critical practices—when we create editions, when we dub them “standard” or “best” or “recommended”, we are empowering those editions, and authorizing users to replicate our beliefs without critically examining the assumptions on which they are based. Is it even possible in these days of critical and textual doubt to have a “standard edition” of a text that has multiple witnesses, like *The Divine Comedy* or *The Prik of Conscience* or *Piers Plowman*? Is it possible to accept an edition that decontextualizes the text—such as Klaeber’s *Beowulf*—as being the recommended scholarly version of the poem? If a scholar sends a journal a Chaucer article that uses the Norton Critical edition of the Parson’s *Prologue* instead of the Riverside edition, should the editor insist on changes? If a scholarly edition on CD can no longer be read by our Mac Books and tablets, is it still a scholarly edition? These are among the questions that face us as we deal with editorial practices in medieval studies today. There are no simple answers, only differing perspectives.

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Eclecticism and its Discontents

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ABSTRACT

The widely-praised “open” eclecticism of George Kane’s editions of Piers Plowman has simultaneously elicited discontent for its inattention to textual history, its susceptibility to misuse, and its conflicting conceptions of poetry. These evolving attitudes reveal how the impressive methodological rigor that gives Kane’s system strength problematically clashes with the subjective editorial judgment it proclaims as essential. Eclectic editors’s insistence that a textually straightforward Chaucerian line—Canterbury Tales III 838—be emended either conjecturally or from a late and isolated textual tradition highlights that problem; the accuracy with which several indisputably brilliant Chaucerian lines are preserved in the witnesses warns us to be wary of eclectic overreach.

A SPECIES OF SCHIZOPHRENIA HAS COME TO CHARACTERIZE ATTITUDES towards the eclectic method of “deep” or “open” editing pioneered by George Kane and employed by Kane and his collaborators in the Athlone editions of the *A Version*, the *B Version*, and the *C Version* of *Piers Plowman*. Even in the midst of evident and strong admiration, that methodology has generated a persistent resistance. Thus the same critic who can begin a retrospective evaluation by judging that “George Kane remains, and will remain, the greatest editorial mind—and the greatest scholar of texts—who has ever engaged with Middle English” can, a few pages later, register a fairly serious discontent:

His ‘open analysis’ of the variants cordons off the text from the history that has produced the evidence for it. It isolates the individual instance and flattens the variant-evidence into a single temporal plane. All readings, whatever their antiquity, are equally present and potentially equal in evidentiary value. (HANNA 2010, 1, 7)

Hanna’s reaction is not an isolated phenomenon. Without dislodging—and often without wanting to dislodge—eclecticism from its current pre-eminent position, a series of critics has slowly but progressively articulated a

core of dissatisfaction that has identified irreducible limitations in Kane's eclecticism, ways in which it inherently creates and ultimately enshrines the excesses that must bedevil it.

One useful taxonomy distinguishes between “positivist” editors and theorists, who believe that the documentary evidence in the manuscripts must be an editor's primary, perhaps only, resource, and “rationalist” approaches (like Kane's) in which that evidence is conceived as the raw material to be processed—more or less depending on its quality—by the editor (SCHMIDT 2011, vol. 2, 13–17). In extreme cases, positivists have been willing to consider Kane's careful logic equivalent to the practice of discredited rationalist editions like Richard Bentley's 1732 *Paradise Lost*, but even a cursory study of Kane's work reveals how much it differs from “the eighteenth-century style of interventionist eclecticism and the Bentleyan guides of a single person's own ‘learning, taste, and judgment’” (RAMSEY 2010, 179). Kane began precisely by attending with more care than any of his predecessors to the lessons of his large-scale transcription of the manuscripts of *Piers Plowman* A. In that process he catalogued the scope and variety of scribal error; at its conclusion, he classified that error into the manifold but largely predictable forms that constitute what he called the *usus scribendi* of those who copied medieval texts. Kane and E. Talbot Donaldson later characterized the tendency of that *usus* “to flat statement or crude overemphasis, diffuseness in denotation and loss of connotation, dilution of meaning and absence of tension, in general a bald, colourless and prosy expression” (KANE-DONALDSON 1975, 130).

In the most important sense, then, the documentary evidence does constitute Kane's “primary”—first—resource: his rationalist distrust of manuscript lections is rooted in intense study of the manuscripts.¹ Because scribes so often made the same copying errors or deliberate changes in the same textual situations, Kane argues, an editor often cannot confidently attribute the existence of shared variants to a genetic relationship between different witnesses: the likelihood that such agreement had occurred coincidentally in unrelated manuscripts is too great. And with genetic evidence dismissed, Kane concludes that “The sole source of [textual] authority is the variants themselves, and among them, authority, that is originality, will probably be determined most often by identification of the variant

1. A. S. G. Edwards makes what I take to be a similar point: “if ‘learning, taste and judgment’ are to be the ‘last’ resort of the editor, what is to be the first?” (EDWARDS 2010, 337)

likeliest to have given rise to the others” (KANE 1988, 115). But that theory works best when the scribal *usus* can consistently be distinguished from what Kane and Donaldson define as the “vigorous, nervous, flexible and relatively compressed [style of the poet], made distinctive by characteristic mannerisms and figures” (KANE-DONALDSON 1975, 130). Slightly altering Kane’s terminology for clarity, I will call the sum of those effects the *usus poetandi*. When the eclectic editor identifies the vivid qualities of the *usus poetandi* in “the variant likeliest to have given rise to the others”, and the degraded *usus scribendi* in the rejected variants, deep editing has achieved its apogee.

Unsurprisingly, however, that kind of discrimination has not always won unanimous agreement, especially when a conjectural emendation—a variant not present in the manuscript record—is cited as the one “likeliest to have given rise to” those that do appear, as in this famous—or infamous—example from the *B Version*:

“I shal cessen of my sowyng”, quod Piers, “& swynke noȝt so harde,
Ne aboute my [bilyue] so bisy be na moore” (VII, 122–23)

All B manuscripts read “bely ioye” in line 123; the lection “bilyue” appears only in two A witnesses, although its sense is supported by the non-alliterating synonym “liflode” in all other A witnesses (KANE 1988, 357).² Kane chooses the minority variant for the *A Version* because, in addition to providing a required alliterating stave, “bilyue” is a “harder” reading that fifteenth-century scribes would have been unlikely to introduce (KANE 1988, 450). In the *B Version*, with alliteration no longer an issue, the same logic—rejection of “bely ioye” as the “easier” lection—is the rationale for the conjectural emendation (KANE-DONALDSON 1975, 85–86)³; eclecticism further minimizes the significance of unanimous manuscript support for “bely ioye” by arguing that a single scribal substitution of that *lectio facili* in the B archetype would sufficiently explain it (HANNA 2014, 41). But by the same logic, a demurrer might argue, the archetypal B reading is explained equally well by a single substitution of “bely ioye” for “bilyue” in the archetype *by Langland*, a poet who (the argument goes) had recog-

2. Large-scale revisions to the *C Version* eliminated the line from that work.

3. Like all students of the Athlone editorial processes, I am deeply grateful to BARNEY 1993, which allows us to find the justification for a single lection without re-reading the entire edition.

nized not only the lexical obscurity of “bilyue” for his audience (evidenced by the widespread substitution of “liflode” in A), but the possibility that some of them might read “bileue”, thus disastrously suggesting that Piers was renouncing serious thought about his Creed (HUDSON 1977, 44). As a result, even critics sympathetic to eclectic processes, including Schmidt in his edition, have rejected the conjectural emendation of the *B Version* to “bilyue”.

Nevertheless, that kind of discontent remains a wholly local argument about the application of Kane’s logic to one crux. Such local critiques leave Kane’s eclectic methodology untouched, because its central principle stands: recognizable scribal or metrical deficiencies may vitiate better-attested lections, rendering a poorly attested variant or a conjectural emendation the correct editorial choice.

As a system, this edition validates each individual reading in terms of every other reading, which means that if some of the readings are correct, then—unless the editorial principles have in an individual instance been misapplied—they must all be correct (PATTERSON 1987, 92).

The emendation to “bilyue” looks like a “misapplication”: since Kane accepts “bely ioye” as an authorial reading in A VIII: 112, and Kane-Donaldson emends to “bely ioye” in the parallel *B Version* passage (B VII: 130), the designation of “bely ioye” as *usus scribendi* at B VII, 123 appears somewhat willful. But such local flaws cannot sustain discontent with the method *qua* method.

Patterson, however, found his own form of discontent: although an eloquent defender of Kane and Donaldson’s method, he discovered within eclecticism an editorial conflict of interest: an inconsistency, a hesitation between two competing concepts of poetry.

The conflict, then, between the more appropriate and the more difficult reading is not simply between two criteria of textual originality but between two ways of editing and two views of poetry. The first is rhetorical and empirical; it assumes that literature is a means of conveying truth and that that truth can be apprehended by the same methods as are applied to other cultural objects. The second is symbolist and intuitionist; it assumes that literature is a special kind of linguistic object that proceeds from mysterious sources (in the past designated as Genius, but more recently called Language) and that offers meanings that can be understood only by special faculties. (PATTERSON 1987, 96)

Nevertheless, Patterson, who was not an editor, identifies no textual cruxes created by the problem he has identified.⁴ Nor could he, at least readily: in one sense, discontent with Kane's eclecticism can never depend on its failure to choose between the "rhetorical mandate" and the "way of genius", because eclecticism, it can be shown, has always already chosen the latter.

Editorial theory today responds to diverse impulses. In recent years, historicist reading practices—ironically, the sort of reading favored by Patterson—have justified a resurgent interest in single-text editions that can be said to reproduce (to some extent) real historical readings of the text.⁵ That project, rooted in a disinterested appreciation of the history of reception of *Piers Plowman* or the *Canterbury Tales*, remains a central concern of humanistic and literary study. But our discipline has always complemented such "appreciation" with both philology's "skeptical critique" of textual history and an "enthusiastic engagement" with great poets like Langland and Chaucer (KELLY, SIMPSON, et al. 2013, 16–17), and both of those traditions silently reinforce the determination of eclectic editors to trace textual history in detail, to recapture the "definitive form" of a unique textual

4. In arguing that critiques of the Athlone text "could only be effective if they were part of a sustained effort to provide a contrary hypothesis by which to explain the phenomena" (1987, 92), Patterson endorses the *B Version's* famous challenge to other editors (KANE-DONALDSON 1975, 220). But he nowhere shows any awareness of A. V. C. Schmidt's efforts to revisit their theory and practice, already advanced as he wrote, even if Schmidt's hypothesis might better be understood as "alternative" than "contrary".
5. The argument that Caxton's edition "was the basis for all versions of Malory in circulation" until Vinaver's edition of the Winchester MS in 1947 relies on this model implicitly but unmistakably. (SPISAK 1983, 605). More recently, a very conservative edition of the Ellesmere MS (San Marino, CA Huntington Library MS Ellesmere 26 C9) has become a popular form for reading and teaching the *Canterbury Tales* (BOENIG AND TAYLOR: 2012), and a new edition of the *Piers Plowman A Version* based on Oxford, Bodleian MS Rawl. poet. 137 argues unapologetically that that manuscript "deserves attention for itself and for what it can tell us about the transmission of an influential document of fourteenth-century English literary and intellectual culture" (VAUGHAN 2011, 40–41). A similar concern with medieval reading informs interest in the ways readers eked out their texts (BOWERS 1992). Finally, readily-available digital versions of manuscripts of Chaucer, Langland, and Margery Kempe manifest the same trend, underscored by the selection for the first volume of the *Piers Plowman Electronic Archive* of the notoriously idiosyncratic MS "F" (ADAMS, et al. 2000). The complexities of these theoretical developments are only now being explored (ROBINSON 2013).

experience painstakingly created by an author of genius (WATSON and JENKINS 2006, 27–31). At least in the case of some authors, that is, an editor may legitimately define the task at hand as the recreation of a verbal structure whose only previous existence in precisely that form occurred in the author's mind (TANSELLE 1989, 40–41).

I cannot claim to have a comprehensive knowledge of all editing in Middle English over the last couple of generations. But with the exception of the *Pearl*-Poet, whose works, extant only in a single manuscript, cannot be edited eclectically, all of the recognized textual geniuses writing in Middle English have been the recipients of an eclectic edition in that time frame, and each of those editions cites the author's genius as a substantial rationale for the chosen editorial method: the quality of the author's *usus poetandi* simultaneously requires and justifies an eclectic methodology to recover the *ipsissima verba* of the author-genius. In addition to the Athlone *Piers*, we have editions of Chaucer by Donaldson and Jill Mann, the Watson-Jenkins edition of Julian of Norwich, and most recently, A. V. C. Schmidt's parallel-text of four versions of *Piers*.⁶ In stark contrast, other poets, writing at a lower altitude, are not eligible for eclectic editing. "No threat of a critical edition hangs over the *Confessio*", writes Derek Pearsall (1985, 98), prophetically discerning the best-text principles that would later inform our only recent edition of John Gower's English poem (GOWER 2006). Kane himself, while insisting that "I have yet to come upon an instance of [scribal improvements of the text] in the case of a great work", adds the concession that "A scribe copying Lydgate might well seem to soar by variation" from the original (1986, 293). In uninspired poetry, the *usus poetandi* inevitably merges with the *usus scribendi*, disabling the practice of open editing. The essential, the constitutive role of genius in any eclectic editorial project could not be clearer.

For that reason, there have been few objections to cruxes in which Kane and his collaborators print what Patterson would call the rhetorically appropriate lection. The process of choosing readings that make sense, that maintain what Patterson calls the "consistency" of the text (1987, 95) and that Kane and Donaldson call "its whole structure of meaning" (1975, 131) generally runs smooth; only for the more admittedly difficult process of

6. While Pearsall criticizes Schmidt's editorial conservatism (see below), Schmidt's persistently-argued principle that "parallel editing is the most satisfactory way to produce a truly critical text" (2011, vol. 2, 81) actually extends the Kanian principle of considering "all variants".

discerning the *usus poetandi* need the editors challenge users to evaluate their editorial system by “reenacting it” (KANE-DONALDSON 1975, 220). That invitation suggests that persistent discontent with their system may better be explored by considering the parallel work of another editor. Over more than forty years, Pearsall’s own engagement with *Piers Plowman*, and specifically with the C-Text, has embodied multiform responses to the principles and practice of eclectic editing. Beginning from a conviction that the C-Text had been badly represented and consequently underappreciated for more than a century because of Skeat’s poorly-chosen base manuscript, Pearsall published in 1979 a complete text of that poem.⁷ Although he consulted three other manuscripts, that work was unabashedly a best-text edition of San Marino, Huntington Library MS HM 143 (sigil X): “no attempt has been made to reconstruct the author’s original from which XU are derived” (PEARSALL 1979, 22). Nor was his choice of method merely pragmatic: at about the same time, Pearsall explicitly rejected the theoretical underpinnings of Kane’s eclectic system.

The idea of a definitive textual moment, a moment toward which the imagination strains amid much creative grumbling, and away from which it sinks as inspiration declines, . . . has no better warrant as an a priori hypothesis, and conforms no better to the evidence, than the alternative view of Langland’s poem as existing in a state of continuous evolution, of which we glimpse certain stages, more-or-less arbitrary in themselves, in the extant manuscripts. (1985, 100).

The subtlety of this argument is pointed by its historical moment: ten years after Kane-Donaldson had constructed the *B Version* by means of their ability to discern Langland’s *usus poetandi*, the specific linguistic form of his genius, Pearsall interrogates the ontological questions posed by the existence of C, supporting his chosen best-text methodology with the prospective argument that C cannot be edited on the same eclectic basis used to produce the Athlone *A* and *B Versions*. While the same Langlandian genius that produced *A*, with all of its unresolved questions, might arguably later have produced resolutions for those difficulties in *B*, there is in that schema little room for C. Langland’s evident inability to accept the *B Version* as final must have arisen from one of two causes. If his genius had

7. The 1979 edition builds on SALTER and PEARSALL 1967, which prints substantial excerpts.

declined, the C *Version* becomes ineligible for editing on the same terms as B; but if C is the product of a different form of genius, one that necessarily reduces the term “Langland” to a functional cipher (FOUCAULT 1969), then the specific identify of that poetic genius proves ephemeral, and the logic of using C as a guide to the readings of B—or *vice versa*—cannot be justified.⁸

However, the subtlety of that critique has generally been lost amid the thunder of Pearsall’s more direct broadside at the subjectivity of Kane-Donaldson:

An intelligent contemporary editor, with an intimate knowledge of his poet’s language and idiom, may hit upon readings that seem preferable, not only to him and his modern counterpart, but that might even have been preferred by the poet himself if he had thought of them. (1985, 95)

More substantively, Pearsall questions not so much the assumption that Langland generated poetry “of a different kind from that of lesser versifiers, having the capacity of an achieved and incomparable fullness of meaning”, but the reliance on such notions while editing: “such assertions about the nature of the poetic process are acts of faith and are thus distinct from the acts of literary judgment that alone are integral to editorship” (1985, 101).

Two published responses intervened between that essay and Pearsall’s “New” edition of the C-text in 2008. The first was Kane’s direct counterstatement, which rejects Pearsall’s methodological critique on its own terms:

I am at a loss to understand what ‘the acts of literary judgment’ in that stricture were thought to be, but the expression seems to suggest a notion that the excellence of a literary work is somehow detachable from its language, as if style, and form, and meaning did not exist in and by virtue of the physical features of a text, its language . . . The distinctiveness of the style of a great poet and the possibility of characterizing it are a main premise of textual criticism. (KANE 1986, 210–11)

For Pearsall especially, perhaps, this appeal to verbal style and form—in effect, to the genius embodied by the text—laid an effective foundation

8. Schmidt agrees that C is “less a revision of B than a fresh ‘version’ of the poem that began at the beginning, where the writer immediately introduced striking new material” (2011, vol 2, 53).

for the 1997 publication of the *Athlone C Version*, edited by George Russell and Kane, whose response to the manifold challenges of editing C clearly overturned some of Pearsall's thinking. His "New Annotated Edition of the C-Text", published in 2008, presents a substantial and significant methodological alteration of the 1979 edition.

We should not be misled by the suggestion that the later edition is "predicated upon a single copy" (HANNA 2014, 34), which, in context, simply reminds us that *any* edition of *Piers* will necessarily reduce the complexity present in its textual tradition. When considered in detail, the evidence is strong that by 2008 Pearsall has largely been converted to a species of editorial "rationalism". Using Passus 8 as a random sample, we may count 24 emendations of X in the explicitly best-text edition of 1979, of which about ten correct in very simple ways "obvious mechanical errors [or] readings . . . neither linguistically nor contextually likely" (PEARSALL, ed. 2008, 379). Twenty-one of those twenty-four emendations return unchanged in 2008; in the other three cruxes the new edition has altered the copy-text more substantively. But there are in addition twenty-one new emended readings, most based on "the corpus of variants in R[ussell]-K[ane] and . . . the emendations proposed by R[ussell]-K[ane] and Sch[midt]" (2008, 17–18; 385). By adding a new, substantive emendation to his text more than once in every fifteen lines, Pearsall has certainly moved much closer to Kane's method, even while seeking to practice it more discriminatingly. We should therefore not be surprised that he later declined to endorse Schmidt's "keen attachment to the copy-text" (2010, 30n25), because he finds that "In substantive emendation [Russell and Kane] are always persuasive, if not always compelling, and there are some brilliant major emendations with far-reaching implications for the the interpretation of the text" (2010, 29). Only in the context of those remarks can we properly appreciate the remaining criticisms of what he sees as excesses in the Russell-Kane *C Version*: his complaints about their belief in a narrow set of Langlandian rules for meter, rhetoric, grammar, and formal register should not be taken as "an argument for best text-editing, which demonstrably has many defects, but for a more base-text-friendly interventionism, something more akin to the moderate editorial course pursued by Schmidt" (2010, 34).

Thus Pearsall, although clearly no longer content with best-text editorial strategies, declines to articulate a committed editorial philosophy. He is wowed by what eclecticism can accomplish, but he has not been wholly won over. He does not explain how an editor might practice the desired, "more base-text-friendly interventionism" without falling into the "keen attachment" to that base-text and the inappropriately timid intervention-

ism it spawns.⁹ Pearsall clearly admires the eclecticism of Russell-Kane, and makes substantial use of its results; nevertheless, and despite its role in producing those “brilliant major emendations”, he remains unwilling to trust Russell-Kane’s sense of the Langlandian *usus poetandi*, and certainly unwilling to believe that Langland consistently adhered to its strictures (2010, 31–34). Pearsall still wants all the benefits of eclectic methodology; but his practice bespeaks a discontent originating in a conviction that those benefits cannot be achieved without excess.

