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Office Hours: T 9-11 a.m.

My Office hours are held at 2347 N. Racine, Humanities Center and at 216 McGaw by appointment only.

### ***471: Bibliography and Literary Research***

#### **Objective:**

The purpose of this class is to introduce students to issues related to bibliography and literary research. We will explore the history of textual editing from a variety of standpoints, all of which are meant to increase your understanding of the texts you both read and teach. While other classes explore the history of specific texts, this class will be concerned with the process of creating a literary text for public consumption: the subject is actually more interesting than it seems at first. Examining the classic essay, “The Rationale of Copy-Text”, we will see how decisions made by a few theorists in academia have controlled the entire publishing industry’s dissemination of reading texts at the high school and college level. Bower’s application of Gregg’s theory had an enormous influence on the editing of American literary works. In the 1980s, Jerome McGann’s *Theory of Textual Production* challenged the Gregg-Bowers-Tanselle approach to literary editing, focusing on the fact that single editions of works were no longer tenable or desirable. McGann’s *Radiant Textuality* discusses the implications of the world wide web for editing. He notes how editing specific nineteenth century texts, such as the works of Dante Gabriel Rossetti, challenged him to think in new ways about the field of bibliography. We will consider how editors have struggled with the tasks assigned to them, by reading Alexander Pettit’s collection of essays. We will also look at specific internet sites, such as the Blake Archive, the Rossetti project, Romantic Web Circles, and the Dickens website to conduct research.

#### **Class projects**

***Project One:*** *Life Mask*, Emma Donoghue; create a hyper-text guide to Donoghue’s work, with scanned images of sculptures alluded to in the work, as well as brief biographies of the major players, along with scanned images of their homes and art works they owned; landscape gardeners; theatres; house of commons debates. How can an electronic edition of this novel bring the world of 18<sup>th</sup> century London to life in a way that an un-illustrated edition of the work cannot?

**Project Two:** Edit an inter-disciplinary electronic edition of Thomas Hope's *Anastasius* complete with notes and bibliography. Students who choose this project should work together in a team of 2 or 3. This is for advanced graduate students only and involves learning about one of the important influences on neoclassicism in English life. The project helps show how a text that has fallen off of the radar has much to teach us about issues that have been treated by major theorists such as Edward Said in *Orientalism*. Another project, similar to this, would be editing *A Winter in London*.

<http://www.archive.org/stream/awinterinlondon04surrgoog#page/n8/mode/2up>  
This will involve reading Amanda Foreman's *Georgiana* and relating historical incidents to the novel wherever possible.

**Project Three:** Choose your own subject for an electronic edition. Explain, in a 5 page paper, which you append to the website, the issues and challenges that you faced in considering how to offer this web-based version of a literary text. The bibliography that accompanies the electronic edition should be no less than two pages. The essay itself should engage directly with the readings for the course, showing mastery of more than one approach to scholarly editing, including not just McGann but Tanselle, Bowers, and Gregg.

Electronic editions should include features that make special use of the internet to do what a codex version of the book could not. These features will be explained clearly in McGann's *Radiant Textuality*, particularly chapter 2, "The Rationale of Hypertext."

### **Policies:**

Two or more absences will lower your grade by ten points.

A missed oral presentation will lower the grade for the oral report by 10 points.

### **Grade Distribution**

1. Abstract of final project, 25%, due week 3, Sept. Oct. 4
2. Rough draft of final project, 25%, due week 8, Nov 1
3. Electronic version of final project, 25%, due week 9, November 8
4. Final, written version of project, due week 11, 25% November 22

### **Books**

1. Jerome McGann, *Theory of Textual Production*
2. Jerome McGann's *Radiant Textuality*
3. *Textual Studies and the Common Reader: Essays on Editing Novels and Novelists*, ed. Alexander Pettit (Athens: University of Georgia Press, 2000)
4. Harner, James. *On Compiling an Annotated Bibliography* 2nd edition. NY, MLA 2000. ISBN 08735297906.
5. *Life Mask*, Emma Donoghue