This conundrum—the discontent that will not go, and cannot be argued away—can be further illustrated, confirmed, and extended by analysis of a line from the *Wife of Bath’s Prologue*, one that actually presents almost no editorial difficulties, but has nevertheless long proven irresistible to eclectic editors. When the Friar laughs at the Wife’s “long preamble of a tale”, the Summoner opens a quarrel that will last the rest of Fragment III:

“Lo,” quod the somonour, “Goddess armes two!
 A frere wol entremette hym everemo.
 Lo, goode men, a flye and eek a frere
 Wol falle in every dyssh and eek mateere.
 What spekestow of preambulacioun?
 What! amble, or trotte, or pees, or go sit down!” (III, 833–38)¹⁰

The collation to line 838 reveals the seven major versions of this line (*WIFE OF BATH* 1996). I have italicized the major variants:

- | | | |
|---|--|---|
| 0 | What amble or trotte or pees or go
sit down | Ad ³ Bo ¹ Bo ² Ch Cp Dd El Fi Gg
Gl Ha ² Ha ⁴ Ha ⁵ Hg Hk La Lc Mc
Mg Ph ² Ph ³ Pw Ra ² Ra ³ Ry ¹ Si Sl ¹
Sl ² Tc ¹ To ¹ ; <i>amble</i>] a. þu Gl; <i>or pees</i>]
o pes Si; <i>down</i>] a down Ha ² Hk La
Mc Ra ² Ra ³ Sl ¹ To ¹ |
| 1 | What amble or trotte / be pes and
go sit down | Ad ¹ En ³ ; <i>down</i>] a down En ³ |

9. In this context we may be reminded of Donaldson’s unfortunate comparison of the editor to a man choosing a series of wives (1966, 103–04).

10. Quotations from Chaucer’s *Canterbury Tales* cite *RIVERSIDE* 1987 by Fragment and line number.

2	What amble / or trot / or pees / or sit a down	Ht Ld ¹ Ln; or pees] either p. Ld ¹
3	What amble or trotte or go sitte a doun	Mm
4	What amble or trotte or pisse or go sitt doun	Ds ¹ Cn En ¹ He Ii Ma Ps Py Se; trotte or] trotte Sir Ii; doun] a doun Cn He Ii Ma Py
5	What ambil or trot or pis or sit a down	Nl
6	What ambyl or trot go pysse or syt a doun	Cx ¹ Cx ² Ld ² Ne Pn Tc ² Wy; a doun] doun Ld ²

Two elements create most of the variants: alternation between the lections “pees” and “pisse”, and the placement of the word “go”. Since none of the extant witnesses can be understood to include the verb *pesen*, whose imperative or subjunctive form would necessarily be *peese* or *pese* (with inflectional *-e*) we may accept the verdict that “The noun *pees* in a place requiring a verb is highly suspicious” (DONALDSON 1976, 106). Discontent with that noun generated a verb governing “pees” in Ad1 En3 (variant 1); surely the same dissatisfaction (if not mere absent-mindedness) caused the scribe of Mm to omit the word (variant 3). Nevertheless, given that collation, “pees” is almost certainly the correct reading. All of the other variants are easily derivable from it through well-attested scribal practice. To create an argument for “pisse”, one would necessarily explain the shift of so many witnesses away from that form as a species of bowdlerization or self-censorship; but there is no evidence of scribal squeamishness about the word “pisse” some 100 lines earlier, when all fifty-five witnesses to “How Xantippa cast pisse upon his heed”, or (before that) when all fifty-six witnesses to whether “myn housbonde pissed on a wal” preserve those original readings (III, 729, 534; *Wife of Bath* 1996, 703, 534).¹¹ The sheer number of witnesses reading “pees” may not be persuasive, especially to an eclectic editor, but Hanna’s call for attention to “the history that has produced the evidence” requires us (if not Kane) to consider the quality and distribution of the witnesses supporting that lection: in the terms employed by

11. Similarly, “Nicholas was risen for to pisse” appears in every legible witness to the *Miller’s Tale* (I, 3798; *MILLER’S TALE* 2004, 610). This evidence trumps *Riverside*’s argument that “scribes seem more often to reduce obscenity than to introduce it” (1126), which cites only one reading from Cp in the *Thopas-Melibee* link.

the Canterbury Tales Project, almost all of the unrelated but authoritative “o” witnesses—including all of the very best manuscripts: El, Hg, Ch, Dd, Bo2—and genetic groups *c*, *d*, *e* read “pees”, while the only recorded alternative is confined to two related groups, *a* and *b*, and a few miscellaneous witnesses (ROBINSON 1997, 79–81). Moreover, about half of the witnesses with “pisse”, mostly those from group *b*, contain the additional shift of “go” to the middle of the line. “What! ambyl or trot; go pysse or syt a doun” is an attractive line, but its position among the other variants clearly labels it a scribal improvement on the earlier scribal form found mostly in group *a*. Thus the base form of the line with “pees” not only appears unanimously in all the earliest and best manuscripts, but is also the most likely source of the variants that do exist, and is the *durior lectio* for which puzzled scribes have sought a *facilior* alternative.

Nevertheless, eclectic editors have been remarkably unwilling to not emend that well-attested line. Mann cites the earlier emendation to “pace” suggested by Koch and noted by Manly-Rickert, but insists that the word have a specifically equestrian sense: a “distinctive lateral gait, in which the fore and hind legs on one side move in unison” (OED *pace*, n.1, 6.b); she notes, however, that the equine sense of that word “is not recorded elsewhere as a verb at this date” (MANN 2005, 898). In her logic, both *pees* and the ordinary sense of *passe*, meaning “walk”, fail to develop sufficiently the horsey metaphor of “Amble or trotte”, and therefore reek of the “prosy utterance” of the *usus scribendi*. But her preferred lection—*paas*—cannot pass muster: the OED cites no such usage before 1595, and while the form Mann prints might provide an orthographic explanation for a scribal shift to *pees*, it too lacks the inflectional *-e* needed in any plausible verb. Everything we know of Chaucer’s language argues against *paas*. Donaldson plumps for the group *a* reading (DONALDSON 1975, 217), even though it is absent from Dd, usually the best *a* witness; his fellow card-carrying eclecticist, Ralph Hanna (1997, 226), suggests in a textual note that the minority manuscripts and Donaldson read “pisse . . . , probably correctly”. Perhaps, then, the fact that “pees” still stands in the *Riverside Chaucer’s* text (RIVERSIDE 1987, 1126) constitutes a tacit recognition of the countervailing weight of those early, authoritative witnesses reading “pees”, and the logic that makes “pees” both the *lectio durior* and the likely source of the existing variation. Donaldson eventually acknowledges those difficulties explicitly, finally emphasizing the value of making readers aware of the minority lection; as editor he wants to be sure that “pisse” is “as it were, thrown in their faces” (DONALDSON 1976, 107): the editor as Xantippe.

I am willing to grant that we are all better off for having thought more carefully about III, 838 and its various possibilities of meaning. But eclecticism's determined intention to wreak emendation on that very straightforward line deserves at least as much attention. It is just too easy to detail objections to the manifestation of *usus poetandi* assumed by each emendation. Since the fourth term of Summoner's comment cannot be made to fit an equestrian metaphor (we might ask Mann), why must the third? Mightn't the genius of Chaucer be sufficiently preserved by a line balanced between a Friar imagined first as a horse and then as a solidly human avatar of the willfulness horses were conventionally used to represent? And there are similar objections to Donaldson's quick characterization of "the speaker's anal personality": how does the Summoner demonstrate the "excessive orderliness, parsimony, or obstinacy" (OED, *anal*, *adj.* and *n.*; special uses 3) implied by that claim? Both in parrying the Friar's claim to be out of the Summoner's jurisdiction—"so been wommen of the styves" (III, 1332)—and in not rising to his bait—"lat hym seye to me / What so hym list; whan it comth to my lot, / By God I shal hym quiten every grot" (III, 1290–92)—the Summoner might be thought to act with whimsical misdirection and genial restraint. The obsessive desire for an immediate, tit-for-tat assault on the Friar, implicit in Donaldson's emendation, is hardly an inevitable reading of his character.

The scribal genius (if I may be permitted such a term) who originated group *b*'s witty line bespeaks a more musical sort of poet; oddly enough—or not—each genius might be thought akin to the genius in that editor's mind: that familiar discontent with the subjective nature of eclectic editing rising again. But Kane and Donaldson have addressed that objection:

[W]e admit to subjectivity, but it seems to us that editorial subjectivity, correctly understood in the circumstances of this text, is not merely an inevitable factor but a valuable instrument. The data are abundant; the editor's subconscious mind cannot fail to store so many impressions from comparison between readings strongly presumed original and readings evidently or almost certainly scribal that he will at length acquire, as we hope we may have done, some accuracy of feeling for the turns of speech and even of thought respectively characteristic of the poet and his scribes. (KANE-DONALDSON 1975, 213; cf. KANE 1966)

This argument cannot be rejected out of hand. Just as Kane is beyond question one of our great readers of Langland, so Donaldson and Mann, cer-

tainly among our greatest readers of Chaucer, have a fair claim to expertise in Chaucer's poetic genius. But their disagreement—or more precisely the fact that their agreement extends no further than an insistence on some form of emendation, conjectural or otherwise—requires a certain level of discontent with the editorial value of their subjectivity, which, having first created the crux, has evidently remained unable to resolve it.

The fact that there is little reason outside of what Patterson called “the way of genius” to question the manuscripts in III, 838 thus suggests that we might attend a bit more carefully to the ontology and preservation of poetic genius in texts. *Canterbury Tales* III, 838 usefully directs our attention to that problem by highlighting its editors's unstated assumption that genius must be sought only among the less well-supported variants, or through conjectural emendation. That assumption, fundamental to Kane's sense of the *usus scribendi*, also derives from the well-established editorial principle of *lectio durior*, which argues that the most distinctively authorial readings are the ones that scribes are most likely to change (KANE 1988, 127–28; ROBINSON 2004, 3.2). But the issue at hand interrogates the converse of that principle, an idea that cannot be made logically equivalent to it: granting the principles underlying *lectio durior*, it is still not necessarily true that the readings scribes consistently preserve intact are therefore indicative of a *usus scribendi*. Even a lection, a line, or a passage which they utterly fail to get wrong may still preserve the authorial text, perhaps even when the author's genius is in full bloom. That principle, obvious enough when stated plainly, is what the eclectic editors of III, 838 have lost sight of.

A quick look at lines that have for generations been recognized as embodying some aspect of Chaucer's genius—lines that we all agree no one else is likely to have written—confirms this point. To avoid cherry-picking my own evidence, I asked members of the Chaucer Listserv to nominate from the most-easily collatable texts the lines that best embodied Chaucer's genius as they understood it (FARRELL 2014), and they identified the six short passages totalling eleven lines whose textual history I summarize here. Most of the nominated lines were copied correctly by a substantial majority of scribes. The small number of trivial errors in the scribal record for the following lines does nothing to obscure the poet's brilliance.

But sooth to seyn, he was somdeel squaymous
Of fartyng, and of speche daungerous. (I, 3337–38)

“This wol I yeve thee, if thou me kisse.”
This Nicholas was risen for to pisse. (I, 3797–98)

Thow shalt be dreynt; my tale is at an ende. (VII, 3082)¹²

There is a perhaps predictably wider range of variation in the longest nominated passage:

This storie is also trewe, I undertake,
As is the book of Launcelot de Lake,
That wommen holde in ful greet reverence. (VII, 3211–13)

Seventeen scribes wrote “as” for “also” in 3211, ten referred to “Launcelot the Lake”, and a majority wrote past tense “helde” in 3213 (*NUN’S PRIEST* 2006, lines 391–93). A similar degree of scribalism appears when the Wife’s restates the rationale for creating the organs of generation, “That is to seye, for office and for ese / of engendrure, ther we nat God displese” (III, 127–28): minority “This” for “That”, a few scattered “dar” displacing “ther”, and various permutations (still a minority) of “engendrynge” for “engendrure” (*Wife of Bath* 1996, line 127–28). Pertelote’s advice to “Pekke hem up right as they growe and ete hem yn” (VII, 2967) provoked the greatest variation: 22 witnesses have “Pyke” as the first word, and another six read “Plucke” In those verbs, much less specifically meaningful as suggestions to a rooster (especially “plucke”!), we can recognize a clear movement away from the *usus poetandi* and towards the *usus scribendi*. But even so, the most common reading of the line is the correct one, even if it occurs in only one-third of all witnesses (*NUN’S PRIEST* 2006, line 147). In confirmation, Donaldson and Mann print the most common scribal form of all of these passages without emendation and with only minor spelling variation.¹³

Certainly, then, scribes are capable of error when Chaucer is at the peak of his powers, but this evidence does little to suggest that we should expect Chaucer’s genius to be erased in the scribal record in any thoroughgoing way: each of the eleven lines I studied was reproduced exactly in at least five of nine well-known, usually early, good witnesses to the *Tales*, and eight

12. I, 3337–38 is reproduced correctly in 45 and 48 (respectively) of the 57 witnesses containing them; the most substantive variants narrow the grammatical ambiguity of the second line. Scribes copied a fully Chaucerian version of I, 3797–98 in 38 and 35, respectively, of 54 witnesses (*MILLER’S TALE* 2004, lines 151–52 and 609–10, respectively). 44 of 54 witnesses quote Chauntecleer’s line as cited (*NUN’S PRIEST* 2006, line 262).

13. See DONALDSON 1975, 112, 127, 195, 499, 502, and 506, and MANN 2005, 123, 139, 215, 604, 608, and 612.

of them appear without error in at least seven of that group. None of us is likely to be surprised that both Hengwrt and Ellesmere got all eleven right, or that Christ Church had only one error (writing “my tale is at ende” in VII, 3082).¹⁴ The assumption that Chaucer’s scribes *en masse* are likely to get his most characteristic touches wrong—is wrong.

The burden of that evidence requires us to acknowledge that any editor considering rejection of a reading well-attested in the textual tradition of the *Canterbury Tales* should first at least consider the perhaps unexpected form of authorial genius it may evidence. Is it beyond imagination that the Summoner would tell the Friar to “amble or trotte or pees or go sit down” fully expecting that his pilgrim audience would notice the oddity of his diction—and then grin at the obvious self-bowdlerization of his comment? Or, if that approach to textual issues smells too much of now-discredited “roadside drama” theories, is it beyond imagination that Chaucer would write “amble or trotte or pees or go sit down” in the full expectation that *his* audience would pause over the oddity of the diction and then grin at the obvious authorial self-bowdlerization of the comment? After all, Donaldson himself seems to have gone through more or less that thought-process in coming to his understanding of the line. Perhaps Chaucer’s audience would laugh the more because they understood the vagaries of textual dissemination, or because they knew that Chaucer knew and worried about the vagaries of textual dissemination. That is, we might imagine that the poet allowed to the Summoner a deliberate and fairly transparent euphemism, one that would irresistibly suggest the cruder comment his allotted speech elides. Some readers may consider unlikely, a bit too postmodern, the suggestion that Chaucer deliberately composed this line in a form that might encourage later readers to read—and later scribes to write—the lection “pisse”. Perhaps it is as postmodern as the idea of having a character in one of the *Canterbury Tales* invoke the teller of a different tale as an authority (V, 1685–87), or having one of the poet’s fictional pilgrims peer at Chaucer with the guileless question, “What man artow?” (VII, 1885).

14. My list of “good” witnesses comprises eight manuscripts—London, British Library, Additional MS 35286; Oxford, Christ Church, MS 152; Oxford, Corpus Christi College, MS 198; Cambridge University Library, MS Dd.4.24; San Marino, California, Huntington Library, El 26 C 9 (“Ellesmere”); Cambridge University Library, MS Gg.4.27; London, British Library, Harley MS 7334; and Aberystwyth, National Library of Wales, Peniarth 392 D (“Hengwrt”)—and Caxton’s second edition, revised from the first by collation with an excellent and probably early manuscript, now lost.

In sum, the genie of authorial genius, once released, cannot be put back in the lamp. Eclectic editors have shown us the marvels that can be accomplished once we possess its power. Especially when the quality of the poem is imperfectly preserved in a textual tradition of (at best) middling authority—as is certainly the case in *Piers A* and *B*—we cannot be satisfied with any less powerful editorial tools. But let us, like Pearsall, at least learn the dangers of such irresistible power; let us seek to keep at arm's length the genie whose granting of wishes has always led to some results we claim not to have wanted.

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The Genesis of Academic Editing

Applying the Process to Critical Editions,
Journals, and Volumes

Larissa Tracy

ABSTRACT

This essay functions as a response, reflection, and extension of the three preceding articles. The editorial theories elaborated therein, whether “positivist” or “rationalist” (Farrell), authoritative (Koster) or hypertextual (Guthrie) all relate to the practice of academic editing. Each editorial decision, whether in a critical edition, an edited collection, a monograph, or an academic peer-reviewed journal, relies to some extent on putting those theories into practice.

FOR MOST MEDIEVALISTS, OUR WORK BEGINS WITH TEXTUAL ANALYSIS that requires critical editions; in some cases, that work originates with the manuscript sources themselves, which we either develop into a critical edition or a reader’s edition—analyzing specific parts of a manuscript to make it more accessible to a wider audience. Most publishing endeavors require submitting articles to journals or to edited collections as we work toward publishing a monograph. The complexities of producing editions of medieval manuscripts and translating those skills into wider editorial opportunities like edited collections on interdisciplinary medieval topics, and academic journals in the discipline, require the application of the principles of editing theory in practice.

Each contributor to this issue has, in some way, addressed the difficulties and joys of producing a critical edition. In some cases, the critical edition is very straightforward—there are fewer extant manuscripts or there are fewer variations in language and content. Other texts are more of a challenge, either because of widely varying content, shifts in language, or a large number of surviving manuscripts that must be compared and analyzed in relation to each other. There are, of course, different theoretical approaches to editing. Thomas J. Farrell elucidates the discontent with George Kane’s approach—the eclectic method of “deep” or “open” editing,

but he suggests that such readings are useful as, “editorial theory today responds to diverse impulses” (31). Farrell further points out that

with the exception of the *Pearl-Poet*, whose works, extant only in a single manuscript, cannot be edited eclectically, all of the recognized textual geniuses writing in Middle English have been the recipients of an eclectic edition in that time frame, and each of those editions cites the author’s genius as a substantial rationale for the chosen editorial method: the quality of the author’s *usus poetandi* simultaneously requires and justifies an eclectic methodology to recover the *ipsissima verba* of the author-genius (32).

However, Farrell urges a measure of caution in eclectically editing texts. As Farrell says, “Eclectic editors have shown us the marvels that can be accomplished once we possess its power. . . . But let us . . . at least learn the dangers of such irresistible power; let us seek to keep at arm’s length the genie whose granting of wishes has always led to some results we claim not to have wanted” (43).

Jo Koster concurs that there are numerous “challenges and perplexities involved in editing medieval texts in the twenty-first century” (20). Mainly, who has the mastery, which text is definitive, which is “right”. Koster cites what she calls Thorlac Turville-Petre’s rueful dictum in *Probable Truth* that the “definitive critical edition is only definitive until the next one comes along” (20). This issue crops up often in textual analysis: some publishers insist that authors only cite “definitive” editions in their publications—which often means inaccessible or even out of date—rather than more accessible, even less expensive editions like those produced by TEAMS. Though these more accessible editions are often the only critical texts available, or they reflect more modern editorial practice and/or contextual material and apparatus they are sometimes dismissed as less authoritative.

But in the twenty-first century, new modes of editing texts, dealing with issues of scribal errors, alternative texts, emendation (conjectural or otherwise) and textual inadequacies offer a realm of possibilities for reconstructing medieval narratives as textual editions, which is, in many ways, a form of eclecticism. Steve Guthrie details the process and benefits of electronic editions of well-known, previously-edited texts. He points out that, in fact, for *Troilus and Criseyde* at least, “the deeper questions have been not so much answered as exhausted, a happy accident that leaves an editor free to focus on more pressing needs” (2). But, at the same time, “any edition is an interpretation of the poem for the present, focused through the lenses of

the present” (4). As all three contributions point out, editions respond to the changing and often dispirited needs of the audience—which is, in and of itself, not a static or hegemonic entity. But as cultural analysts and interpreters, textual editions are essential. Theoretical discussions and hypothesis would not be possible without workable and working textual editions.

However, many hiring and tenure committees privilege monographs over edited collections and critical editions, particularly if there are no medievalists on those committees. Critical and reader’s edition are the backbone of what medievalists do. Not every medievalist has access to original manuscripts or microfilm, and while there are more and more digital editions every day, like Guthrie’s, there are scores of manuscripts that are simply inaccessible to a wider public. Critical editions are also essential for teaching—at all levels—and they provide the essential starting point for most textual analysis. The work of editing manuscripts, of producing critical apparatus, and of using interdisciplinary research and materials, provides a solid foundation for other academic roles such as editing a journal, editing collected volumes, or even producing a monograph, as editing theory is applied in practice.

The principles of textual editing, of producing a critical edition of a manuscript are extremely useful in bringing together an edited collection. Not every scholar is in the position to produce a critical edition, but many can (and will) edit a book. Editing a volume can be a complex endeavor and in many ways is more difficult than producing a monograph because it requires marshaling other people—directing them, cajoling them, editing them, and developing an understanding of multiple layers of a specific theme. As the editor of a volume, it is necessary to have a broad knowledge of the whole theme to identify gaps in the contributions or in the work of the contributors, and to make editorial choices. It is not necessary to know absolutely everything about every facet of the theme, but editors need to provide the contextualizing introduction, make the material accessible to a broader audience, and know when the contributors may have missed something. They need to understand the deeper meaning and, essentially follow the eclectic model.