## Class Schedule

- Week One    Sept. 13    W W Gregg, **The Rationale of Copy-Text**  
<http://etext.virginia.edu/etcbin/toccer-sb?id=sibv003&images=bsuva/sb/images&data=/texts/english/bibliog/SB&tag=public&part=2&division=div>
- Lyrical Ballads: codex and electronic editions.*  
<http://www.rc.umd.edu/editions/LB/readtxts.html>
- Blake Archive: Selections from “Songs of Innocence”, “Marriage of Heaven and Hell” and “Milton”
- Week Two    Sept 20    No Class
- Week Three    Sept. 27
- Fredson Bowers, **SOME PRINCIPLES FOR SCHOLARLY EDITIONS OF NINETEENTH-CENTURY AMERICAN AUTHORS**  
<http://etext.virginia.edu/etcbin/toccer-sb?id=sibv017&images=bsuva/sb/images&data=/texts/english/bibliog/SB&tag=public&part=17&division=div>
- Alexander Pettit, *Textual Studies and the Common Reader*, Oral Report Introduction; Lewis Walpole Library as an Electronic Resource  
**PRESENTATION**
- Dickens on the Web*; George Landow; **PRESENTATION**;  
<http://www.victorianweb.org/authors/dickens/economicsov.html>
- Week Four    Oct. 4    “The Stuff that Don’t Matter”; draft of proposals due. 2 pages single space; “The Issue of a Authority in a Scholarly Edition: Editing Cather”; the Annual Bibliography on the **KEATS-SHELLEY JOURNAL, ROMANTIC WEB CIRCLES book reviews; Lewis Walpole library presentation on annotated political caricatures; McGann, Theory of Textual Production; Life Mask, chapter one**
- Week Five    Oct. 11    “William Faulkner, the Crisis of Masculinity, and Textual Instability”; **VOICE OF THE SHUTTLE; conferences and literary opportunities; http://vos.ucsb.edu/browse.asp?id=3; McGann, Theory of Textual Production; Life Mask , chapter two and three**

- Week Six      Oct. 18    “The Scholarly Editor as Biographer”; **Blake Archives**  
 McGann, *Theory of Textual Production*; ***Life Mask*, chapter four  
 and five**; ***Gillray, Dr. Syntax***;  
[http://www.britishmuseum.org/explore/highlights/highlight\\_object/pd/j/james\\_gillray,\\_a\\_voluptuary\\_un.aspx](http://www.britishmuseum.org/explore/highlights/highlight_object/pd/j/james_gillray,_a_voluptuary_un.aspx)
- Week Seven    Oct 25      “Conrad in Print and on Disk”; **ROMANTICISM ON THE  
 NET**—electronic; ***Radiant Textuality, Introduction, part 1***; ***Life  
 Mask, chapter six***; **Caricatures, Rowlandson, Duchess of  
 Devonshire**
- Week Eight    Nov. 1      “A Future for Editing: Lawrence in Hypertext”; McGann,  
*Theory of Textual Production*; ***Radiant Textuality, part 1***; ***Life Mask*,  
 chapter seven.**
- Week Nine     Nov. 8      “In Dreams Begin Responsibility: Novels, Promises, and  
 Electronic Editors”; ***Radiant Textuality, part 2***; ***Life Mask, pp.*  
*chapter eight.***
- Week Ten      Nov. 15      “Whose Work is it Anyway?” (Rivero); ***Radiant  
 Textuality, part 3 and conclusion***; ***Life Mask, chapter nine.***

### Oral Reports:

Oral reports should present an electronic website, or a chapter from one of the books we are discussing. Your oral report must fall on the day the work is discussed in class; I will need a confirmation by email that you are presenting and a rough draft or outline of your presentation by 5 on Monday (the night before Tuesday’s class). If you would like to share anything with other students in an electronic format, please send me the url or other information electronically and I will post it. If you are absent for any reason, your grade will be lowered for the oral presentation by 10 points. You must still present on another day, so please choose dates carefully and let me know at least 24 hours if there is a change in plans and you cannot give an oral report. Obviously, we cannot have all oral reports on the final day of class. Reports made earlier in the course of the quarter will be graded more leniently than those that occur in week 10, since there is less time to prepare. Your oral report is an important part of the class participation grade.

In your oral report, which should be no more than 20 minutes, present an overview of the website. What did you find useful or not useful? Try to focus on a specific aspect of the website, an article, an edition, with which you are familiar so you can

discuss how the editors have made use of the web to enhance appreciation of the material. The more detail you provide the better. Avoid generalizations or opinions and try to explain in an objective way what the website has to offer: its strengths and limitations.

If you are presenting a chapter from Donoghue's *Life Mask*, discuss her treatment of character, narrative, and historical allusion. Where has Donoghue departed from history? How has she made use of history to make her novel richer? How has she done so in a non-pedantic way? Are there instances of presentism in the chapter you examined? Where and how is this shown? You may wish to consult the Lewis Walpole library's archive of print satires to enhance your understanding of Elizabeth Farren and Anne Damer, or a well-known codex version by Dorothy George, available at the Newberry library. Some of Damer's works can be found at the Victorian and Albert Museum, the Tate Gallery, the National Portrait Gallery, and other locations, all of which have websites. This should be an important part of your research.

These are examples of electronic editions that you might find helpful in choosing your own project for an electronic edition (see separate handout taken from the Romantic Web Circles page). Note how the editors make use of the format of the internet to do what could not be done in a codex form. Some of these will be more successful than others. Whether you choose to do your own electronic edition, or to comment on several others and compare and contrast, make sure to make use of McGann and other critics from Pettit's edited volume to discuss issues related to bibliography.

### **British Library Print Satires**

[http://www.britishmuseum.org/explore/highlights/highlight\\_objects/pd/j/james\\_gillray,\\_promisd\\_horrors.aspx](http://www.britishmuseum.org/explore/highlights/highlight_objects/pd/j/james_gillray,_promisd_horrors.aspx)

[http://www.britishmuseum.org/search\\_results.aspx?searchText=print+satires](http://www.britishmuseum.org/search_results.aspx?searchText=print+satires)

### **James Gillray, A Voluptuary under the horrors of Digestion, a print**

Gillray portrays George, Prince of Wales, later Prince Regent and George IV (reigned 1820-1830)

### **James Gillray, The Faro Table, a drawing**

Gillray is renowned both for his political **prints** and for **satires** on contemporary life.

### **Thomas Rowlandson, Exhibition Stare Case, a print**

This **print** is based on a drawing which was probably made in around 1800.

### **William Hogarth, Beer Street and Gin Lane, two prints**

Hogarth claimed that these **prints** were 'calculated to reform some reigning Vices peculiar to the lower classes.

### **George Cruikshank, Snuffing out Boney, an etching**

Born into a family of printmakers, George Cruikshank (1792-1878) was by 1820 so successful in his own field.

### **James Gillray, Promis'd Horrors of the French Invasion, -or- Forcible Reasons for Negotiating a Regicide Peace,**

In 1796, after Napoleon Bonaparte's lightning campaign in northern Italy, Britain put out feelers to...

Lewis Walpole Print Satires and Political Cartoons

American Antiquarian Society

## **Archived Editions**

### **[The Letters of Robert Bloomfield](#). Edited by Tim Fulford and Lynda Pratt; Associate Editor John Goodridge.**

This edition builds upon new scholarship on Romantic rural poet Robert Bloomfield, collecting all his extant letters plus a selection of those written to him by literary correspondents, with the hope that by presenting a properly edited and annotated collected letters we might enable the poet to be a significant figure for all those studying early nineteenth-century literature and culture.

### **[Frankenstein](#). Edited by Stuart Curran.**

This edition of *Frankenstein*, in gestation for over fifteen years, provides the texts of both the 1818 and 1831 editions, as well as copious annotations that emphasize the novel's strong inter- and intra-textual connections.

### **Samuel Taylor Coleridge & Robert Southey. [The Fall of Robespierre \(1794\)](#).**

**Edited by Daniel E. White, with Sarah Copland and Stephen Osadetz.**

This edition provides an annotated text of the play, supplemented by a wide range of literary and journalistic materials that offer contexts in which to understand the work's place in relation to the authors' politics, the transmission and reception of news, and the role of Robespierre within English political culture.

**New Letters from Charles Brown to Joseph Severn (1821-42). Edited by Grant F. Scott and Sue Brown**

A collection of 46 letters published in full for the first time, shedding new light on the life and character of Charles Brown and the most important friendship in the Keats Circle, as well as Keats's complex legacy to his friends.

**Thomas Lovell Beddoes. *The Brides' Tragedy* (1822). Edited by David Baulch.**

This edition presents both the full text and relevant contexts of the play, including a comprehensive introduction and extensive notes by the editor, two of the sources of the play, and four contemporary reviews.

**Erasmus Darwin. *The Temple of Nature* (1803). Edited by Martin Priestman.**

The first fully annotated edition of Erasmus Darwin's influential scientific poem and its copious original notes; including the first publication, from draft, of Darwin's hitherto unknown poetic history of technology, *The Progress of Society*.

***Poets on Poets* . Edited by Tilar Mazzeo with Doug Guerra and Matt O'Donnell.**

An audio archive of Romantic-period poems selected and read by practicing poets from around the world. Updated quarterly. Includes some audio commentary, textual transcriptions of the poems read, as well as a link to subscribe to an RSS feed for podcasting.

**Benjamin Disraeli. *Alroy* (1871). Edited by Sheila A. Spector.**

This early novel, first published in 1833, represents Disraeli in "romantic mode." This version features the novel, an introduction, annotations, reprints of Disraeli's sources, contemporary reviews, & modern criticism, as well as a detailed bibliography of Disraeli's life and works, criticism, & other contextual materials.

**Betty T. Bennett, Digital Text edited by Orienne Smith**  
**. *British War Poetry in the Age of Romanticism 1793-1815.***

An electronic edition of Bennett's collection of 350 poems highlighting the complex attitudes to the wars of the period. Includes Bennett's original introduction & a new bibliography of poems not included in the original edition.

**Robert Southey.** *Wat Tyler, A Dramatic Poem (1817).* Edited by Matt Hill.

An electronic edition of Robert Southey's poem based on the peasants' rebellion of 1381. This edition provides contextual background on the poem's embattled publication and partisan reception.