Some of the most necessary elements of editing texts are resources—human, textual, bibliographical. As published authors, it is easy to forget that we did not all spring forward fully formed like Athena from Zeus’ head. It is an important part of any publishing, editing, and writing process to learn from what other people say and apply it elsewhere. Almost no one writes perfectly the first time, everyone needs to be edited, and it always helps to have an objective eye look at your work—even if you are the edi-

tor. Develop a style sheet, based on whatever publisher you have in mind; stick to it, send it out to your contributors, and make sure they stick to it so you can establish consistency. Many of them will probably ignore you, but if you have the style sheet, you have something to which you can refer as you edit. Consistency in style is particularly important in editing medieval manuscripts where there may be little consistency among different extant copies, which you have to analyze and present in a unified format.

One of the things that makes consistency easier is a clear line of communication with your co-editor and your contributors. Regardless of whether you and your co-editor disagree on certain points, form a united front for dealing with contributors and publishers. Stay in touch, update them, and make sure everyone is on the same page. A good proofreader is a most valuable asset—not every publisher provides proofreaders or copy-editors. Attention to detail, as with manuscript transcription, is paramount in producing a good volume.

During the editing and submission process, be flexible, be willing to make changes but adhere to the core points of your argument. Format and style are minor, in the scheme of things, so pick your battles with contributors and publishers. As an author, be willing to compromise; as an editor, do not. If contributors fight you on making stylistic or content changes, be courteous, understanding, but firm. If it seems like a losing battle, you can cut a piece, or you can wait for the external reader's report to cut it for you. Contributors should understand that your name is on the cover of the finished volume, so you are as invested as they (if not more) in the quality of the work.

Once you have compiled the volume and submitted it, be prepared to defend your contributors against petty or particularly nasty readers. Some readers do not get it or do not like one particular thing. As the editor, if you think the piece is worth it, fight for it. You should have thoroughly read and vetted everything, or sent pieces out to individual external readers already, so you should be confident in your contributors.

When it comes to finding a publisher, know who the reputable publishers are, and what may help or hurt you in the job or tenure process. Most people reviewing both tenure and/or job applications are not actually experts in your field, and every field has different acceptable publishers. Be prepared to defend your editorial decisions and research the publishers that will take an interest in your specific topic. Some themes are more applicable to some publishers. While university presses are still the cream of the crop, there are several excellent for-profit publishers. But the books these publishers produce are often designed for library sales; they do small print

runs and sell the books for outrageous prices. However, authors can usually get books at a discount, or in bulk, and pass those savings on to students or colleagues. Open access is becoming more and more popular, even with work produced by for-profit publishers. It is a good idea to establish a relationship with a publisher—be amenable to their suggestions, run your ideas past them, but remember that, at the end of the day, your responsibility is to your work and your contributors. Some publishers are less reputable than others and some will take advantage. There are few things worse than producing a vital critical edition or an engaging edited collection that simply sits where no one can read it and no one can afford it.

Publishing in journals, of course, is academic bread and butter. But editing a journal, as many of the previous contributors can attest, is an exercise in dedication. If you take over as editor of a well-established journal, it is fairly easy to adapt to procedures that are currently in place. But if you are starting a new journal or revamping an existing journal, you will need to establish those procedures. Much like editing a volume, the quality of the journal depends on the contributions, the process of peer-review, the network of outside contacts, and the consistency of style and presentation. The rejection rate also adds to a journal's reputation—the higher the rejection rate, the more prestigious the journal. As with editing a volume, meeting deadlines is crucial; even more so with a journal, because subscribers expect to receive their copy in a timely fashion. There are new software platforms for managing journal submissions that strip out identifying markers in files so the review process is truly double-blind, that communicate with external readers, and update contributors. These new systems make it easier for fewer people to juggle the administrative logistics of running a journal.

But editing a journal also depends on adaptability. Editors need to be able to rely on their editorial boards to vet new ideas and consider ways for the journal to develop and expand its appeal. They need to find reliable readers who will be objective in their reviews, rather than simply pushing their own agendas. Editors should have the final say, based on their knowledge of the material and their faith in the readers. If editors encourage fair and objective reviews and challenge those reports that are too personal and too pedantic, then the field overall is more conducive to intellectual inquiry.

Many journals have a very narrow focus, but considering interdisciplinary collaboration among related fields and exploring intersections between them, is a wonderful way of reaching a broader audience. The same is true for edited collections. Several series and collections have taken the initia-

tive in promoting truly interdisciplinary work—not just interdisciplinary approaches by a group of literary scholars or a group of historians who consider different kinds of sources, but collections that bring together the work of historians, art historians, literary critics, archaeologists, and linguists. Along with the monograph, critical manuscript editions, edited collections and vibrant journals are the foundation of our field—the skills for producing one often inform the production of the others. In the current academic climate, where so many institutions are pushing STEM-initiatives to the detriment of the humanities, the ability to adapt, to explore, to expand our approach to medieval studies without diminishing or diluting the core reliance on texts and contexts, make us more viable and more competitive.

The application of editorial theories, either “positivist” or “rationalist”, as Farrell explains; the question of authoritative editions, raised by Koster; or the advantages of producing accessible and affordable electronic editions like Guthrie’s all relate to the practice of academic editing. Each editorial decision, whether in a critical edition, an edited collection, a monograph, or an academic peer-reviewed journal, relies to some extent on putting those theories into practice. As Koster suggests, there is not one correct answer to these issues, but recognizing the practical applications of editing theory beyond the critical edition is a step in uncovering more ways in which editorial theory responds to those diverse modern impulses.

The Fragmentary Kinetics of Writing in the *Book of Disquiet*

Manuel Portela and Diego Giménez

ABSTRACT

In this article we discuss the notion of literary fragment based on Fernando Pessoa's *Livro do Desassossego* [Book of Disquiet], an unfinished work written between 1913 and 1935. Textual witnesses are analyzed as records of the temporal and kinetic dynamics of writing and rewriting, but also as textual units of a work in progress. Self-consciousness of writing emerges both in autograph textual marks, and in the concept of fragment as a piece of text meant for a bibliographic whole. The fragment becomes a textual unit of composition that links the temporality of script acts to the semantic units of a textual whole that remains elusive and only partially determined. Pessoa's unfinished book project allows us to place this fragmentary logic at the heart of his writing, and see the Book of Disquiet itself as an embodiment of the kinetics of script acts as open explorations of self-consciousness in writing. We address these notions of fragment in the context of our current TEI-XML encoding of both Pessoa's autograph materials and their editorial versions for the LdoD Archive.

1. Introduction

What is the *Book of Disquiet* [*Livro do Desassossego*] by Fernando Pessoa? This is one of the questions that arise when we approach the magnum opus of the Portuguese writer. More than three decades after its first edition (1982), the question continues to be relevant and it goes beyond approaching the work's textual content to raise issues of material integrity, that is, questions about autograph witnesses supporting the various editions of the *Book* and their interpretations for deciphering, selecting and organizing Pessoa's fragmentary writing. When analyzing the fragmentary *Woyzeck* by Georg Büchner, Dedner Burghard writes that in such works the saying "the whole is more than the sum of its parts" does not apply, and he goes on to add "these conceptually different fragmentary pieces do not add up to one whole at all, a fact which will sadden the dominant school of interpretation, i.e., those who believe in the principle of semantic interdependence between the whole and its parts" (DEDNER 2006, 101).

Dedner's point is especially significant when applied to the *Book of Disquiet* if we consider that the "whole" that the book represents varies considerably from one edition to another, a divergence that reflects editorial interventions on the autograph sources. Pessoa did not leave a book that was structured as such, despite several plans and his attempts at selecting and ordering its texts and fragments (Sepúlveda 2013). The first edition of the *Book*, by Jacinto do Prado Coelho (with transcriptions by Teresa Sobral Cunha and Maria Aliete Galhoz), appeared almost fifty years after the writer's death in 1982. This first edition consists of 520 numbered pieces in two volumes. It is organized according to thematic clusters and attributed to Pessoa's heteronym Bernardo Soares¹. The second edition, by Teresa Sobral Cunha (who had also participated in the transcription and compilation of texts for the first edition), appeared in 1990–91, and consists 724 unnumbered texts arranged chronologically, also in two volumes, which are attributed respectively to heteronyms Vicente Guedes and Bernardo Soares. The third edition, by Richard Zenith, came out in 1998 and consists of 533 numbered pieces organized according to a subjective combination of thematic and chronological criteria. The fourth edition, a critical and genetic edition by Jerónimo Pizarro, came to light in 2010, and includes 586 chronologically arranged and numbered texts and fragments.²

1. The first authorial persona for the *Livro* was Vicente Guedes, but the work was later reassigned by Pessoa to Bernardo Soares, a persona described by Pessoa as a "semi-heteronym". Coelho and Zenith have assigned the *Livro* to Bernardo Soares; Sobral Cunha has assigned the first part to Guedes and the second to Soares; Pizarro assigns the *Livro* to Pessoa. A recent version of the *Book of Disquiet* (2015), edited by Teresa Rita Lopes, assigns 35 fragments to a third heteronym (also referred to by Pessoa as a "semi-heteronym"), Barão de Teive. Although the authorial *personae* behind *Livro do Desassossego* tend not to be viewed as full heteronyms, heteronym attribution has been an important function in structuring the work.
2. With the exception of the first edition (reprinted once without changes in 1997), the remaining three critical editions have not yet stabilized. There are now four editions by Teresa Sobral Cunha (1990–91, 1997, 2008, 2013); twelve editions by Richard Zenith (1998, 1999, 2000, 2001, 2003, 2005, 2007, 2009, 2011, 2012, 2013, 2015); and three editions by Jerónimo Pizarro (2010, 2013, 2014). For the past 25 years, critical editors have not managed to publish the work twice under the same textual form. Every reprint becomes an opportunity for introducing further changes and revisions: new readings are offered for particular passages, additional fragments are included while others are excluded, fragments are fused or divided, and a few pieces change place. To these critical

For Fernando Pessoa “the book” functions as a generative and ideal concept that drives him to produce according to different genres and styles of writing, an ideal form to which his script acts aspire but which he seems unable to close or finish. Those four critical editions conceive of the book in a similar way, that is, as a book that represents an ideal of completeness that is able to collect Pessoa’s introspective and daydreaming prose. This ideal of wholeness is associated—whether or not that is the intention of the editors—with the construction of a meaning for both the work and the figure of the author. Conceptual and bibliographic unity expressed as a book has to be mediated by the interpretation of the evidence, which in this case is the evidence of the authorial typescripts and manuscripts in different stages of completion and revision. Hence the assertion by one of the editors that Pessoa has always existed; another editor quotes his heteronym Álvaro de Campos who denies the existence of Pessoa; and a third wonders if Pessoa really existed. Some decide to follow the old spelling used by Pessoa while others decide to modernize it. Three of them title Pessoa’s work *Livro do Desassossego*, and one titles it *Livro do Desasocego*. The fact remains that the *Book of Disquiet* cannot be constructed as a book without a strong editorial intervention that codetermines both the whole and its constituent parts.

In this article we discuss what a fragment is in Pessoa’s writing in the *Book of Disquiet*, in order to understand what is specific to those parts of that multiform whole, and also in what ways can this relation of parts to whole be represented in an electronic archive. For that we will start by discussing the four major editions as different forms of critical editing, looking at each editor’s prefatory rationale and also at the graphical and bibliographical markers of each critical apparatus. In the third section we will analyze an autograph document for insights about the interactive kinetics of inscribing text on paper, and we will see how textual units of writing often correspond to temporal units of writing. Finally we will discuss the affordances

editing variations in those major editions, we could add many other trade editions in Portugal and Brazil, particularly those published after 2005 when Fernando Pessoa’s works came definitively into the public domain. If we further add the translations of the *Book of Disquiet*, some of which are based on a particular selection and arrangement of fragments by the translators themselves, multiform bibliographic structure and unstable textual form seem to have become defining features of the work itself. There are now several versions of the book in circulation in languages such as Spanish, French, Italian, English, and German, for instance. Pessoa’s mental and verbal disquiet has materialized in the posthumous variability of his textual legacy.

of the digital medium for displaying stages and layers in the genetic archive of Pessoa's fragmentary writing. The encoding of this genetic dimension of the archive is integrated with the encoding of editorial versions, enabling readers to move from authorial fragment to edited fragment to edited book.

2. Critical editions as textual and bibliographic interventions

It has been argued that, with the publication of Pizarro's critical-genetic edition in 2010, the editions of *LdoD* may be divided into two types: the critical and the others. This rather unfair assessment ignores that critical editing can result in different forms of textual display and does not have to be solely identified with the presence of an extensive critical apparatus. Different critical editing strategies have been used by the various editors who have dealt with fragments from Pessoa's work. A critical edition is one that gives the reader access to all textual evidence and explains the rationale through which each particular variant is chosen and interpreted. According to Dedner (2006), this is what distinguishes the scholarly editor from the glossy editor, who does not make explicit the working assumptions for turning textual plurality into a given textual form. While in the first case textual form is shown as the result of editorial interpretation, in the second case the unmarked unity of a clear reading text gives readers a certain degree of illusion about wholeness and stability of form.

In effect, we could argue that these four editions of *Book of Disquiet* are critical and scholarly editions insofar as they make clear that they are working from a fragmentary and not entirely fixed corpus. Although the extension and detail of the critical apparatus varies considerably in Coelho, Cunha and Zenith, the introductions to each of those editions make explicit their interpretative criteria, such as those that are used for selecting and ordering pieces. Besides presenting the editorial principles for interpreting the work, these critical editions also provide the reader with notes on those pieces of text that show variability and which the editor deems important to make explicit. Finally, a critical genetic edition is one that also shows all textual states during the process of creation and revision. Under these definitions, the editions by Jacinto do Prado Coelho, Teresa Sobral Cunha, and Richard Zenith would qualify as critical editions, while Jerónimo Pizarro's would be a critical genetic edition.

For example, Jacinto do Prado Coelho's edition is a critical edition because it explicitly says in the introduction that the work is ordered according to "thematic clusters", that it presents a reading that is meant

[1—71 e 71a, ms.]

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L. do D.

Coisas de nada, naturais da vida, insignificancias do usual e do reles, poeira que sublinha com um traço apagado ⁽¹⁾ e grotesco a sordidez e a vileza da minha vida humana.

— o Caixa aberto diante dos olhos cuja vida sonha com todos os orientes; a piada inoffensiva do chefe do escriptorio que offende todo o universo; o avisar o patrão que telephone, que é a amiga, por nome e dona [...] no meio da meditação do período mais insexual de uma theoria esthetica e mental.

Todos tem um chefe de escriptorio com a piada sempre inoportuna ^(?) e a alma fora do universo em seu conjunto. Todos têm um patrão e a amiga do patrão, e a chamada ao telephone no momento sempre improprio em que a tarde admiravel desce e as amantes [...] arriscam falar contra o amigo que está fazendo chi-chi como os outros sabemos.

Mas todos os que sonham, ainda que não sonhem em escriptorios da Baixa, nem diante duma escripta do armazem de fazenda, todos têm um Caixa diante de si — seja a mulher com quem casaram seja a [...] dum futuro que lhe vem por herança, seja o que fór logo que positivamente ^(?) seja.

Depois os amigos, bons rapazes, bons rapazes, tam agradável estar fallando com elles, almoçar com elles, jantar com elles, e tudo, não sei como, tam sordido, tam reles, tam pequeno, sempre no armazem de fazendas ainda que na rua, sempre diante do livro caixa

⁽¹⁾ *jininho/tremidinho*

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ainda que no estrangeiro, sempre com o patrão ainda que no infinito.

Todos nós, que sonhamos e pensamos, somos ajudantes e guarda-livros num Armazem de fazendas, ou de outra qualquer fazenda em uma Baixa qualquer. Escripturamos e perdemos; somamos e passamos; fechamos o balanço e o saldo invisível é sempre contra nós.

Escrevo sorrindo com as palavras, mas o meu coração está como se se pudesse partir ⁽¹⁾, partir ⁽¹⁾ como as cousas que se quebram, em fragmentos, em cacos, em lixo, que o caixote leva num gesto de por cima dos hombros para o carro do eterno ^(?) de todas as Camaras Municipais.

E tudo espera, aberto e decorado, o Rei que virá, e já chega, que a poeira do cortejo é uma nova nevoa no oriente lento, e as lanças luzem já na distancia com uma madrugada sua.

A Viagem na Cabeça

Do meu quarto andar sobre o infinito, no plausível intimo da tarde que acontece, à janella para o começo das estrellas, meus sonhos vão por accordo de rythmo com distancia exposta para as viagens aos paizes incognitos, ou suppostos ou somente impossiveis ^(*).

⁽¹⁾ *quebrar*

* Os parágrafos dos fragmentos 1—71 e 1—71a encontram-se na mesma folha dispostos de modo um tanto confuso (cf. fac-símile junto), sendo, portanto, problemática a ordenação proposta.

O facto da sequência que collocamos em ultimo lugar ter título próprio não significa, necessariamente, tratar-se do inicio de um texto mais longo.

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Figure 1. Transcription and critical apparatus in Coelho for manuscript E3, 1-71-71a. Information about variants and other textual and material features is provided in footnotes (Pessoa 1982, 129–130).

neither as the only one nor the best one. This edition uses graphic markers to call attention to variant readings and other textual matters. Thus we have:

// Doubts of the Author concerning a word or phrase

() Hesitation of the Author as to the desirability of inserting one or more words

(. . .) Passage that was left unfinished by the author

[] Words added by the editors

[. . .] Illegible word or phrase

[?] Uncertainty about the offered reading (Pessoa, 1982: XXIX; *our translation*)

Coelho's edition makes explicit reference to the authorial manuscript and typescript witnesses on which it bases its transcription (Figure 1). In this way one can always refer back a particular transcription to its original source.

Teresa Sobral Cunha also declares her criteria for selecting and ordering pieces, focusing on two major writing cycles. A first period between 1912 and 1921 is attributed to Pessoa/Guedes, and a second period, between 1928 and 1934, is attributed to Pessoa/Soares. Cunha presents the fragments in chronological order, and she highlights that texts are accompanied by notes whenever they show “significant documentary contingencies [...]”, separate lists contain the rejected terms and variants”. As a result, for this editor:

The discursive body resulting from applying the generic assumptions of this edition—assisted by detecting movements of writing and latent organizational principles that recontextualize primitive cores and enable units of meaning through the gathering of dispersed or loose pieces of text [“trechos”]—seems to settle into a more effective reading .

The editor responsible for this edition is, necessarily, identified with an ordered and cohesive discourse that, by articulating ideation and writing scenes, traces the becoming of the *Book of Disquiet*, of both the spirit and human profile of him who wrote it and, also, aspects of the community that the historian of his “spiritual reality” chose for the landscape and scenery of this journey through the great “weariness of the soul”.

The present edition seems to foreshadow a stronger textual consonance. Even if only approximate to that “only approximately existing” that Fernando Pessoa acknowledged, in the Bibliographic Table of 1928, for other “non- definitive texts”. (Cunha in PESSOA 2008, 27; *our translation*)

Interestingly, Cunha explicitly acknowledges her role as an editor who, following certain premises of interpretation, offers a book that is also consistent with an interpretation of the figure of the writer, with his “human profile”. This point draws attention to the constraints and responsibilities inherent in the editor’s role: should she try to interpret and make sense of the work and figure of the writer and provide readers with an accessible and closed text? Should she respect the plurality of sources and let readers assemble or disassemble the textual puzzle as best they can? The form of her edition suggests that she tried to give the work a stronger graphic and thematic coherence by not numbering the fragments and omitting the national library references. Notes were placed at the end of the volume and textual pieces are separated only by carefully controlled blank spaces, encouraging a more continuous reading experience. Closer examination

Coisas de nada, naturais da vida, insignificâncias do usual e do reles, poeira que sublinha com um traço fininho¹⁴ e grotesco a sordidez e a vileza da minha vida humana.

Todos nós, que sonhamos e pensamos, somos ajudantes de guarda-livros num armazém de fazendas, ou de outra qualquer fazenda, em uma Baixa qualquer. Escrituramos e perdemos; sonhamos e passamos; fechamos o balanço e o saldo invisível é sempre contra nós.

Todos têm um chefe de escritório com a piada sempre inoportuna e a alma fora do universo em seu conjunto. Todos têm o patrão e as amigas do patrão, e a chamada ao telefone no momento sempre impróprio em que a tarde admirável desce e as amantes inventam desculpas ou antes arriscam falar contra o amigo que está tomando o chá *chic* como os outros sabemos.

Mas todos os que sonham, ainda que não sonhem em escritórios da Baixa, nem diante de uma escrita de armazém de fazendas, todos têm um Caixa diante de si — seja a mulher com quem casaram, seja a administração dum futuro que lhe vem por herança, seja o que for logo que positivamente seja —, o Caixa aberto diante de olhos cuja vida sonha com todos os orientes; a piada inofensiva do chefe do escritório que ofende todo o universo; o avisar o patrão que telefone, que é a amiga, por nome e dona, no meio da meditação do período mais insexual de uma teoria estética e inútil.

Depois os amigos, bons rapazes, bons rapazes, tão agradável estar falando com eles, almoçar com eles, jantar com eles, e tudo, não sei como, tão sórdido, tão reles, tão pequeno, sempre no armazém de fazendas ainda que na rua, sempre diante do livro caixa ainda que no estrangeiro, sempre com o patrão ainda que no infinito.

Escrevo sorrindo com as palavras, mas o meu coração está como se se pudesse quebrar¹⁵, quebrar como as coisas¹⁶ que se quebram, em fragmentos, em cacos, em lixo, que o caixote leva num gesto de por cima dos ombros para o carro eterno de todas as Câmaras Municipais.

Ah, e de novo, como o protesto

1 a 2 fria 3 de /som/ 4 mãos 5 tarde 6 rua 7 ataca 8 eu só 9 vago calor 10 sangue lento 11 como uma cheia 12 lugar 13 insuficiente 14 o coração 15 esquecimentos 16 para a vida 17 se matasse enfim 18 janelas de par em par 19 estendo-o à janela 20 como a uma canção

O primeiro e o segundo excertos, separados pela catalogação, foram sucessivamente escritos. O terceiro excerto, dactiloscrito, cuja conexão o indiculo «*Chura*» estabeleceu, foi registado no verso de um dos manifestos *Aviso por Causa da Moral*. Já manuscrita, e com as mesmas tipologia gráfica e tinta dos dois excertos de abertura, é feita a evocação do bom abandono duma sesta tropical. O último excerto é dactilografado pela mesma máquina do anterior, com o último parágrafo muito rasurado e corrigido a tinta preta.

O texto reúne os trechos dispersos pela catalogação, recuperando o documento original, a percepção de como ele foi composto e os respectivos gestos de escrita.

Quando outra virtude não haja em mim

1 homem modesto 2 pelos prazeres alegres e tristes

[A REALIDADE ANAFRODISIACA]

1 persistência insinúvia da vida

A maioria, senão a totalidade dos homens, vive

A maioria dos homens vive com espontaneidade

Coisas de nada, naturais da vida

1 dores, salvo naquelas que se fundamentam na morte, porque nelas colabora o Mistério / porque para elas contribui o Mistério (e a mesma vida se desmente) 2 desatenção 3 sobem / fluidos / 4 como 5 interfluem 6 riscar redondo 7 movimento 8 silêncios 9 (meio-fado) 10 da 11 longos 12 mesma / sensação / consciência 13 e tocam a / trintina a 14 apagado / tremididinho 15 partir 16 partir como as coisas

O título atribuído a esta sequência figura no projecto editorial reproduzido a seguir e, como expressão, ocorre no segundo excerto cujo apontamento inicial — «reles como os fins da vida que vivemos, sem que queiramos nós tais fins» — o autor depois integrou no desenvolvimento do texto.

O trecho «*Coisas de nada, naturais da vida*» é antecedido pelo breve projecto para Álvaro de Campos:

Ode à Realidade das Coisas

A Realidade Anafrodísia

Aconteça o que acontecer, aconteceu quando acontecer.

Em duas pequenas folhas, já dobradas de origem, o registo é feito ao acaso, devaneando a partir: dos vincos, enfiando o espaço disponível e cruzando-o. Parece, contudo, recuperada a ordem discursiva original.

AVIAGEM NA CABEÇA

Do meu quarto andar sobre o infinito

Apontamento de tipo encantatório, registado no mesmo suporte do trecho anterior, aparentemente fazendo projecção para o texto «*Marcha Fúnebre para o Rei Luís Segundo da Baviera*».

Sempre me tem preocupado

1 ausência de comunicação

Figure 2. Transcription and critical apparatus in Cunha for manuscript E3, 1-71-71a. Information about variants and other textual and material features is provided in endnotes (PESSOA 2008, 311, 646).

also reveals that she has intervened in redefining textual units: her edition contains far more divisions and rearrangements than any of the others, and she often creates additional paragraph divisions to produce what she feels as stronger semantic or narrative coherence. Her textual invasions are clearly meant to minimize the compositional fragmentariness of the work, in the hope that graphical juxtaposition of texts reinforced by semantic or stylistic affinities will coalesce into some kind of organic whole.

Zenith's edition, similarly to Coelho and Cunha, declares upfront that the selection and ordering of textual pieces are rooted in his literary interpretation of the original witnesses. In this case, Zenith organizes fragments in an assumed subjective manner taking as the works' major axis those texts that are attributed to Bernardo Soares, which provide a framework around which he intersperses fragments written much earlier. He hopes that the framework formed by the later pieces will contaminate its themes and tones to the earlier pieces. The editor notes:

It is impossible to present fairly the text of the *Book of Disquiet*, marked by hundreds of variants—words or phrases left by the author in the margins and between the lines as amendment proposals, usable for final revision that, in most cases, he did not make. Some variants hardly “vary”, being exact synonyms, or merely changes in the use of prepositions or articles, while others are more of a stylistic kind. There are others still that can profoundly transform the meaning of a sentence, but these cases are rare. That we choose, or not, an alternative form present in the original has generally far less significant effects in the case of the *Book of Disquiet* than in Pessoa’s poetry. Anyway, all variants are recorded at the end of the volume, together with other relevant information. Endnotes also indicate, by means of an asterisk, those c. 50 pieces of text [“trechos”] that are hypothetically included in the book, lacking an explicit attribution of the author and not showing content (the presence of Bernardo Soares or of the world of the Rua dos Douradores [Street of the Gilders]) that would make such an assignment inevitable. (Zenith in PESSOA 2012, 35; *our translation*)

“It is impossible to present fairly the text of the *Book of Disquiet*”, writes Zenith. The interesting thing about this sentence, beyond highlighting the work’s variable fragmentary basis, is the phrase “the text of the *Book of Disquiet*”. In the same way that Pessoa works with the idea of the book as a potential horizon for his writing gestures, a horizon that he never quite reaches, the editors have to conceive of a book and close between cover boards that which Pessoa never finished. In any case, the “text of the *Book of Disquiet*” is an interpretation of the editor, in this case Zenith, based on that variable and uncertain basis. One is required to distinguish between “text” understood as the corpus of selected fragments, and “text” as the content of each fragment, i.e., letters that form words that form sentences that form paragraphs. In either case, textual representation requires interpretation by the editor, both to select those fragments that constitute the corpus of the *Book of Disquiet*, and for interpreting Pessoa’s actual written marks, some of which are almost illegible and have originated entirely different conjectural readings.³

3. Although a few conjectural readings still persist, many once illegible passages have been deciphered over the years. Once a likely reading is offered by someone it is soon (and silently) adopted by all editors. Although editions retain their structural differences in selection and organization, their textual transcriptions (with the exception of Coelho 1982, which has only reprinted once without

419.

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Mas todos os que sonham, ainda que não sonhem em escritórios da Baixa, nem diante de uma escrita de armazém de fazendas — todos têm um Caixa diante de si — seja a mulher com quem casaram, seja a administração da fortuna que lhes vem por herança, seja o que for, logo que positivamente seja.

Todos nós, que sonhamos e pensamos, somos ajudantes de guarda-livros dum Armazém de fazendas, ou de outra qualquer fazenda, em uma Baixa qualquer. Escrituramos e perdemos; somamos e passamos; fechamos o balanço e o saldo invisível é sempre contra nós.

Escrevo sorrindo com as palavras, mas o meu coração está como se se pudesse partir, partir² como as coisas que se quebram, em fragmentos, em cacos, em lixo, que o caixote leva num gesto de por cima dos ombros para o carro eterno de todas as Câmaras Municipais.

E tudo espera, aberto e decorado, o Rei que virá, e já chega, que a poeira do cortejo é uma nova névoa no oriente lento, e as lanças luzem já na distância com uma madrugada sua.

¹ Francisco José Freire (1719-1773), principal teorizador da Arcádia Lusitana e mais conhecido como Cândido Lusitano.

418 [1/16, ms.] *L. de D.* Escrito no mesmo suporte que o trecho 121.

¹ O referido livro alude, repetidamente, aos vários «moldes retóricos disponíveis para realizar determinados «finis». 419 [1/71, 71a, minio] *L. de D.* Texto muito desordenado. Na armadura aqui apresentada, a colocação do segundo e do último parágrafo (os únicos dactilografados no original) é hipotética, dada a ausência de quaisquer indicações do autor. O suporte é compartilhado pelo trecho 421 e por uma lista dactilografada de três projectos ou apontamentos atribuídos a Álvaro de Campos: «Os 3 Realidade das Coisas (?)», «A realidade analítica» e «Aconexa o que acontece, aconteceu quando aconteceu».

¹ *finis* / *tremidido*

¹ *quitar, quitar*

420 [1/41/18, ms.] Escrito no verso de uma carta de um tal Mr. Buckner, datada de 31/5/1929.

¹ *frecura*

¹ *religioso que perverteu os Deuses lembram*

421 [1/71, ms.] Escrito na mesma altura e no mesmo suporte que o trecho 419.

422 [1/80, dact.] *L. de D.*

423* [9/4/13, 13a, ms.] As duas últimas palavras do trecho lembram o título «Hora Trêmula», que consta de uma lista de textos (reproduzida na Introdução) pertencentes ao *Livro do Desamargo*.

¹ «[1.ª versão]

¹ *das precisões* [1.ª versão]

424 [5/23, ms.]

¹ *das are*

425 [1/4/29, ms.] *L. de D.*

426 [2/17, dact.] *L. de D.* 5/4/1933.

427 [9/4, ms.] *L. de D.* A frase que começa «Porque nada é o que é» foi acrescentada na estrofe. Interrompe os parágrafos para preservar a continuidade existente entre as frases anteriores e posteriores. O trecho é seguido por dois dos trezentos provérbios que Pessoa, em 1913-1914, compilou e traduziu para uma editora inglesa (que entreteve falha) e ainda por uma observação solta: «Apesar de tudo, o equilíbrio romântico é mais perfeito que o do século XVII em França».

428 [1/82-83, ms.] Iniciado no mesmo suporte que o trecho 115.

¹ *que*

¹ *alvares*

¹ *e não pensamento*

¹ *para-outras*

¹ *nada um bairro*

⁴ *de Deus*

¹ *das pedras / dos novos sentimentos*

¹ *subreptidade* [1.ª versão]

429 [5/31-32, ms.] *L. de D.* 18/9/1917.

¹ *acompago*

¹ *por o*

¹ *interior*

430 [5/27, ms.] *L. de D.*

¹ *delirantes intermitentes*

431 [1/47, dact.] *L. de D.*

¹ *sumas*

433 [2/29, dact.] *L. de D.* 7/4/1933.

434 [4/35, dact.] *L. de D.*

435 [1/27, dact.] *L. de D.*

436 [1/38-40, minio] *L. de D.*

¹ *nardo*

¹ *um palanquero*

¹ *poço*

¹ *que me dá, nas sombras de uma claridade frecura, e infinita*

¹ *na consciência*

¹ *à vida, encruado e à janela [pela janela firme] como mama*

¹ *guilhotina / à vida, e corpo abstrato de Deus*

437 [2/18, dact.] *L. de D.* 29/8/1933.

438* [9/4/16, ms.]

¹ *horizonte nítido*

¹ *antistral* [1.ª versão]

439 [1/29, ms.] *L. de D.*

440 [3/28, dact.]

¹ «de, por lapso, no original»

441 [2/19, dact.] *L. de D.* 8/9/1933.

442 [2/71, dact.] *L. de D.*

¹ *deus*

¹ *de* [1.ª versão]

¹ *na* [1.ª versão]

¹ *na*

443 [5/8a, ms.] Escrito na mesma altura e no mesmo suporte que o segundo fragmento de trecho «Conselhos de Mal-Casados».

444 [2/34, ms.] *L. de D.*

445 [4/33, dact.] *L. de D.* 18/9/1933.

446 [1/5, dact.] Este trecho e os dois que se seguem foram encontrados no envelope onde Pessoa reunia material para o *Livro*, mas poderiam ser excluídos do *corpus* por pertencerem, presumivelmente, a um projecto de ensaio sobre Khayyam, para o qual existem outros trechos no Espólio. Também é possível que Pessoa tenha desistido do ensaio.

¹ Ver nota 1 do trecho 238.

¹ Henry Aldrich (1647-1710). Deão de Christ Church, em Oxford, era conhecido sobretudo como teólogo e humanista. O dactiloscrito deste trecho tem um espaço

Figure 3. Transcription and critical apparatus in Zenith for manuscript E3, 1-71-71a. Information about variants and other textual and material is provided in endnotes (PESSOA 2012, 379, 529).

Besides making much of the same claims as previous editors, Pizarro's critical and genetic edition includes a second volume with an extensive critical apparatus that accounts for the genetic process of creating the work, carefully signaling in each fragment divergences with other editions, as well as his own interpretation. With Pizarro's edition the discussion on how to edit Pessoa's papers adopts an editorial rationale that had not been taken before. Pizarro edits the book trying to represent the genetic writing process and he sequences the selected corpus in chronological order. The guiding criterion for his bibliographic intervention is to date all fragments on the basis of textual or material evidence, and follow the sequence in

changes in 1997) are almost identical – the major difference being the modernization of orthography in Cunha 2008 and Zenith 2012, and the use of Pessoa's orthography in Coelho 1982 and Pizarro 2010.

which the fragments were written. That decision also has consequences for the concept of authorship, when we consider the multiple heteronyms that Pessoa used for signing his writings. The chronological order clearly shows two different literary styles associated with two different names—Vicente Guedes and Bernardo Soares—corresponding to the two major periods of composition.

The organization of the present volume—the 12th volume of the Critical Edition of Fernando Pessoa—attempts to be as chronological and objective as possible. I have sketched the principles governing this organization—which does not differ from the model followed in other editions by the Pessoa Team—in volume IX, *The Education of the Stoic*, which I have always seen as a small scale *Book*. Both works are partially coincident in time, and Barão de Teive and Bernardo Soares are considered by Pessoa as semi-heteronyms or alien figures of me [*figuras minhamente alheias*] (16–58r; see “Appendices”). This edition also seeks a “strong compromise between materiality and meaning”; and its organization also “does not respond to a subjective reading of the contents of individual parts, but to a careful study of each of its supports”. (Pizarro in PESSOA 2010, 9)

Despite the technical quality of Pizarro’s material and documentary analysis of the writing process, the crucial issue has to remain open: how can we articulate the semantic interdependence between the fragment and the *Book* as an edited whole? In the end this interdependence is always produced by the editor who interprets the writings as textual fragments and the textual fragments as bibliographic sequence. Each *Book of Disquiet*—as both the transcription of texts written by Pessoa and the ordering of a selected set of texts—is the result of an editorial interpretation of a discursive network of semantic relations and a documentary network of inscribed papers.

3. The kinetics of scripting

Textual units of the *Book of Disquiet*—generally referred to as “fragments”—fall into three groups: twelve published texts⁴, which are several

4. Texts [“Trechos”] from the *Book of Disquiet* were published in the following periodicals: *A Águia*, n° 20 (August 1913, pp. 38–42), *A Revista* N° 1 (1932, p. 8), *A Revista* N° 2 (1929, p. 25), *A Revista* N° 4 (1929, p. 42), *Presença* N° 27 (June-

Texto Crítico	187	Aparato: textos 184-186	757
<p>185 [1-71a⁷] [1929?] <i>[sic]</i></p> <p>Depois os amigos, bons rapazes, bons rapazes, tão agradável estar falando com eles, almoçar com eles, jantar com eles, e tudo, não sei como, tam sordido, tam reles, tam pequeno, sempre no armazém de fazendas ainda que na rua, sempre diante do livro caixa ainda que no estrangeiro, sempre com o patrão ainda que no infinito.</p> <p>E tudo espera, aberto e decorado, o Rei que virá, e já chega, que a poeira do cortejo é uma nova nevoa no^o oriente lento, e as lanças luzem já na distância com uma madrugada sua.</p>		<p>anaphrodisiaca que não entra na minha imaginação (r-68^o); T. S. Cunha decidiu dar esse título a uma sequência de quatro textos em Livro do Desassossego (2008: 609).</p>	
<p>186 [1-71^v e 71a^v] [1929?] <i>[sic]</i></p> <p>L. do D.</p> <p>Coisas de nada, naturais da vida, insignificâncias do usual e do reles¹, poeira que sublinha com um traço tremidinho² e grotesco a sordidez e a vileza da minha vida humana.</p> <p>— O Caixa aberto diante dos olhos cuja vida sonha com todos os orientes; a piada inofensiva do chefe do escriptorio que offende todo o universo; o aviso do patrão que telephone, que é a amiga, por nome e dona, no meio³ da meditação do período⁴ mais insexual de uma theoria esthetica e inutil⁵.</p> <p>Mas todos os que sonham, ainda que não sonhem em escriptorios da Baixa, nem diante de uma escripta do armazem de fazendas — todos teem um Caixa diante de si — seja a mulher com quem casaram, seja a administração da fortuna que lhes vem⁶ por herança, seja o que fôr, logo que positivamente seja.⁷</p> <p>Todos teem um chefe de escriptorio, com a piada sempre inoportuna, e a alma fóra do universo em seu conjunto. Todos teem o patrão, e a amiga do patrão, e a chamada ao telephone no momento sempre improprio em que a tarde admiravel desce e as amantes antes descobertas como amantes⁸ avisam pela linha⁹ da amiga que está tomando o chá chic como as outras senhoras.¹⁰</p>		<p>Aparato Genético</p> <p>1 (sob)(com)[] correção manuscrita a lápis. 2 na] no original.</p> <p>Anexo [1-71a^v — dact.] <i>Alvaro de Campos.</i></p> <p>Ode á Realidade das Coisas. (?)</p> <p>A realidade anaphrodisiaca.</p> <p>Aconteça o que acontecer, aconteceu quando acontecer.</p>	
		<p>186 [1-71^v e 71a^v] <i>[sic]</i></p> <p>Materiais: ver a descrição do texto que começa Depois os amigos (r-71a^v). Este escrito, manuscrito a lápis, foi publicado, conjuntamente com outros fragmentos, em Livro do Desassossego (1982: I, 129-130; ver o fac-símile entre as páginas 70 e 71). Do parágrafo que começa Todos teem um chefe de escriptorio existe muitas leituras, que variam de edição para edição; oferece-se uma leitura conjectural.</p> <p>Aparato Genético</p> <p>1 do reles e do usual] existe um traço, indicando troca de posição. 2 apagado [† fininho † tremidinho] 3 por nome e dona, no meio] em Livro do Desassossego (1982: I, 129): «por nome e dona [...] no meio». 4 (de «ma») [† do período] 5 inutil.] em Livro do Desassossego (1982: I, 129): «mental». 6 seja a administração da fortuna que (teem) [† lhes] vem] em Livro do Desassossego (1982: I, 129): «seja a [...] dum futuro que lhe vem».</p>	

Figure 4. Transcription and critical apparatus in Pizarro for manuscript E3, 1-71-71a. Exhaustive information about variants and other textual and material is provided in a separate volume (Pessoa 2010, 187, 757).

pages long, dating to the first phase of writing, often described as “symbolist”; a few hundred typescripts, most of which fit into a single page—many of these contain handwritten emendations, a few contain additional handwritten paragraphs; a few hundred manuscripts, most of which constituted by a few paragraphs, sometimes containing emendations. Many of these texts are marked “L. do D.” by Pessoa, an indication that they were meant for *Livro do Desassossego*, and some of them are also dated. They are generally type- or handwritten on loose sheets but a small number of fragments is included in notebooks containing other writing projects. Textual and discursive divisions often coincide with the surface of inscription (for instance, most typewritten fragments fit within one page), but there also instances where paragraph spacing, horizontal rulers and other

July, 1930, p. 9), *Descobrimento* n° 3 (1931, pp. 405–415; 5 texts), *Presença* N° 34 (1931–1932, p. 8), and *Revolução* N° 74 (June 7, 1932, p. 3).

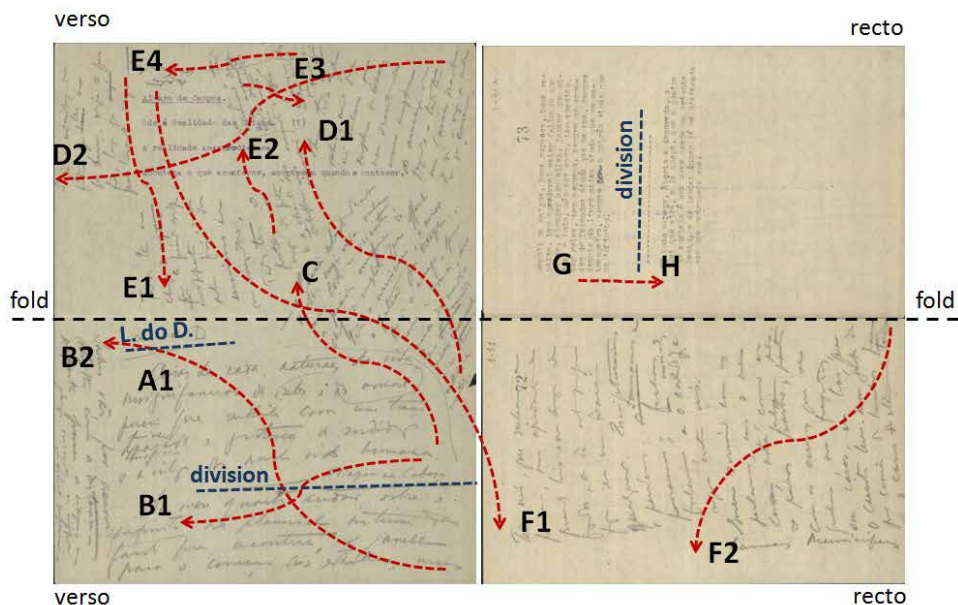


Figure 5. Writing in fragments: the centrifugal and contrapuntal dynamics of self-consciousness in E3, 1-71-71a. ©National Library of Portugal [digital facsimile references: bn-acpc-e-e3-1-1-89_0144_71v_t24-C-R0150 / bn-acpc-e-e3-1-1-89_0143_71_t24-C-R0150 / bn-acpc-e-e3-1-1-89_0145_71a_t24-C-R0150]. Reproduced with permission.

meta-marks—particularly in handwritten texts—can be used for marking semantic units. If we exclude the limited number of early large pieces that are several pages long, the average size of textual units marked for inclusion in the *Book of Disquiet* is only a few paragraphs long. This size suggests that Pessoa's autograph units of writing in the *Book of Disquiet* generally correspond to temporal units of writing.