**Felicia Dorothea Hemans.** *The Sceptic: A Hemans-Byron Dialogue(1820).* Edited by Nanora Sweet and Barbara Taylor.

This edition places Hemans in direct contention with Byron over belief in an afterlife. Includes letters, reviews, poems & critical essays that probe the work for its engagements with Byron, allusions to topics of the day, & negotiation of gender.

**Maria Jane Jewsbury.** *The Oceanides (1832-3).* Edited by Judith Pascoe.

This edition situates the poem sequence within Jewsbury's life and career, including a prose account of her journey to India, memoirs, & poems inspired by her work. Allows readers to view original poems as they first appeared in *The Athenaeum*.

**Samuel Taylor Coleridge & William Wordsworth.** *Lyrical Ballads (1798-1805).* Edited by Ron Tetreault and Bruce Graver.

This electronic edition makes available all 4 versions of *Lyrical Ballads* in the form of transcriptions edited from original printed copies, accompanied by images of each page. Enables active comparison of texts through Dynamic Collation.

**Samuel Taylor Coleridge.** *The Wanderings of Cain (1828, 1834).* Edited by N. Santilli .

Publishes, for the first time, all the fragments of this unfinished poem in one edition. Includes a composite reading text, piecing together all the fragments, & a parallel reading text of both Canto II and verse fragment.

**Edward Ellerker Williams.** *Sporting Sketches during a Short Stay in Hindustane (1814).*



**Edited by Tilar Mazzeo.**

Includes MS Shelley adds.e.21 and MS Shelley adds.c.12, together comprising Williams's complete travel in its entirety for the first time. Also included is a critical introduction.

**Anna Lætitia Aikin [later Barbauld]. *Poems* (1773).**

**Edited by Lisa Vargo and Allison Muri.**

Includes transcriptions, photo reproductions of the original volume, critical apparatus, & a "Poem Web," featuring detailed commentary & contextual materials for "On a Lady's Writing."

**William Hone. *The Political House that Jack Built* (1820).**

**Edited by Kyle Grimes.**

Includes diplomatic transcription of the title page and Hone's verse text, as well as the poem "The Clerical Magistrate".

Also offers original illustrations by George Cruikshank, a William Hone chronology, & annotated bibliography.

**John Keats. *A Rediscovered Letter by John Keats* (1818).**

**Edited by Dearing Lewis.**

Includes introduction, diplomatic transcription, & notes.

**L.E.L.'s 'Verses' and *The Keepsake for 1829*. Edited by Terence Hoagwood, Kathryn Ledbetter, and Martin M. Jacobsen.**

Includes introduction, diplomatic transcriptions, facsimile pages, biography, bibliography, & commentary.

**Richard Brinsley Peake**

***Presumption; or, The Fate of Frankenstein* (1823).**

**Edited by Stephen C. Behrendt.**

Includes an introduction, full text of the play, images of the 1823 cast, a bibliography and filmography, the first reviews of *Presumption*, & a biography of Richard Brinsley Peake.

**Mary Darby Robinson.**

***A Letter to the Women of England, on the Injustice of Mental Subordination* (1799).**

**Edited by Adriana Craciun, Anne Irmén Close, Megan Musgrave, & Orianne**

**Smith.**

Includes introduction, transcriptions, reviews, letters to and from Robinson, selected poems, bibliography, & notes.

**Mary Shelley. *The Last Man* (1826). Edited by Steven Jones.**

Includes HTML, ASCII, and SGML versions, other works by Mary Shelley, works and excerpts from works cited by Shelley, bibliography, maps, images & sound files, critical essays, contemporary works on plague, notes.

**Mary Shelley. *The Mortal Immortal* (1833). Edited by Michael Eberle-Sinatra.**

Includes HTML and ASCII versions, related contemporary literary works, critical bibliography, print history, images, writings on the text, & notes.

**Percy Bysshe Shelley. *The Devil's Walk* (1812). Edited by Neil Fraistat and Donald H. Reiman.**

Includes HTML formatted texts, editors' introduction, critically edited text, diplomatic transcription, photofacsimile, & clear reading texts. Also includes collations, bibliography, and notes.

**Percy Bysshe Shelley  
*On the Medusa of Leonardo da Vinci in the Florentine Gallery* (1819).  
Edited by Neil Fraistat and Melissa Jo Sites.**

Includes dialogic commentary; critical essays by Jerome J. McGann, W.J.T. Mitchell, and Grant F. Scott; images; bibliography; & notes

Course:

ENG 471 BIBLIOGRAPHY/LIT RESEARCH

Term:

0880 2011-2012 Autumn

Session:

Regular Academic Session

Section:

101 Lecture

Course ID:

001793

Enrollment Status:

Enrolled

Total Students:

20

Class Nbr:


13025

Course:

ENG- 471-101

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