In this section we analyze Pessoa's writing process by examining one example (E3, 1-71-71a) where the dynamics of filling in the page helps us to understand the material and temporal kinetics of writing as evidence of his fragmentary method. Rather than being merely a contingent result of external circumstances, the textual fragment seems to have been the product of the temporality of the scripting act as a cognitive exploration of writing-thinking feedbacks. Each textual piece can be read as an embodied neurological unit of focused attention in the exploration of self-consciousness.

The autograph documents reproduced in Figure 5 [BNP-E3-1-71v and 71a-v (left-hand side, bottom and top)-71 (right-hand side, bottom)-71a (right-hand side, top)] reveal material and textual features that we find in other pieces of the *Book of Disquiet*. This folded sheet of paper contains both typescript and handwritten text, indicating at least two different moments of composition. Both the typescript and handwritten areas contain graphical marks of textual division: in the typescript area, a dashed horizontal ruler indicates that the second typed paragraph is a different semantic unit; in the manuscript area, we find the mark “L. do D.” that identifies this text as a piece of writing meant for the *Book of Disquiet*, and also a handwritten horizontal ruler preceded by a title, again indicating that this part forms a particular semantic unit that can be distinguished from the paragraphs in the surrounding areas.

This example shows how variations in textual units in each edition depend on the way editors interpret the relation between textual and material contiguity: the co-presence of textual units on the same inscription surface can be used as a criterion for transcribing those units as part of the same fragment. Material contiguity is used for constructing textual unity. We may say that the fragment understood as a discursive unit of composition—indicated in many autograph manuscripts by marks of division between paragraphs or groups of paragraphs—overlaps the fragment understood as a piece of written paper. This document contains at least four internal sections (two typescript sections and two manuscript sections), but it has been edited either as one fragment (edition by Jacinto do Prado Coelho, text n° 124 - Figure 1 above), two (editions by Teresa Sobral Cunha, pp. 311–312, and Richard Zenith, texts n° 419 and 421 - Figures 2 and 3 above), or three (Jerónimo Pizarro, texts n° 185, 186 and 187 - Figure 4 above). Editions also vary in the internal organization of paragraphs: Jacinto do Prado Coelho and Teresa Sobral Cunha place one of the typewritten paragraphs interpolated as the fifth paragraph within the handwritten text; Richard Zenith places it as the second paragraph; while Jerónimo Pizarro treats both typewritten paragraphs as an autonomous unit that follows the handwritten text. Editors organize material and textual evidence according to perceived discursive form.

The kinetics of writing on the surface of manuscript BNP-E3-1-71-v and 71a-v suggests that this paper sheet was rotated in clockwise and counter-clockwise directions five times (Figure 6a). The pattern of distribution on the page suggests that the temporal sequence of inscription was as indicated in A-E4 (Figure 6b). Script areas A, C, D1, D2, E1, E2, E3 and E4 seem to belong to the same semantic unit. Areas B1 and B2 seem to form

Figure 6a.
 Filling in the page:
 the kinetics of
 writing for E3-1-71v.
 ©National Library
 of Portugal [digital
 facsimile reference:
 bn-acpc-e-e3-1-1-
 89_0144_71v_t24-
 C-R0150]. Reproduced
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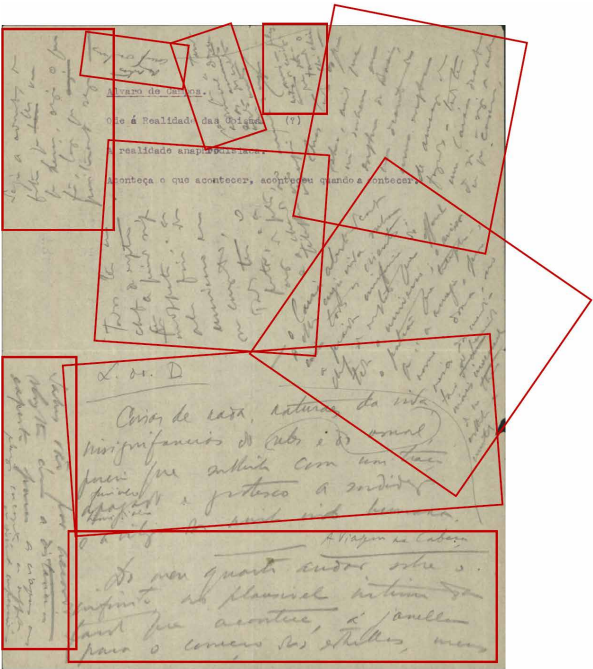
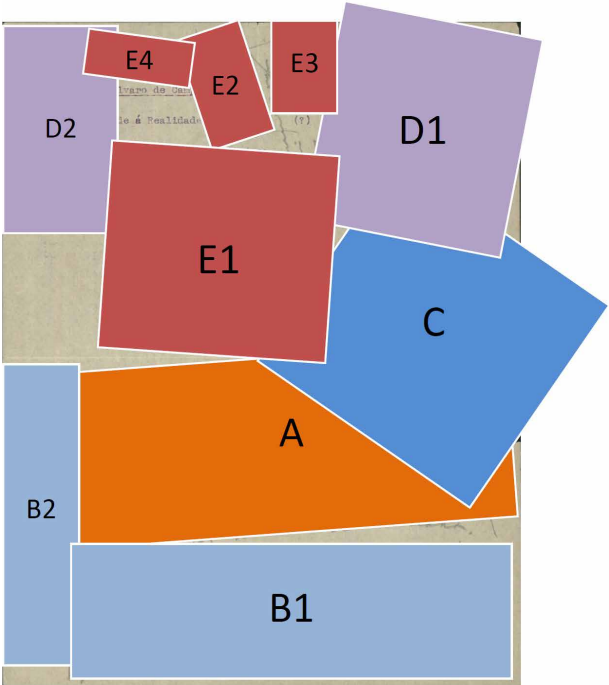


Figure 6b.
 The kinetics of
 writing and the inner
 logic of fragments.



a different semantic unit. This autograph manuscript shows the process of accretion and internal differentiation of the fragment as both a kinetic register of a script act and a semantic textual unit developing towards a textual whole. In the case of the *Book of Disquiet* this whole is both the self-conscious unity of the fragment, and the perceived potentiality of writing for generating stylistic and thematic coherence at larger scales. Although each piece of text desires to place itself in the larger imagined structure of the book, each piece of text is also a self-conscious self-contained unit. This fragmentary logic thus becomes a built-in feature of Pessoa's writing process.

Analysis of textual inscription on this particular page suggests the following scripting dynamics:

- a) The temporal sequence of inscription on the different areas of the paper seems to be A, B, C, D and E (this choreographic motion was also determined by the fact that this sheet was folded in half).
- b) Text in area B ("A Viagem na Cabeça" ["Journey in the Mind"]) is marked by a horizontal line of division that suggests the beginning of another fragment. Its semantic markers are also different from those of text in area A. The title "Journey in the Mind" may belong to a later script act, since the pencil does not have the same thickness of the entries in either area A or B. Graphic markers (line of division, title) and content features (semantic unity) reinforce the process of textual differentiation.
- c) After writing the text in area B, Pessoa would have reread the text in area A, which contrasts semantically with the text in area B. In this case, Bernardo Soares is presented as a dreamer in his room, in the other, Bernardo Soares is shown as a bookkeeper in the warehouse—"the sordidness and vileness of my human existence". Rereading area A may have suggested the list of topics that expand on the idea stated in the text in area A through observations about the daily business of the office.
- d) Thus temporal inscription of the page areas is A, B, C, D, and E, but semantic consistency suggests that it may be divided into two different fragments or pieces: one with the text areas A, C, D, E (+ F, on the recto face, shown above in Figure 5), the second text constituted only by area B (Fragment "A Journey in the Mind"). The act of assigning a title to the second fragment suggests that this paragraph could eventually be integrated or subsumed in some other text containing

this topic, or that this fragment could be in itself the beginning of a possible fragment on mental journeys of Bernardo Soares.

Through a detailed analysis of these pages it is possible to highlight several aspects of temporality and reflexivity in the act of writing:

- a) Occupation of the various areas contains a chronology of inscriptions for the script acts: how each piece of text is laid out around the contours of others shows us the relative chronology of inscription of each piece of text.
- b) Writing explores the potentiality opened up by feedbacks between thought and inscription and often unfolds without a prior plan for occupying the paper: the text is not inscribed according to a linear distribution (filling in the leaf from top to bottom always in the same direction) because its development stems from the process itself. An initial area selected as a scripting field may prove insufficient, and it may trigger another circular or perpendicular movement to occupy another area of the page. The hand moves across the inscriptional surface in several directions. In this case five different paper rotations shifted the handwriting in both clockwise and counterclockwise directions. The size of the handwritten letters gets smaller as one tries to fit additional sentences into the decreasing available space.
- c) The process of constructing semantic unity through the addition of sentences and paragraphs works either by contrast—a particular semantic unit can generate, by contrast, a new semantic unit (relationship between A and B)—or by similarity, i.e., by adding or subsuming topics (relationships between A, C, D, E and F). Fragments thus take their self-conscious shape through processes of internal repetition and differentiation.
- d) Rereading can strengthen the unity of a script act by assigning a title that gives further conceptual unity to a fragment, or by redistributing paragraphs according to later revision acts.

This analysis of the temporal and semantic dynamics of writing enables us to consider the notion of fragment at several levels:

- a) The fragment as *a piece of paper*. In this case the incompleteness of the inscription is the consequence of the incompleteness of its inscriptional surface—for example, a missing or misplaced leaf, i.e., either lost or placed outside the temporal and semantic order of inscription.

This type of fragmentation is contingent on partial degradation or partial loss of a document.

- b) The fragment as *a piece of writing*. The incompleteness of inscription results from the incipient nature of the text—as in text B, for example—suggesting the possibility of continuation, revision and rewriting. Loose sentences or phrases may be annotations for further expansions. This type of fragmentation is contingent on the drafting process.
- c) The fragment as *a piece of writing susceptible of belonging to a larger unit*, with more or less strong semantic unity. Such fragments could then be sequenced with other fragments of the same type. In this latter instance the text may be finished as a textual unit (as is the case with many pieces of the *Book of Disquiet*, as happens with the large pieces published in 1913 and, more generally, with typescripts), but its relative position within the book as whole has not been determined. Its fragmentary condition results from this divergence between its closed internal form and its open and undetermined place within a final imagined longer text.
- d) The fragment as *a genre in itself*, that is, a piece of text that asserts its fragmentariness as a stylistic and structural feature. Although these textual pieces may form a larger whole, they are self-conscious about their fragmentary unity.

Fragments of type c and d can be said to have been the unit of composition of the *Book of Disquiet*, in its authorial form, while fragments of type a, b and c are the unit of composition in the work's posthumous editorial forms. We could say that the accretion process required for the autograph production of the *Book of Disquiet* results from the ordering and revising/rewriting of pieces of text that have a certain semantic unity but which are also self-consciously fragmentary in their finished forms. Dilemmas faced by the editors—reenacting dilemmas faced by the author in his notes and plans on how to organize the *Book of Disquiet*—result from this codetermination between parts and whole. The chosen fragments and the sequencing of those fragments is made with a certain conception of the whole (a certain idea about what the writing of the *Book of Disquiet* is or should be), but at the same time that perceived whole is the product of actual choices about the structure and form of its constituent parts.

In the case of the *Book of Disquiet*, there are varying degrees of semantic and discursive unity, which tend to be reflected in the stages of revision that we can infer from print, typescript and manuscript witnesses.

Semantic and discursive unity is generally stronger in large printed texts (“Trechos”) and typescript pieces, and weaker in short manuscript passages where there is no reiteration and expansion of a particular topic or where there are no signs of systematic revision acts. The semantic unity of textual fragments and their relative length is partly correlated with acts of revision and rewriting: it is generally stronger in typescripts than in first draft manuscripts, because these may be less self-reflexive and result from the temporality of the first act of inscription. Each sentence or phrase triggers a process of association with sets of sentences or phrases that follow at a given moment of continued and sustained writing focus. However, in the *Book of Disquiet* there are several texts where there seems to be no significant difference between manuscripts and typescripts, and several heavily corrected typescript texts may have been written directly on the typewriter without a prior handwritten draft. This kinetic temporality of handwritten or typewritten inscription produces in itself a semantic and material coherence that comes from its existence at a given moment in time.

In our view, the fragmentariness of the *Book of Disquiet* is also the result of the fragmentariness of the temporality of inscription. Each textual fragment produced as a sustained writing-thinking moment can maintain its fragmentary nature or it can also be subjected to an associative logic with fragments of text written at other moments. In this case, the association of two distinct script acts could converge in a larger semantic unity, giving rise to a more extended fragment. But acts of revision of this type do not seem to be very common, except in the small set of longer and often titled texts [“trechos”] that appear as the result of an elaborate process of rewriting and revision. What seems to be more frequent in the *Book of Disquiet* is the act of starting over again, as if each kinetic sequence of paragraphs were independent of previously written sets of paragraphs, even when they contain similar topics and concerns. This mechanism for starting a new reflection and sustaining it for several paragraphs suggests that each script act was experienced within the limits of the biological rhythms of concentrated attention. This process is consistent with Pessoa’s writing method centered on a moment by moment description of the world through a verbal intensification of self-conscious sensations.

Pessoa/Bernardo Soares seems to have become used to writing as if every writing moment would initiate a new text. He writes a sentence and then deals with the consequences of that sentence until exhausting its implications or its images. This writing method captures the temporal kinetics of writing, that is, the fact that each act of continuous writing can only last for a certain amount of time (from several minutes to a few hours). The

subsequent production of the projected book would involve revising and (re)ordering these kinetic units in a much longer temporal and discursive horizon. However, the greater the number and semantic dispersal of the fragments, the more difficult the rewriting and (re)ordering of fragments becomes. Although he kept writing with the conceptual and material horizon of the book in mind, the fragmentary kinetics of writing tends to dominate in his creative processes. Pessoa conceived books for his several heteronyms and he managed to finish many texts attributed to them, particularly those signed by the poets Alberto Caeiro, Álvaro de Campos, and Ricardo Reis. However, he was unable to come to final decisions about the exact contents of each of their planned books.

4. Fragment, book, self

Representation of stages and layers of writing and revision has been the basis of codex critical editions that represent textual construction by marking earlier or potential forms contained in the work's archive. In the case of the *Book of Disquiet*, the work's archive is itself partially undeterminable since its textual *corpus* fluctuates according to particular editorial decisions. Editors have to select elements from the author's archive, mark them as belonging to the *Book of Disquiet* on the basis of material and stylistic evidence, place these elements in a hypothetical bibliographic sequence, and produce the result as a textual whole. Each editorial selection is different, and the relative order chosen for placing the texts and fragments selected is also unique. From these editorial interventions different books of disquiet emerge. In fact, the editorial process of selecting and ordering pieces of text to produce a book is similar to an authorial intervention on the archive of the work. Pessoa would have to edit the writings of his semi-heteronym Bernardo Soares in order for the *Book of Disquiet* to gain the psychological and stylistic unity that he imagines:

L. do D. (Note)

The organization of the book should be based on a choice, as rigid as possible, from the existing varying texts ["trechos"], adapting, however, the older ones, which may fail the psychology of Bernardo Soares, as it now appears, this true psychology. Apart from this, a general revision of his own style, without letting it lose, in its intimate expression, the reverie and disjointed logic that define him. (Pessoa 1982: 8; *our translation*)

As we have seen above, writing takes place as process that explores the potential of the fragment as a function of the writing process itself. This may be described as a major difference between the Romantic and Modernist uses of fragment: in the first instance, as quoted or constructed pieces from external sources (imaginary or not), textual and material evidence of ruins that point beyond themselves, according to an aesthetics of genre; in the second instance, as a fragmentary totality that is complete and incomplete at the same time, and whose fragmentary nature is an internal textual property. The modernist aesthetics of the fragment as genre is predicated upon types of fragment that have been described in these terms by Camelia Elias: “the fragment is essentially different from the full text as it is able to both actualize a full text’s completeness and survive that actuality in becoming a totality itself” (ELIAS 2004, 49).

As in other modernist works, we may say that in the *Book of Disquiet* the fragment is not a mere contingent or circumstantial piece whose incompleteness originates in its own unfinished state, although some of its fragmentary texts would also correspond to this description (cf. instances a and b, above). Rather it is also a mode and genre of writing that produces the fragmentary as an attribute of its own internal constitution. In this case, the fragmentary nature of writing is not mere evidence of compositional hesitations and interruptions—stylistic experiments, paradoxical uses of language, repeated attempts at giving written form to thoughts, and thinking through writing—but the literary expression of the reflexive exploration of the potentiality of writing. The fragment, rather than the book or any stable and recognizable textual form, emerges as the very condition of textuality. Fragmentation functions as a framework for showing writing as a process of becoming that gives form to a certain state of mind. Pessoa/Vicente Guedes is aware of this dynamics between potentiality and actuality when he self-consciously describes his writing process as an accumulation of fragments: “My state of mind compels me to work hard, against my will, on the *Book of Disquiet*, but it’s all fragments, fragments, fragments” (From Pessoa’s letter to Armando Cortes-Rodrigues, 19 November 1914; PESSOA 2002, 9, translation by Richard Zenith).

This reference to the experience of the fragment in writing is also an image of the discontinuous and hollow phenomenological experience of the self as constituted through language. Subjective existence cannot be captured or given form in writing except as a series of discontinuous fragments that have to be supplemented by an actual reading act, a material replication of the unity of self-consciousness as a neurological product of multiple pulses of brain activity. Pessoa’s heteronyms can be described as

a written dramatization of this self-differentiation process that reveals the self as a fragment to itself: “I, who dare write only passages, fragments, excerpts of the non-existent I myself—in the little that I write—am also imperfect” (PESSOA 2012, Text 85).⁵ Self-describing the *Book of Disquiet* as “Fragments of an Autobiography” (PESSOA 2002, 251), Pessoa turns the fragmentary nature of writing into a mirror image of the fragmentary nature of the self. The potentiality of being and the potentiality of writing coalesce in the fragment.

We claim that Pessoa’s textual pieces for the *Book of Disquiet* should be understood as fragments in those two distinct but related senses: as expressions of the modernist genre of the fragment as both a form of writing the act of writing and a form of writing the consciousness of the self, on one hand; and also as a series of written fragments of a larger text whose imagined wholeness remains in the process of being constructed. This latter tension between fragments (in various stages of completion or revision) and the projected whole (in its varied plans and versions) is essential for thinking about the dynamics of writing the self in relation to the structure and form of the book. As an artifact, the book establishes a totalizing horizon, one in which it is the very structure of the codex that is able to produce order and generate a sense of whole. And yet, Pessoa’s sensationist process of writing—with its accumulation of sensations and fictional multiplication of perspectives and consciousnesses perceiving the world—generates enhanced sensations and perceptions of reality through a collection of fragments whose stylistic, narrative, and psychological coherence comes from this introspective and phenomenological experience of self-consciousness itself as a fragmentary process.

Dirk Van Hulle has recently argued for the value of digital collation of modern manuscripts not as a preliminary step for scholarly editing but as a tool for manuscript research (VAN HULLE 2013, 30-35). According to his perspective, digital editing can be used for studying multiple drafting as part of the cognitive process through which the act of writing and rewriting

5. The fragment as a mode of understanding both world and self is a cultural trope that has gained currency since the Romantic period. Friedrich Schlegel remarks, for example, that “the fragment is the real form of universal philosophy” (quoted in Elias: 112) or that “I can give no other ‘echantillon’ of my entire ego than such a system of fragments because I myself am such a thing” (quoted in Elias: 112). For an image of writing as a fragment of the self, see for instance Ralph Waldo Emerson: “I am a fragment, and this is a fragment of me” (quoted in Elias: 112).

probes the workings of the extended mind through material interactions. If this cognitive approach to genetic criticism were applied to fragments of the *Book of Disquiet*, Pessoa's manuscripts and typescripts in their various layers of revision and emendation could also be analyzed as part of the construction of the mind of his heteronyms. The process of semantic and thematic accretion and variation found across several texts could be examined at smaller inscriptional scales of phrase and word. Textual transcriptions mapped onto autograph markings would offer us an image of this retroactive process of invention through inscription. In effect, a layered transcription of the material writing process would provide us with another probe into Pessoa's production of the written/speaking self, offering us a view into the kinetic and cognitive procedurality of writing-in-the-making and of the book-in-the-making.

5. The fragmentary kinetics of the digital archive

A clear reading text in any given editorial version would be only one way of experiencing the *Book of Disquiet*. Each fragment of any particular edition could be further reframed by being placed in the context of the work's authorial and of other editorial textual witnesses. This understanding of the work as an expression of the fragmentary kinetics of writing—which manifests itself as internal formal feature and external textual condition—makes it particularly suitable for an open exploration of the processability and modularity of the digital medium. Within the *LdoD Digital Archive*—a collaborative archive where readers will be able to see facsimiles and topographic transcriptions of the authorial documents, compare edited versions of the book, create their own virtual editions of the *Book of Disquiet*, and even rewrite fragments of their own—such textual encounter takes place in a network of editorial versions and authorial drafts that simulates the very dynamics of textuality (PORTELA and SILVA 2014).

The tension between part and whole, inherent in the fragmentary kinetics of writing, implies that the form of the book works as a conceptual space of articulation that we cannot materially totalize just by selecting and ordering its writings. Contaminated by writing's and self's potentiality of becoming, it is as if the book, like the self, had become a fragmentary collection of fragments. Coincidence between discursive unity and material unity can only happen partially and provisionally. Our digital archive uses both concepts of fragment in the *Book of Disquiet* as the basis for electronic textual encoding, database structure, data model and interactive function-

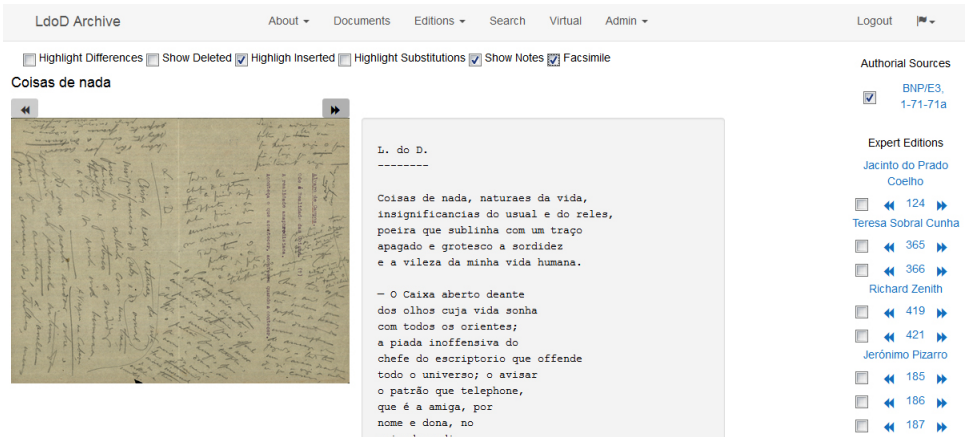


Figure 7. Screenshot of the *LdoD Archive* prototype: digital facsimile vs. transcription of authorial source (E3-1-71-71a).

alities, in the hope that our digital remediation can result in a meta-representation of the fragmentary kinetics of writing and its potentiality for generating meaning. The encoding of those four critical editions, side by side with encoding of autograph materials, further explores the performative flexibility of the digital medium for an understanding of writing and reading acts in the production of textual form and bibliographic structure.

The fragmentary kinetics of the *LdoD Archive* has been designed as a simulation of the textual and bibliographic dynamics of authoring and editing: genetic transcriptions can be seen in the context of editorial transcriptions, and vice versa; fragments can be seen in the context of books, and vice versa (PORTELA and SILVA 2015). As can be seen in Figure 7, the right-hand side menu offers the possibility of combining vertical navigation in a particular edition (i.e., within a particular arrangement of the fragments according to a given book structure) with horizontal navigation throughout the entire archive (i.e., within the modular structure of textual pieces not yet organized according to any bibliographical principle). We can see, for instance, that authorial witness E3-1-71-71a corresponds to one fragment in Coelho, two in Cunha and Zenith, and three in Pizarro. We are also able to see their relative position within each of those four versions of the *Book of Disquiet*: 124 in COELHO; 365 and 366 in CUNHA; 419 and 421 in ZENITH; and 185, 186 and 187 in PIZARRO. This radial structure creates the possibility of relating a genetic view of the process of writing to a social view of the process of editing. Because they will be able to select,

LdoD Archive
About
Documents
Editions
Search
Virtual
Admin
Logout

☒ Line-by-line
☐ Align Spaces

Coisas de nada, naturais da vida

Coisas de nada, **naturais** da vida, **insignificâncias** do usual e do reles, poeira que sublinha com um traço apagado e grotesco a sordidez e a vileza da minha vida humana. — O Caixa aberto **diante** dos olhos cuja vida sonha com todos os orientes; a piada **inofensiva** do chefe do **escritório** que **ofende** todo o universo; o avisar o patrão que **telefone**, que é a amiga, por nome e dona, no meio da meditação do **período** mais insexual de uma **teoria estética** e **inútil**. Depois os amigos, **bons rapazes**, **bons rapazes**, **tão agradável estar falando com eles**, **almoçar com eles**, **jantar com eles**, e tudo, **não sei como**, **tão sórdido**, **tão reles**, **tão pequeno**, **sempre no armazém de fazendas ainda que na rua**, **sempre diante do livro caixa ainda que no estrangeiro**, **sempre com o patrão ainda que no infinito**. **Todos têm um chefe de escritório com a piada sempre inoportuna**, e a alma fora do universo **em seu conjunto**. **Todos têm o patrão e a amiga do patrão**, e a chamada ao telefone no momento **sempre impróprio em que a tarde admirável desce e as**

Coisas de nada, naturais da vida

L. do D. Coisas de nada, **naturaes** da vida, **insignificancias** do usual e do reles, poeira que sublinha com um traço apagado e grotesco a sordidez e a vileza da minha vida humana. — O Caixa aberto **deante** dos olhos cuja vida sonha com todos os orientes; a piada **inofensiva** do chefe do **escritorio** que **offende** todo o universo; o avisar o patrão que **telephone**, que é a amiga, por nome e dona, no meio da meditação do **período** mais insexual de uma **theoria eshetica** e **intuil**. **Mas todos os que sonham, ainda que não sonhem em** **escritorios da Baixa**, **nem deante duma escrita do armazem de fazenda**, **todos teem um Caixa deante de si — seja a mulher com quem casaram**, **seja a adminstração da fortuna que lhes vem por herança**, **seja o que fôr logo que positivamente seja**. **Todos teem um chefe de escritorio com a piada sempre inoportuna e a alma fora do universo em seu conjunto**. **Todos teem um patrão e a amiga do patrão**, e a chamada ao **telephone no momento sempre improprio em que a tarde**

Authorial Sources
BNP/E3, 1-71-71a

Expert Editions
Jacinto do Prado Coelho
124
365
366
419
421
Jerónimo Pizarro
185
186
187

Figure 8. Screenshot of the *LdoD Archive* prototype: side by side comparison between two editions of the same fragment (E3-1-71-71a according to ZENITH 2012 and PIZARRO 2010).

annotate and structure the fragments, users can also perform an editorial role, and thus experience the back and forth movement between archive and edition, between written parts and projected whole.

The XML-TEI encoding of authorial and editorial variants and variations will enable users of the archive to see the kinetics of the scripting acts in relation to various editorial representations of those processes. Figures 8 and 9 show one-to-one and one-to-many textual comparisons between editions represented in the *LdoD Archive*. Color highlights mark all points of variation across the various editions of this fragment, including small-scale variations—such as differences in orthography, but also authorial and editorial variants—and large-scale variations—such as differences in paragraph division and ordering. Figure 8 shows that Zenith and Pizarro have treated the internal textual divisions of this particular fragment differently. Figure 9 highlights variations at the scale of the paragraph and at the scale of words across the four critical editions. All editorial interventions—from orthographic normalization to readings of particular passages to internal rearrangement of paragraphs to the general division, selection and sequencing of texts—can be automatically visualized against each other but also against their respective authorial sources.



Figure 9. Screenshot of the *LdoD Archive* prototype: line by line comparison across four editions of the same fragment (E3-1-71-71a according to Coelho 1982, Cunha 2008, Zenith 2012 and Pizarro 2010).

Every revision mark that Pessoa made on the text is a heightened moment of awareness of the writing process. How is the self made present in the fragmentary acts of writing and revising? What emerges in those layers of scripting acts? How is this writing process related to the process of creating writing selves? A systematic encoding of writing and revision acts can help us see the textual construction of the self through this fragmentary kinetics of writing. The detailed representation of editorial interventions on the autograph materials will enable us to analyze the different mediations that lead from an open set of textual fragments to an edited book. Editorial interpretation results in the construction of a work and a portrait of its author. Pessoa and the *Book of Disquiet* are a collaborative construction of editors, publishers, critics, readers, and the wider academic and economic networks responsible for reproducing cultural and literary capital.⁶

6. The long and convoluted editorial history of Pessoa's works – most of which have been posthumously published since the 1940s until now – has been recently summarized by Pizarro (2012, 29–92). However, the detailed social history of the production of Pessoa and the *Book of Disquiet* has yet to be told. Signs of ongoing struggles for defining text and structure of the *Book of Disquiet* are

Through the encoding of authorial and editorial witnesses users of the archive will examine not only Pessoa's writing process—by looking at revision acts represented as layers in the visualization of the transcriptions—, but also the reading and interpretative processes through which the four critical editors give form and structure to Pessoa's planned book. The autograph documentary basis of the digital archive will thus be placed in a dynamic relation with the editors' conjectural organization of textual wholes from Pessoa's archive of fragments. From this multilayered and shifting perspective—from document to text to book relations—users of the *LdoD Digital Archive* will be able to perceive the fragmentary kinetics of writing as a textual and structural feature of the *Book of Disquiet* whose variable authorial and editorial forms present us with a work in progress that remains in progress.

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more or less evident in each of the editorial prefaces. The fact that there have been two teams in competition to produce his complete works, in critical editions using different criteria (see, for instance, Castro 1993), reflects not only academic struggles for power over Pessoa's texts, but also market competition among publishers. A particularly significant moment in this history happened when copyright was extended from 50 to 70 years after the death of the author. Pessoa's works were in the public domain for a few years after 1985, but they were repossessed by a major publisher when the new copyright law came into force in the early 1990s. Only in 2005 Pessoa's works fell again in the public domain, but each new textual organization generates its own exclusive rights for publishers and editors. During the last decade, a new generation of scholars has been editing and releasing unpublished texts and inventing all sorts of new books by Pessoa, in a frenzy of editorial activity that cannot be explained without taking into account the institutional and economic competition in the academic and literary markets.

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The Composition of 'The Depressed Person'

Elliott Morsia

ABSTRACT

Despite having expanded an initial focus upon his most renowned novel *Infinite Jest* (1996) in recent years, David Foster Wallace studies has yet to broach questions regarding the textual status of Wallace's work. In order to do so, this essay applies the methodology of genetic criticism by studying the composition of Wallace's short story 'The Depressed Person'. Genetic criticism involves the practical analysis of manuscripts or rough drafts with the aim of describing a process of writing, a text's genesis. By treating text as process rather than product, genetic criticism subverts the traditional notion of "the text itself". Wallace's fiction shares a similar resistance to finished products. This is particularly true of the post-*Infinite Jest* phase in Wallace's career, which begins with *Brief Interviews With Hideous Men* (1999), in which the 'The Depressed Person' is collected, and ends, emphatically, with Wallace's unfinished and posthumously published final novel *The Pale King* (2011); the text of which exists only in draft form. Using genetic criticism, this essay goes on to consider the relationship between Wallace's writing process and the eponymous depressed person's predicament in the story, considering the significance of these topics within a broader context of modernism and revision.

It is beautiful and scary to watch the footnotes get larger and larger with each turn of the page. Everyone here is very high on the story. It's a rare pleasure to feel such a long process come to fruition, at least for me. [. . .] And thanks for letting me do this with you. It is a truly gratifying work. (CONN, unpublished letter)

This letter, written to David Foster Wallace to accompany the galley proofs for 'The Depressed Person' by the story's editor at *Harper's Magazine*, Charis Conn, provides invaluable insight into Wallace's composition of the story. While the special "high" experienced by Conn and others echoes the special "buzz" Wallace himself experienced when writing, and which is said to have led him to pursue a career as a writer (BOSWELL 2003, 4; MAX 2012), the letter also refers to the "long process" of composition as having

“come to fruition” in the production of “a truly gratifying work”. It is this suggestion that I would like to begin by considering.

On one level, this relates to Conn’s own role in encouraging Wallace’s composition and in editing down a much longer initial draft of the story to produce the version published by *Harper’s* in January 1998.¹ However, the question of establishing a “work” also carries a much broader cultural significance. It is, to a large extent, a *necessity* for writers, editors, publishers and critics to establish a “work”, in a sense ratifying a process of composition. Representing something complete and therefore both accountable and marketable, the work also satisfies a conventional notion of what an aesthetic object actually is (a finished product). Aside from the requirement to comply with a set of conventions, there are further, human motivations for establishing a work, which include its role as crowning achievement, as well as satisfying a basic human desire for closure. Whether art actually fulfils this promise is another question, however, and one might well argue that art precisely resists and denies us closure by evading, outgrowing or outliving its apparent boundaries.

Furthermore, while a finished product may be seen to prevent (or liberate us from) the tyranny of a potentially *endless* process, the promise of a unifying telos can itself become a burden. Consider Marshal Boswell’s suggestion that the modernist quest for “newness and innovation, for further refinement and complexity”, which is linked with “an implicit faith in the possibility of perfection, in the achievement of an end”, also “sets artistic development on a road to death, affirming an endpoint that is, in the final analysis, a zero-point. . . . All of which begs the question, What is one to do next?” (BOSWELL 2003, 11).² This question is especially pertinent to Wallace who, following the critical acclaim surrounding *Infinite Jest* (1996), worked on his final novel *The Pale King* (2011) for at least a decade without attaining an “endpoint”. Leaving the author’s untimely death to one

1. Following the story’s growth/expansion from an initial 406-word fragment, through various drafts reaching a length upwards of 10,000 words, the editorial process can be quantified in terms of its reduction down to a version of less than 7,000 words in length for publication in *Harper’s Magazine*; for the story’s inclusion in *Brief Interviews With Hideous Men* (1999) the following year, Wallace returned to the drafts and it expanded beyond 10,000 words in length once again.
2. Boswell draws this description from Matei Calinescu’s discussion of *modernity* in *The Five Faces of Modernity* (1977), but I would suggest it is inadequate for *modernism*, which is often seen as a critique of modernity; according to this description, D. H. Lawrence, for example, would be seen as an anti-modernist.

side, *The Pale King* seems to resist, intrinsically, the notion of an end- or zero-point, both in its formal organization (or disorganization) and in its meandering narrative content. This resistance is echoed across Wallace's later work (particularly post-*Infinite Jest*, whose reception led Wallace to sense his own establishment in the canon) and is evident throughout *Brief Interviews With Hideous Men* (1999), in which 'The Depressed Person' is collected.³

Before moving on to consider "such a long process" of composition for 'The Depressed Person', it is worth making a brief note on genetic criticism, as its text-critical framework differs from that of traditional Anglo-American literary criticism.⁴ While author-centric approaches to literature have received overlapping critiques from both modernist and post-modernist perspectives (from the "Intentional Fallacy" to the "Death of the Author"), these newer theories of interpretation continue to rely upon a single fixed text, which they adopt as object of study.⁵ In contrast, genetic criticism studies a process of writing, favouring the act of writing over the written object, which establishes new ground for the author in literary interpretation, as the main agent in a process of writing.⁶ While Anglo-American literary criticism can be seen to produce the following series then: draft or early version, intentionality and intertextuality, the text, genetic criticism produces the following series: *avant-texte*, texts, writing process.

The term "avant-texte", with which genetic criticism begins, is used to denote all the written materials that come before and contribute toward an established work, once organized and arranged by the critic. As these materials will not have existed in this arrangement beforehand, the *avant-texte* is a product of critical work (a critical construction). However, while the *avant-texte* contains a *synchronic* array of texts (a textual system), the main interest of genetic criticism is in the *diachronic* writing process, which can be reconstructed via its manifestation in the drafts.

3. The collection includes a number of deliberately "unfinished" story cycles, as well as individual stories such as 'Death is Not the End', which concerns the unproductive lethargy of a fictional Nobel laureate poet.
4. For a fuller introduction see FERRER, DEPPMAN and GRODEN 2004.
5. For a non-genetic critique of this object see PARKER 1987.
6. Almuth Grésillon suggests manuscripts, the objects of study for genetic criticism, provide "a place where the question of the author can be studied in a new light: a place of significant conflict, a place of the genesis of the author" (GRÉSILLON 1997, 123).

The Intersection of Genetic Criticism and Wallace Studies

Following a number of short and sporadic academic studies of Wallace's work in the 1990s (articles and book chapters, usually discussing Wallace in conjunction with other contemporary US writers), 2003 represented a landmark year for the emergence of Wallace studies. It saw the publication of both Marshall Boswell's *Understanding David Foster Wallace*, the first major study of all Wallace's writing up to that date, with *Infinite Jest* serving as the "career-making book", as well as, fittingly, Stephen Burn's *A Reader's Guide to Infinite Jest* (BOSWELL 2003, 9). A flurry of new scholars and students continued to complete work on Wallace's fiction and non-fiction in the 2000s, reflected by the more recent collection edited by David Hering, entitled *Consider David Foster* (2010). Following this collection, the first full biography of Wallace also appeared, entitled *Every Love Story is a Ghost Story* (2012) and written by D. T. Max. Given the earlier novel's length and acclaim, as well as the fact that Wallace's editorially constructed final novel *The Pale King* did not appear until 2011, *Infinite Jest* has understandably held sway over Wallace's legacy. A decade on from the first landmark year in Wallace studies though, Boswell and Burn co-edited *A Companion to David Foster Wallace Studies* (2013), which sought "to redress the balance with detailed readings of each book of fiction" and aimed "to consolidate where Wallace studies stands after all the novels have been published", thus "fill[ing] out this skeleton history of Wallace criticism" (BOSWELL and BURN 2013, ix–xii). Despite this progress, Wallace studies have yet to percolate down to the textual level and genetic criticism offers a timely development in this respect.

At present, it is difficult for readers or critics to grasp even the basic chronology behind the creation of much of Wallace's work. In a recent chapter on *Brief Interviews with Hideous Men*, Mary K. Holland, surveying existing studies in a footnote, has noted that book chapters by Marshall Boswell and Zadie Smith provide "the only concerted considerations" of this collection to date (HOLLAND 2013, 128), although Holland's own chapter can now be added to this list. All three of these chapters treat *Brief Interviews* as a whole. As a result, they neither "zone in" on individual stories, nor do they explore specific texts beyond their face value appearance. Of 'The Depressed Person', for example, although Holland notes that the story "was published initially in *Harper's* [in 1998]", the essay overlooks the

fact that this publication represents an alternate *version* and is significantly different from the one published in *Brief Interviews* (HOLLAND 2013, 116).⁷

Holland's essay is similarly limited in its account of the collection as a whole, with another footnote explaining that "of the 20 noninterview stories, Wallace published all but 2 [. . .] prior to the collection"—the earliest "in 1991"—and of the 18 interview stories, "Wallace published 9 [. . .] one in 1997, seven in 1998, and another in 1999" (HOLLAND 2013, 128).⁸ This publication history provides only general hints as to the underlying composition of the book, and its placement in footnotes is also indicative of the commonly held view among literary critics that textual research is of marginal use (or is only within the remit of editors or bibliographers).

Greater "textual awareness" (VAN HULLE, 2003) not only contributes towards our historical knowledge of texts, but it also encourages critics to enquire into the writing processes that engender them, as in genetic criticism. Such enquiry expands a critic's range for interpretation, while also offering new insights into existing materials. Holland indicates as much at the end of her footnote by noting how:

This publication history [for *Brief Interviews*] suggests that the interview format that shapes and helps unify the collection came late in a writing process that had already produced a formally diverse body of texts over several years. (HOLLAND 2013, 128)

This insight clearly contains implicit hermeneutic repercussions, but these are only hinted at in this summary. By zoning in on 'The Depressed Person', one of several stories in *Brief Interviews* that separates out from the main story-cycles in the volume, this essay begins to dig beneath the surface.⁹

7. For example, the earlier version is less than two thirds in length compared to the later one; I discuss the different versions in detail in this essay.

8. The two previously unpublished stories include "Forever Overhead" and "Church Not Made with Hands", at least one of which was originally composed in the previous decade, along with the stories collected in *Girl With Curious Hair*.

9. These cycles include the eponymous interview series itself ("Brief Interviews With Hideous Men") as well as "Yet Another Example of the Porousness of Certain Borders" and "The Devil is a Busy Man".

**“How was she to decide and describe . . . what
all she’d so painfully learned said about her?”**

‘The Depressed Person’ began life as a short story of barely two pages in length, written in felt-tip pen and amounting to just 406 words. Alongside a familiar original title, ‘A Depressed Person’, revised to ‘The Very Depressed Person’, the first draft fragment began with familiar lines:

The depressed person was in terrible pain, and the impossibility of that this pain’s articulation was part of the pain. Despairing of describing the pain or conveying the utterness of it to those around her, the depressed person instead described thousand[?] circumstances that were painful. Her parents, who had divorced when she was a child, used her as a pawn in the games they played. She had, for instance, required orthodonture . . . (Wallace MS1, 1)¹⁰

Before providing a breakdown of the overall compositional history of the story and detailing the various draft levels and extant manuscripts, an initial overview of Wallace’s writing process for ‘The Depressed Person’ can be gained by following what happens to these initial lines through the story’s various drafts. If we begin by isolating the first sentence, we can produce the following series, taken from the most substantial drafts of the story:

1	2a	3	4–5
The depressed person was in terrific pain, and the impossibility of that this pain’s articulation was part of the pain.	The depressed person was in terrific and unceasing pain, and the impossibility of this pain’s articulation was part of the pain.	The depressed person was in terrible and unceasing and terrific psychic pain, and the impossibility of this pain’s articulation was part of the pain.	The depressed person was in terrible and unceasing emotional pain, and the impossibility of articulating or sharing this pain with anyone else was itself a component of the pain and a contributing factor in its essential horror.

10. Note on the Transcriptions: In the presentation of manuscript text in this essay, strikethroughs indicate words deleted (~~deleted~~), bold font indicates words inserted (**inserted**), and superscript indicates words inserted super-lineally (inserted super-lineally).

An initial typology for Wallace's composition can be produced on the basis of the evolution of this sentence, containing three major patterns. (1) First is the revision of adjectives or descriptors: the first description in the first sentence of the story—regarding the basic pain of depression, the effort to describe which is one of the main drives in the story—is revised repeatedly:

The depressed person was in terrific
 terrific and unceasing
 terrible and unceasing
 unceasing and terrific psychic
 terrible and unceasing emotional pain

In the course of these revisions, Wallace switches from “terrific” to “terrible”, switches back from “terrible” to “terrific”, before eventually switching again from “terrific” to “terrible”, and we can echo Dirk Van Hulle here in noting that such words, removed and then re-inserted, are subtly other than words that were never called into question (VAN HULLE 2009, 452–3). (2) Second is the insertion of new passages which develop or build upon the shorter original text: the insertion in this instance comes in the fourth draft, where Wallace adds that “the impossibility of ~~that this pain's articulation was part of the pain~~ **articulating or sharing this pain with anyone else was itself a component of the pain and a contributing factor in its essential horror**”, which *doubles* the text in length at this point and develops the drive to articulate depression. (3) And third is the repetition or re-iteration of words and phrases for clarity or emphasis: in this example repetition occurs within the revision in the tond-fro between “terrific” and “terrible”, although the repetition of “pain” three times in the sentence itself, even in the short original, is also noteworthy.

Moving on to the second sentence, each of these features are displayed once more:

1

Despairing of describing the pain or conveying the utterness of it to those around her, the depressed **person** instead **described** thousand[?] circumstances that were painful.

3

Despairing of describing the actual pain or expressing its utterness to those around her, the depressed person instead described past or present circumstances that were **possibly** somehow related (~~probably~~) to the pain, **to its etiology and cause, hoping (the depressed person)** to at least express to those around her something of the pain's context and texture.

4-5

Despairing, then, of describing the ~~actual~~ **emotional** pain or expressing its utterness to those around her, the depressed person instead described circumstances, both past and ongoing, which were somehow related to the pain, to its etiology and cause, hoping at least to be able to express to others something of the pain's context, its—as it were—shape and texture.

The adjectives for the pain of depression shift from “the pain” to “the actual pain” to “the emotional pain.” In the second and third drafts Wallace inserts and then builds upon a new block of text in the second half of the sentence, which doubles the length of the text at this stage: “circumstances that were possibly somehow related (probably) to the pain, to its etiology and cause, hoping (the depressed person) to at least express to those around her something of the pain's context and texture”. Finally, repetition/reiteration increases not only through the allusions to pain, but also through the repetitive allusion to “the depressed person” in parentheses; while this particular insertion in version 3 is deleted in the following draft, Wallace introduced parenthetical references to the subject of sentences throughout the drafts and they feature heavily in the final version of the story.

In contrast to the opening two sentences, the third goes almost completely unaltered throughout the many drafts.

1

Her parents, who had divorced when she was a child, used her as a pawn in the games they played.

2-5

The depressed person's parents, for example, who had divorced when she was a child, had used her as a pawn in the **sick** games they played.

This sentence highlights the staying power of the initial material and emphasizes the significance of an early fragment to even the latest draft. Even in these minor alterations though, the same patterns of revision are present: besides the minor syntactic insertion “for example”, Wallace has altered “her parents” to the more repetitive “the depressed person’s parents”, and then in the final draft inserted an adjective to describe the “sick games they played”.

Alongside the three patterns discussed so far—revision of adjectives, addition, and repetition—there is a fourth pattern which is not demonstrated in the opening sentences but which does relate to that of addition. Namely, Wallace’s habit of writing short notes which are then incorporated into the next draft stage and usually expanded. There is an example of this at the end of the first typescript draft, where Wallace inserted a separate and elliptical paragraph in square brackets entitled “WHY FRIENDS FAR AWAY”, which was subsequently incorporated and expanded in the next draft.

Altogether, these four patterns provide an initial guide to Wallace’s writing process. However, there is one remaining and highly significant feature in the composition of ‘The Depressed Person’ that the opening sentences do not flag up, or rather do so only by its absence, and this relates to *dialogue*. Rather than add a fifth item to the existing list though, “dialogical” revision can be seen as representing a separate *type* of revision, enabling the previous four features to be grouped as a first type, which I would label “monological”. While the first type of revision is evident throughout and appears to be a self-conscious mode for the author, the second type of revision may have been unconscious to the author, but plays a crucial, innovative role in the story’s composition.

Dialogical revision demonstrates itself when we track the manner in which the initial fragment, barely two pages in length, exploded open in the second draft, which, at around 15 pages, was not far short of the 20 or so pages in length the story eventually reached. As this involves moving between different draft stages as a whole, however, and considering the overall compositional process, I will first provide an overview of the story’s compositional history, giving an account of when and for how long Wallace worked on the story, how many drafts were completed and which materials have survived.

By studying the materials in Wallace’s archive and matching them against tangential allusions in Max’s biography, we can piece together the following timeline for “The Depressed Person”:

- Spring 1997: Charis Conn, Wallace’s fiction editor at *Harper’s Magazine* visits Wallace; probable conception of the story;
- Spring to Autumn 1997: Wallace writes and works on multiple drafts for the story, which originally carried different titles, predominately: ‘PROVENIENCE (or, A Depressed Person);’
- September 1997: Wallace receives galley proofs dated 29/09/97 for the December 1997 edition of *Harper’s Magazine*;
- January 1998: ‘The Depressed Person’ appears in *Harper’s*: pp. 57–64, double-columned, accompanied by 2 illustrations, by Mark Ulriksen (see figure 1);
- April 1999: uncut and revised version of ‘The Depressed Person’ published in *Brief Interviews With Hideous Men*.

The drafts for ‘The Depressed Person’ are housed in Wallace’s archive in the Harry Ransom Centre at the University of Texas. There are around 175 pages of material for the story in total and this appears to consist of *ten* different layers. The first two are handwritten drafts; there are then seven typescripts; and finally one set of galley proofs for *Harper’s*. These layers can be condensed into a smaller number of major writing phases, which I have detailed in the following table:

Writing phase/version:

<i>Avant-texte</i>	
0–1	2 pp., ‘A The Very Depressed Person,’ handwritten MS, felt-tip pen, light revision
2a–c	15 pp., ‘Provenience (or, A Depressed Person),’ composite: handwritten MS p. 8 and pp. 12–15, pencil, heavy revision in felt-tip pen (2a); 2-page insert for p. 8 also handwritten MS, felt-tip pen, insertions in same pen (2b); and typescript pp. 1–7, watermarked paper: “Illinois State University”, revision in felt-tip pen and biro (2c); MS for pp. 1–7 & 9–11 appears to be missing
3	16 pp., ‘Provenience (or, A Depressed Person),’ typescript, watermarked paper: “Illinois State University”, revision in 2 different biros, finishes <i>in medias res</i>
4	19 pp., ‘The Depressed Person,’ “Long Version”, very minor alteration in black biro, circa 10,500 words

Text I/pre-text

- 5 13 pp., 'The Depressed Person,' "7-20-97 — 4th Round of Editing— 6693 Words", no markings

Text II/post-text

- 6 30 pp., 'The Depressed Person,' published in *Brief Interviews With Hideous Men* (1999), circa 10,500 words: missing a draft tracking the minor alterations between this text and that of 4 or 5

The first draft fragment is handwritten and runs to just 2 pages in length (0–1). The second handwritten draft runs to around 15 pages, but only 5 pages survive (2a), not including a handwritten insertion of 2 pages (2b). The first typescript draft is of a similar length but only 7 pages survive (2c); as these 7 pages correspond to 7 of the 10 pages missing from the second handwritten draft, however, the second handwritten draft and the first typed draft can be combined represent a second major writing phase (2a–c). Of the remaining six typescripts, three can be selected to represent the third, fourth and fifth writing phases as the remaining three typescripts simply track the four rounds of editing between Wallace and Conn (between phases four and five) until Wallace finally agreed to cut the text as it had stood at the end of the fourth phase (4: circa 10,500 words), to its shortest length at the end of the fifth (5: circa 6,500 words) for publication in *Harper's*. The end of phase four, the long version, is close to the text later published in *Brief Interviews* (also circa 10,500 words), but there are some revisions to the later text, meaning the latest version resulted from a further sixth (and final) compositional phase.

While textual critics highlight the differences between text, work, draft and document (SHILLINGSBURG 1996), it is worth echoing the suggestion by genetic critics that a draft should not simply be seen as an early or incomplete text of a work, but should rather be understood as a type of "protocol for completing a text" (FERRER 1998).¹¹ The manner in which Wallace develops his drafts through distinct stages making use of shorthand and annotations is itself highly suggestive of this, as is the use of initial short fragments as a starting point; throughout early drafts for *The Pale King*, which also began with initial, provisional fragments, Wallace

11. Dirk Van Hulle has also discussed this point (VAN HULLE 2013, 11).

actually used “Zero Draft” as a header, likewise suggesting that rough drafts are something less or *other* than “texts”.¹²

Besides this shared usage of fragments, the composition of “The Depressed Person” can also be seen as representative (to some extent) of Wallace’s writing in general due to the author’s own description of his writing methods in a written interview for *Amherst* (the college magazine) in spring 1999, entitled ‘Brief Interview With a Five Draft Man’. Wallace writes:

I am a Five Draft man. I actually learned this at Amherst, in William Kennick’s Philosophy 17 and 18, with their brutal paper-every-two-weeks schedules. I got down a little system of writing and two rewrites and two typed drafts. I’ve used it ever since. I like it. [. . .] the first two of these drafts are pen-and-paper, which is a bit old-fashioned, but other than that I don’t think there’s anything very distinctive about my work habits. (WALLACE 1999)

Although it misses the important editorial exchange with Charis Conn, this description maps very well onto the composition for ‘The Depressed Person’ and even helps lower the probability that Wallace completed any further (missing) drafts for the story; Wallace’s suggestion that his writing methods are “old-fashioned” is also significant, but I will turn to this question later on when placing Wallace’s composition in a modernist context.

To return to the question of dialogical revision, having outlined the history of composition for “The Depressed Person”, we can now consider the story’s overall transition from the fragment (first writing phase) to the much longer drafts of the second writing phase. Wallace begins, in the subsequent drafts, by following the initial fragment very closely and only expanding the text along the lines/patterns of revision already established, in the analysis of the opening three sentences, as we can see below by continuing with the fourth sentence.

12. This practice was also employed by James Joyce (information courtesy of Finn Fordham), whose composition of *Ulysses* and *Finnegans Wake* provide major archetypes for Wallace’s style of writing; as a style, this could be termed “constructivist” following Almuth Grésillon’s use of the term (GRÉSILLON 1998).

1

She had, for instance required
orthodonture, and
[. .]

had to hear from each how the
other was an unloving parent.

This was just an example.

2c

The depressed person had, as a child, for
instance, required orthodonture, and
[. .]

had to hear over and over from each
parent how the other was unloving and
selfish.

**Both parents were well off [. .] it was
a matter not of cash or dentition but of
principle.**

**And the depressed person always took
care to concede that so, probably it was
[. .].**

This was just an example.

“She had” is revised to the more reiterative “the depressed person had”; the description of the parents is revised from “unloving” to “unloving and selfish”; and two new sentences are then inserted, which develop the existing story by adding detail about *how* the parents used their daughter as a pawn and explaining that, while they always claimed “it was a matter of principle”, it was, for the depressed person herself, a kind of “neglect or outright abuse”. The text then re-joins the fragment with the unaltered sentence: “This was just an example”.

In a relatively clear sense, we can view Wallace as “building” with/upon the first draft at this stage. However, immediately after this sentence, the text explodes open in the second writing phase and the type of revision discussed thus far is insufficient in explaining precisely how this occurs.

In the fragment, the story of the depressed person continues in the same indirectly monological style displayed thus far, drawing to a close shortly thereafter by summarising the depressed person’s response to a specific trauma as potential origin of her depression: “She never cited circumstances like these as the *cause* of her depression—the blame-game was too easy”. The depressed person is also aware that many people endure far worse childhood traumas and do not necessarily experience depression. The fragment concludes, “In a way she would be the first to admit was perverse, she actually envied [them]”, because “at least these people could

point to something definite, at least these people could cite some sort of reason".¹³

In the subsequent drafts though, the text leaps off from the fragment after the sentence "this was just an example", avoiding the original closed ending, by introducing *interlocutors* in the second phase of writing. These new characters become external reference points and provide the story with a new *dialogical* structure. These characters consist on the one hand of the depressed person's friends (or "support system", as her therapist encourages her to name/view them) and on the other, of her therapists. There is a parallel between the manner in which Wallace develops his articulation/composition of the story and the manner in which the depressed person herself attempts to open up by communicating her pain to others.¹⁴ Either way, the story breaks out of its originally closed, monological structure, explaining *who* the depressed person recounts her examples of painful circumstances *to*:

The number of friends the depressed person reached out to for support and tried to communicate with and open up and share at least the context and texture of her unceasing pain with this way was about half a dozen and underwent a certain amount of rotation. (TS1, 1–2)

Following Wallace's dialogical innovation in the second writing phase, it is worth reflecting upon the altered relationship between the fragment and the subsequent drafts. In terms of the popular metaphor of textual con-

13. Given the basic credo of genetic criticism, that we improve our understanding of, and ability to interpret texts by learning about (textual) origins, it is interesting that the initial fragment concludes by reflecting on the complex question of origins. This question also occupied the title of the story for the majority of typescript drafts ('Provenience (or, A Depressed Person)'). In terms of the subject's depression, a simple notion of causality ("the blame-game") is clearly unhelpful.
14. To introduce a further level to this analogy, Wallace's initial fragment for "The Depressed Person" may have pre-dated the exchange with Charis Conn, which would further emphasize the manner in which its development owed something to dialogue with (or a request from) Wallace's friend and editor; it may be possible to date the fragment more precisely by matching the pen and paper to other materials in the archive, but this goes beyond the range of the current project.

struction, the subsequent drafts no longer “build” using the initial draft in the clear or direct sense of the opening sentences. Rather than describe the entire process of composition as a type of construction, it is also important to consider the relationship between drafts as a type of dialogue; they “speak” to, but do not entirely appropriate one another, hence the process is not merely monological, it also dialogical.

Following this innovation, the introduction of separate interlocutors, the second draft initially returns to the fragment, where “the blame game was too easy”, but subsequently moves on to discuss the therapists’ attempts to help the depressed person, beginning with a list of medications, and the depressed person’s use of her “support system”. The intervention of dialogue also leads to a series of new and increasingly open endings in the subsequent versions of the story, with the depressed person eventually appealing to the most “trusted” member of her “support system” for an “honest” report on everything they have heard, in the form of an open question:

what terms might be used to describe and assess such a solipsistic, self-consumed, bottomless emotional vacuum and sponge as she now appeared to be? How was she to decide and describe—even to herself, facing herself—what all she had learned said about her? (TS2, 13)

This eventual ending provides the story with a certain modernist reflexivity. The solipsism of this internal, self-consumed reflexivity is simultaneously challenged by the external form of the question. Placed at the end or terminal point of the text, this question leaves the text open. This ending can be seen as converting each reader into an extended member of the depressed person’s support system, likewise obliging readers to formulate some kind of report on the meaning of everything they have learnt throughout the course of the story; in a sense, the text becomes an extended question posed to the reader.

The Afterlife of Modernism

Many more passages from across the wealth of manuscript materials for ‘The Depressed Person’ warrant a detailed discussion. However, given the fact that Wallace has not been previously taken into consideration by genetic criticism, and having already established two basic types of revision in the composition of this text (loosely framed as “monological” and

“dialogical”), I want to conclude by considering the broader significance of this work in the context of genetic criticism, as well as modernist studies.

The first type of revision, which involves a clear conception of textual construction, and which I have described as monological, is quite renowned in genetic criticism and has a strong heritage in modernism. It contains an image of the author as self-conscious craftsperson: not only *constructing* a text, but also, in a sense, constructing a self (or self-representation). In contrast to “organicism”, an intrinsic process, an apt metaphor to describe this type of composition is “constructivism”, as set out by Almuth Grésillon (GRÉSILLON 1998); while the broader significance of this anti-essentialist term (across multiple disciplines) is relevant, the focus here is specifically upon *textual* construction.

As is made evident in recent work by Finn Fordham and Hannah Sullivan (FORDHAM 2010; SULLIVAN 2013), this type of composition is effectively a *product* of modernism. However, the boundaries that supposedly define “modernism”, including its apparent obsolescence and superannuation by “post-modernism”, remain less evident, and these questions are particularly relevant when it comes to contextualizing Wallace; an author writing in a so-called “post-” era yet following clearly defined modernist practices of writing. Interestingly, Hannah Sullivan actually dedicates a brief section of *The Work of Revision* (2013) to Wallace, entitled “*The Pale King* and Digital Archives”. However, it should be pointed out that, in comparison to the book’s main chapters on major modernist writers, the exploration of Wallace is very cursory; a minor fragment (the boy who attempts to kiss every square inch of his body) is treated as representative of a major novel and, even with respect to this fragment, no actual draft or manuscript materials are taken into consideration. Instead, Wallace is effectively used as a fall guy, with Sullivan claiming “there is no great hermeneutic difference between any of the versions because Wallace’s revision process *already* resembles editing”, suggesting that Wallace does “nothing as surprising” as the modernist revisions discussed elsewhere (in greater detail) and concluding emphatically that, “in fact, of all the revision documents that I have discussed in this book, these are the easiest and the most expected” (SULLIVAN 2013, 265).

I am not taking real issue with Sullivan here, as *The Work of Revision* does not explore Wallace in sufficient depth to support these claims more generally. The analysis provided in this essay clearly demonstrates that Wallace’s revision documents do in fact contain great complexity and innovation, and are actually well placed within the context of modernism (“these acts of revision—these *modernist revisions*—are unpredictable

and even unnecessary" (SULLIVAN 2013, 266)). I do, however, want to pursue the likely cause of Wallace's mistreatment, which seems to stem from a broader argument in *The Work of Revision* about a transition into a "post-modernist" era. Sullivan suggests that revision (in the modern sense) stemmed not only from modernist writing practices, but was also rooted in a particular set of historical technologies and transmission processes, which grounded those practices:

Revision is a feature of the print culture, of the modern printed book. A large number of discrete textual stages fosters rereading and reworking. [. . .] The modernist practice of revision began in the service of avant-garde action, but it was perhaps also an exploration of the limit point of print culture, the final flowering of composition through documented paper stages. (SULLIVAN 2013, 267–9)

Sullivan therefore goes on to suggest that as society moves into a new era of digital technologies — "we have moved a long way from the print culture that sustained the modernist practice of multiple reseeding and endless revision" (SULLIVAN 2013, 267) — modernist revision loses its relevance:

Those who migrate to a digital world where, in Mark Poster's memorable formulation, "cultural objects have no more fixity than liquid", may find that textual revision ceases to have meaning. (SULLIVAN 2013, 267)

The book's limited appraisal of Wallace therefore functions as a speculative attempt to support this suggestion. This essay does not necessarily refute Sullivan's suggestion though, as Wallace could obviously be regarded as an exception: he describes his own writing methods as "old fashioned" (WALLACE, 1999). Equally, Wallace could be considered a writer working in a transitional period.

However, rather than pursue these questions, I want to consider Wallace in relation to the *afterlife* of modernism, a notion which the quest to establish a "post-" era easily overlooks.¹⁵ While digital technology may render cultural objects less *fixed*, it simultaneously enables the self—or "user"—to

15. Oddly, *The Work of Revision* itself overlooks the fact that the precise cultural transition in question, digitalization/computerization, is a central concern in *The Pale King*; hence Wallace's choice to set the novel, which is partially staged in fictional IRS offices in Peoria, in the 1980s during a period of computerization, which provokes the moral debate around tax collection (whether it should

gain greater *control* over the formation of those objects. Therefore, though Marshall Boswell suggests Wallace represents a “third wave” of modernism, having broken through postmodern cynicism, without returning to pre modernist naïveté (BOSWELL 2003, 1–20), we could also consider Wallace as relevant for the afterlife/ongoing project of modernism in relation to the increasingly high status of “constructivism”, which seems to attain the status of a new universal in post-modernist theory.

Wallace’s composition of ‘The Depressed Person’ demonstrates a tension between a monological, self-formative, self-reflexive mode of construction and its less obvious alternate or other, dialogical innovation, which prevents the premature close of the initial fragment. There is a similar tension within the story itself, as the eponymous protagonist of the story struggles against an ever-deeper ensnarement within a solipsistic self-reflexiveness and isolation.

Just as an author’s writing process or compositional practice can be seen as sharing an *obscene* relationship with a final text (in the etymological sense, *off the stage*), psychic pain can also be seen as sharing an obscene relationship with the kind of reflexivity and stream-of-consciousness associated with modernism and its famous “inward turn”.¹⁶ My argument then is that, while the genetic study of Wallace reveals the afterlife of modernist modes of composition, the visible presence of psychic pain in Wallace’s fiction also reveals of the perils of monologism, or a universalized “constructivism”, in post-modern society.¹⁷

There is an obvious connection between solipsism and narcissism, and Mary K. Holland’s chapter on *Brief Interviews* provides a sensitive response to this theme and the underlying question of self-representation. She writes:

‘The Depressed Person’ refracts the problem of narcissism and its attending threat of blocked empathy for the other through the dilemmas of the fractured self and representation, resulting in a tone so multilayered

be regarded as a human affair or a corporate one; a civic duty or a profitable business).

16. Dirk van Hulle discusses the word “obscene” in this sense in relation to genetic criticism in *Manuscript Genetics* (van Hulle 2008, 24–30).
17. On the rise of depression in high- and middle-income countries, see data published by the World Health Organization on the number of effective years of life lost to illness, disability or early death, where depression is now top of the list (PENMAN 2011; http://www.who.int/healthinfo/global_burden_disease/); in low and very low-income countries it is approaching the top.

that its final intention remains indeterminable, easily misread, or both.
(HOLLAND 2013, 116)

Holland connects this dilemma of “the fractured self and representation” to an underlying “problem of literature”, suggesting that *Brief Interviews* as a whole:

Recognizes that the problem of literature is the problem of the self, and vice versa: both suffer from the necessity and prison of representation, the self forced to “look inward”, to build a separate self, to “face” itself, in some ill-fated, brutally fracturing, and multiplying act of self-recognition (BI 69). (HOLLAND 2013, 118)

The relevance of these dilemmas, not only to modernism and post-modernism, but to literature itself, makes Wallace’s drive to articulate them, as echoed by the eponymous protagonist’s desperate attempts in ‘The Depressed Person’, incredibly significant. I would suggest it also highlights the insensitivity or myopia of populist responses to such a story, which show an immediate aversion to narcissism and self-hatred.¹⁸

Genetic criticism enables us to relate questions of the self and its representations to processes of writing.¹⁹ This essay helps unpick the aforementioned dilemmas of the fractured self and representation in ‘The Depressed Person’ (and its resulting tone “so multi-layered that its final intention remains indeterminable”) by revealing the important and potentially unconscious role of dialogue in its development. A universalization of the self/monologue produces a potentially terrifying prison-house. Inside this totality, dialogue is reduced to a desperate appeal, as in the dangerously rhetorical question at the end of ‘The Depressed Person’. I would suggest, however, that the external form of this final question opens the story up and makes it openly desirous of readerly interpretation.

18. Malcolm Knox described ‘The Depressed Person’ as “the most morose thing I’ve ever read, and that was years ago. I can’t even look at it now” (KNOX 2008); D. T. Max labels the story as “revenge fiction, a genre Wallace hadn’t tried since ‘Westward,’” suggesting it was “his way of getting even with [Elizabeth] Wurtzel”, and claims that the clinical symptoms of the depressed person are “revealed to be nothing more than narcissism” (MAX 2012, 241); the artist Karen Green, Wallace’s wife, commented in an interview: “I read David’s story ‘The Depressed Person’ in that book [*Brief Interviews*] and I thought, my God! And I wanted to make one of these pieces out of it.” (ADAMS 2011).

19. See FORDHAM 2010.

In the end, dialogue may be there all along, unbeknown to the self-forming authorial I; consider not only the role of dialogue within the story's writing process, but the role of Charis Conn, whose external call for the story encouraged Wallace's composition in the first place.

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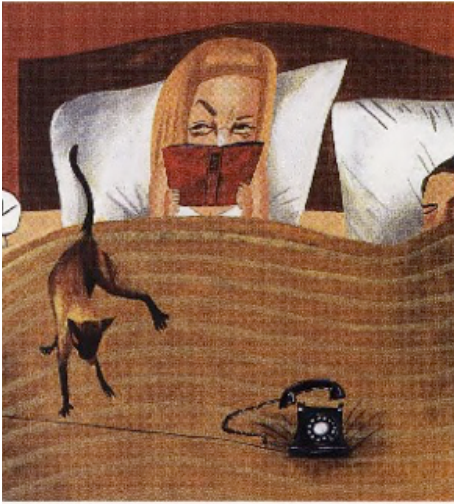


Figure 1.
Illustrations from
'The Depressed
Person' in *Harper's
Magazine* (January
1998), courtesy of
Mark Ulrikse.



Book Reviews

Edited by Heather Allen

ARKINSTALL, CHRISTINE, *Spanish Female Writers and the Free-thinking Press, 1879–1926*. Toronto: University of Toronto Press, 2014. ISBN 978-1-4426-4765-7. Pp. 256. Hardback \$65.00.

In the last five years, several studies have emerged on the broad topic of women and writing in the Spanish-speaking press¹ that focus on periodicals whose readership consisted primarily of women, and many more before these have made significant contributions to our understanding of women's involvement in nineteenth-century periodicals. However, as Christine Arkinstall points out in the introduction, almost none of these “examine[s] the women's press of a more politicized, anticlerical nature and directed at readers of both sexes” during the *fin de siècle* period (13–14). Arkinstall's study succeeds in filling that gap. She highlights three writers—Amalia Domingo Soler (1835–1909), Ángeles López de Ayala (1856–1926), and Belén Sárraga (ca. 1873–1950)—whose work, either previously unknown or ignored, proves to be fundamental for re-focusing the contribution of women to politics and culture in turn-of-the-century Spain. Furthermore, by highlighting and linking together these writers, Arkinstall provides additional historical context for the women journalists who later continued the fight to create a non-gendered public space for female voices.

The book comprises four chapters, organized in chronological order with Domingo Soler first, then López de Ayala, and finally Sárraga, plus an introduction that outlines the methodological and theoretical foundations on which the argument is built, and a conclusion that points the way toward future research. Arkinstall devotes each chapter to the work and life of a single writer, with the exception of López de Ayala whose literary work is considered separately from her periodical and political production. In this way, she succeeds in introducing readers to each writer individu-

1. For example, see BADOS CIRIA and SERVÉN 2013; BERNARD and ROTA 2010; or PRADO 2011.

ally while also highlighting the professional and personal friendships that existed between them, as well as their frequent collaborations.

Beyond biographical sketches, Arkinstall's analysis centers on how the freethinking press provided an opportunity for women to "articulate their political opinions not just through more literary vehicles . . . but more directly through their political essays" (14). She explains that the "transnational impetus of freemasonry kept these women in close contact with what was occurring in other nations . . . and facilitated their formulation of common objectives", and that "freethinking associations contributed to the ideal of a cosmopolitan society envisaged as transcending gender, class, ethnic, political, and national boundaries" (9). To elucidate these points and further illuminate these writers' contributions as public intellectuals to Republican circles in fin de siècle Spain, Arkinstall draws on Habermas's theory of the public sphere and cosmopolitanism, as well as the work of her fellow scholars, including Lou Charnon Deutsch, Mary Ellen Bieder, Susan Kirkpatrick, Alda Blanco, and others.

While Arkinstall establishes the commonalities between the writers throughout each chapter, she's careful to capture their different perspectives. As a well-known spiritist,² Amalia Domingo Soler's work is the best-documented of the three writers. She founded and edited the spiritist periodical *La Luz del Porvenir* (*The Light of the Future*), co-founded with López de Ayala the Barcelona Sociedad Autónoma de Mujeres (Autonomous Society of Women), a major feminist organization, wrote poetry and many letters, and published her *Memorias de una mujer* (*Memories of a Woman*) in 1912. Arkinstall's analysis focuses on three key themes: the spiritist discourse in *La Luz del Porvenir* and its goal of a more egalitarian society; the relationship of spiritism and *testimonio* in *Memorias de una mujer*, and the role of *Sus más hermosos escritos* (*Their most beautiful writings*) in creating a feminist public through essays and letters exchanged between Domingo Soler and her freethinking peers.

Unlike Domingo Soler, Ángeles López de Ayala's work begins to stray from the spiritist tradition and exhibits a more political quality. Such was her dedication to political activism, Arkinstall affirms, that López de Ayala's "indefatigable presence in the radical press over the course of thirty-five

2. Spiritism is a religious belief that seeks to "demonstrate the existence of the spirit and eternal life through experimental contact with those who have passed from this world. It believes in one inclusive God, the constant progress of the spirit through successive reincarnations, and solidarity with all humankind" (17).

years contributed to keeping alive the Republican flame” (18). She accomplished this by founding and running four major Republican periodicals: *El Progreso* (*The Progress*), *El Gladiador* (*The Gladiator*), *El Libertador* (*The Liberator*), and *El Gladiador del Librepensamiento* (*The Freethinking Gladiator*) (18). She also founded several feminist organizations, gave speeches throughout Spain, and wrote several novellas and dramas. Arkinstall approaches her prolific and varied production thematically—education, equality, political activism—rather than through analysis of each periodical. She offers a more in-depth reading of one drama and two novellas in a separate chapter on López de Ayala’s literary production. While this approach may provide an unsatisfying examination of any single contribution, it does present a thoughtful overview of the writer’s work and many suggestions for future research.

Of the three writers discussed, Sárraga is the most global in her perspective and in her dedication to the idea of a federal Republic. Although Arkinstall notes the scarcity of collected volumes of Sárraga’s work, her archival research, mainly at the Arxiu Històric de la Ciutat de Barcelona (Historic Archive of the City of Barcelona), has gifted readers with a more detailed review than would otherwise be available of Sárraga’s *La Conciencia Libre* (*The Free Conscience*), the periodical she founded and managed. She highlights Sárraga’s role in establishing several feminist federalist organizations around Spain, her activism in *blasquismo*, the Valencian political movement, and her representation of the Federal Republican Party in the 1933 elections. Arkinstall’s study of Sárraga’s production logically takes on a more general tone when faced with the relative shortage of material.

The author concludes her engaging and informative examination of these three writers by acknowledging the need for further study and collecting their works into publishable volumes. She emphasizes that “[f]reethinking gave female intellectuals the necessary foothold that they then used to extend their action beyond the home and into the rocky and demanding terrain of public politics” (192). However, she also highlights the problem of almost-wholesale exclusion of female intellectuals from the political histories of Spain’s liberal movements, noting that the memory of the contribution of these writers only exists because of the historians of Spanish and Catalan freemasonry and feminism (190). Certainly, more inquiries as thoroughly researched and documented as Arkinstall’s would further tip the scales toward a more balanced view of the historical contribution of women to public discourse in Spain.

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BUFFINGTON, Robert. *A Sentimental Education for the Working Man: The Mexico City Penny Press, 1900–1910*. Durham: Duke University Press, 2015. ISBN 978-0-822-35882-4. Pp. 304. Hardback \$25.95.

In the last ten years, scholars have examined with renewed interest the social and artistic milieu of the “Porfiriato” era (1876–1911), when liberal dictator Porfirio Díaz occupied the Mexican presidency. Historians have long equated the Porfiriato with modernization, urbanization, and capitalist expansion. Only more recently have scholars begun examining the era’s relatively unknown cultural production. Robert Buffington’s *A Sentimental Education for the Working Man: The Mexico City Penny Press, 1900–1910* is a welcome addition to a growing number of volumes devoted to uncovering this side of Porfirian life.

Buffington’s study is best situated alongside Pablo Piccato’s work on the public sphere in nineteenth-century Mexico, as well as William Beezley’s investigations of popular culture. The volume also shares a political vantage point with Robert Irwin’s work on masculinity in Mexico; both researchers trouble monolithic notions of Mexican masculinity as they interrogate what Octavio Paz (among countless others) have signaled as the malaise par excellence of Mexican men: machismo. Specifically, Buffington’s new text aims to “reconstruc[t] the complex, shifting, and contradictory ideas about manhood, especially working-class masculinity” (6), claiming that “penny press editors and contributors offered up a sentimental education for workers” (6). In order to substantiate this thesis, Buffington provides close readings of satiric penny press newspapers written for workers during, roughly, the second half of the Porfiriato (1900–1910).

Although *A Sentimental Education* suffers from Buffington’s somewhat facile distinction between the working class and the bourgeoisie—distinctions that belie the Porfiriato’s petit bourgeoisie, its coterie of *tanda*-attending nighthawks, and other *advenedizos* (parvenus)—he adeptly balances gender theories, detailed literary analysis, and his formidable knowledge of the Porfiriato. The text will be of great interest to cultural historians of Mexico as well as literary critics. All told, Buffington’s book tasks academics to more closely study those everyday Mexican citizens whose lives did not jive with Díaz’s ironclad modernizing project.

In chapter one, “Working-Class Heroes”, Buffington employs Williams’ notions of a “structure of feelings” and Gramsci’s theory of a “war of position” in order to show how the penny press “transformed official liberal icons like Hidalgo and Juárez into working-class heroes” (49). Here, Buff-

ington masterfully analyzes various newspaper illustrations, proving how their spatial organization ultimately bolsters their gestalt meaning: stated differently, illustrators aimed to harmonize the form and (political) function of their art. Thus hegemonic figures are normally represented on an image's left side, while society's downtrodden are found on the right side. This chapter may be the text's most lasting contribution, as it provides future scholars with an interpretative toolkit for comprehending newspaper illustrations.

In chapter two, "One True Juárez", Buffington proposes that as part of the penny press's ongoing war of position, editors did not attack Díaz directly but rather, "preferred to exalt [former president Benito] Juárez and let the implicit contrast between the two men speak for itself" (69). This proves a difficult argument to make, seeing that the Porfirian elite also lionized Juárez, but in order to legitimate Díaz. Admittedly, opposition journalists did forward Juárez as a foil to Díaz's dictatorship: yet Juárez's appellation as "working-class" is not wholly convincing. Indeed, the chapter's thesis, while provocative, would have benefited from specific textual examples of Juárez represented as a working-class hero. A closer study of Porfirian-era newspapers and speeches, I believe, would suggest that Juárez was understood as a romantic hero, a common man who transcended the everyday thanks to his elevated spirit. What Buffington fails to note is that, time and time again, Porfirians of diverse social statuses pointed up the simple, gentle, but firm "carácter" of Juárez, the onetime Zapotec shepherd from the bucolic hills of Oaxaca.

With chapter three, "The Apotheosis of the Working Man", Buffington convincingly argues that the penny press aimed to position the working class into the "national narrative as active participants whose humble but heroic contributions to nation building warranted their inclusion" (101). In particular, the chapter deals with the August 20, 1847 Battle of Churubusco, when the invading American army was met admirably by a ragtag group of working-class citizens. Although they put up a good fight, the Churubusco battalion eventually ceded to the Americans. The history of the Churubusco military contingent is truly a counter narrative. The author astutely compares the faded memory of the Churubusco fighters to the famed *Niños Héroes*—the martyred cadets who also perished at the hands of American soldiers but, unlike the Churubusco fighters, live on in Mexico's national lore. This chapter, too, is one of Buffington's most important contributions.

The final two chapters make provocative but somewhat specious claims regarding the representation of gender in the Porfirian-era penny press.

According to Buffington, via comic vignettes and “street-talk” columns, blue collar newspapers “constructed loving portraits of Mexico City’s working-class” (141) that served to interrogate traditional (monolithic and macho) conceptions of masculinity. In the fifth chapter, Buffington examines a series of comical newspaper vignettes about rogue womanizer Don Juan—a figure originally from Spain, but who was celebrated annually in Mexico during Day of the Dead theatrical productions. Buffington reads the vignettes’s respective representations of Don Juan as “sly jibes at [his] manhood” (212), thus proposing that the penny press’s take on Don Juan troubles male identity and ultimately forwards a tamer, less macho subject position.

Although this interpretation may have some purchase, another figure was treated to a type of Bakhtinian carnivalization in nineteenth century Mexico: Don Quixote. Should Mexico’s satiric take on Don Juan be understood as emblematic of novel gendering techniques or, rather, is undermining the myth of Don Juan yet another example of how the petit bourgeoisie parodied received hegemonic culture? Somewhat suspect is Buffington’s omission of an immensely successful play that debuted in Mexico City in March of 1911, *El tenorio maderista* (*The Madero-ist Tenorio*), in which revolutionary Francisco I. Madero is cast (in a positive light) as Don Juan. Those of the Porfirian persuasion were not as concerned with gender as we are; rather, they took a mischievous joy in ironically modifying ready-made artistic templates to fit the current events of their day.

As a final note, one cannot help but wonder if Buffington would have reached the same conclusions had he looked beyond the extensive yet partial selection of newspapers located at University of Texas Austin’s Benson Latin American Collection. For instance, he does not mention sources housed in Mexico City’s Hemeroteca Nacional (National Newspaper and Periodical Library) and the Archivo General de la Nación (General Archive of the Nation), which have yet to be documented via microform technology.

In sum, with *A Sentimental Education for the Working Man*, Buffington bravely interrogates not a few of the interpretative commonplaces surrounding the Porfiriato, Mexican masculinity, and the working class. Although some of the book’s analyses wear too thin, the text should be praised for opening up new discussions among scholars of Mexico from a range of fields.

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The Society for Textual Scholarship

FOUNDED IN 1979, THE SOCIETY FOR TEXTUAL SCHOLARSHIP is devoted to providing a forum, in its biennial conferences and in its journal *Textual Cultures: Texts, Contexts, Interpretation* (formerly *Text*) for the discussion of the implications of current research in a variety of textual disciplines. The Society has also recently added a blog on its website and the option of smaller workshop conferences to be hosted by various institutes and universities during the years when the biennial conference does not take place. The 2012 conference at the University of Texas–Austin was organized by Matt Cohen and Coleman Hutchison. Steve Jones and Peter Shillingsburg served as organizers of the 2013 conference at Loyola University, Chicago. In 2014 the Society will be hosted by the University of Washington at Seattle. Jeffrey Knight and Geoffrey Turnovsky head up the organizing committee on behalf of the University of Washington and the Society. For future conference information, please see the Society's website

(<http://textualsociety.org>).

The Society is also now an Affiliated Member of the Modern Language Association, and hosts a session at the annual conference in January. Please consult the Society's website for announcements and additional calls for papers.

Topics subsumed under the Society's intellectual mission include: the discovery, enumeration, description, bibliographical and codicological analysis, editing, and annotation of texts in disciplines such as literature, history, musicology, biblical studies, philosophy, art history, legal history, history of science and technology, computer science, library science, lexicography, epigraphy, palaeography, cinema studies, theater, linguistics, as well as textual and literary theory. All of these fields of inquiry have been represented in the Society's conferences, sessions, workshops, and in its journal.

The Society's conferences encourage the exchange of ideas across disciplinary boundaries. While there are usually period- or author-centered

sessions, the plenary sessions address a general textual problem with contributions from speakers from various disciplines. Complementing the plenary sessions, STS members may also submit session proposals (for example, on specific topics or projects or on a theoretical problem).

At each biennial conference, the Fredson Bowers Prize is awarded for a distinguished essay in textual scholarship published in the previous two years. The 2011 Fredson Bowers Prize was awarded to Colbey Emmerson (Reid York College) for her 2007–2008 essay in *Florida Atlantic Comparative Studies* entitled “Mina Loy’s Design Flaws”. Alan Galey (University of Toronto) won the prize in 2013 for his 2012 essay in *Book History*, “The Enkindling Reciter: E-Books in the Bibliographical Imagination”.

The Society also confers the Finneran Award in recognition of the best edition or book about editorial theory and/or practice published in the English language during the preceding two calendar years. The 2011 Richard J. Finneran Award was presented at Penn State to Paul Eggert for his 2009 study devoted to editing and literary/artistic heritage, *Securing the Past. Conservation in Art, Architecture and Literature* (Cambridge University Press).

The Society offers an Executive Director’s Prize for the best article published in *Textual Cultures* during the two calendar years prior to the biennial conference. The inaugural award was presented to Michelangelo Zaccarello (University of Verona) for his essay on recent trends in textual editing, “Metodo stemmatico ed ecdotica volgare italiana” (*Textual Cultures* 4.1 [2009]). In 2013, the Executive Director’s Prize was given to Marta Werner (D’Youville College) for her articles “Helen Keller and Anne Sullivan: Writing Otherwise” in *Textual Cultures* 5.1 (2010) and “‘Reportless Places’: Facing the Modern Manuscript” in *Textual Cultures* 6.2 (2011).

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