MODULE 7: CRITICAL EDITING

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1. Emily Dickinson: “Faith is a Fine Invention”

The following example is a critical edition of Emily Dickinson’s poem “Faith is a Fine Invention,” encoded and made available by the University of Maryland University Libraries.

In this example, 7 different versions of a 4-line poem are encoded using the parallel segmentation method. Each apparatus entry (<app>) contains different <rdg> elements documenting the variants occurring in the different text versions. Notice how the choice for equal <rdg> elements (instead of one “preferred” reading, encoded in a <lem> element), and the use of the parallel segmentation method abolish the notion of a base text.

The different witnesses are listed in a <listWit> element inside the <front> section of the text. Each witness definition inside <witness> marks its corresponding sigil in an @xml:id attribute. In the final line, a page break is recorded with <pb>. Its @ed attribute is used to identify the specific edition where this page breaks occurs: the text witness identified as l1894. Notice, how this could have been expressed even more formally with the @edRef attribute, which takes a pointer to an edition identified elsewhere: <pb facs="#image1" edRef="#l1894"/>.

REFERENCE
See Module 6: Primary Sources, section 3.2 for a discussion of the @facs attribute.
This poem is available only for demonstration purposes. It was created as part of a research project to experiment with ways of displaying multiple witnesses of a TEI-encoded poem using XML, XSLT and JavaScript.

See Witness List.

A 660, verse embedded in letter to Samuel Bowles.</div>

H 201, fascicle version of poem.</div>

H 72, fascicle version of poem.</div>


Faith is a fine invention

Faith

Faith

FAITH

is a fine invention

When

For

1. Emily Dickinson: "Faith is a Fine Invention"
<app>
  <rdg wit="#a660 #h201 #h72">Gentlemen</rdg>
  <rdg wit="#p1891 #l1894 #cp32 #ll227">gentlemen</rdg>
</app>

<app>
  <rdg wit="#a660 #ll227">can</rdg>
  <rdg wit="#h201 #h72 #p1891 #l1894 #cp32">who</rdg>
</app>

<app>
  <rdg wit="#a660 #h201 #h72">
    <hi rend="underline">see</hi>
  </rdg>
  <rdg wit="#p1891 #l1894 #cp32 #ll227">see</rdg>
</app>

<app>
  <rdg wit="#h72 #ll227">!</rdg>
  <rdg wit="#a660 #h201"> -</rdg>
  <rdg wit="#p1891 #cp32">;</rdg>
  <rdg wit="#l1894">,</rdg>
</app>

<l n="3"> But <app>
  <rdg wit="#h72">Microscopes</rdg>
  <rdg wit="#a660 #h201">Microscopes</rdg>
</app> are prudent</l>

<l n="4"> In an <app>
  <rdg wit="#a660 #h201 #h72">Emergency</rdg>
  <rdg wit="#p1891 #l1894 #cp32 #ll227">emergency</rdg>
</app> <app>
  <rdg wit="#a660 #l1894">. <pb facs="#image1" ed="l1894"/></rdg>
  <rdg wit="#h201 #h72 #p1891 #ll227 #cp32">!</rdg>
</app></l>

2. Christopher Marlowe: *Edward II*

The following example is a fragment of a critical edition of Christopher Marlowe's play *Edward II*, encoded and made available by the Perseus Digital Library.

This example illustrates the critical encoding of a drama work. The `<variantEncoding>` element in the TEI header specifies that an internal, parallel segmented apparatus is used for the encoding of textual variation. The (many) text witnesses that are included in the edition are identified in a `<listWit>` section in the front matter of the edition. Although more detailed information is lacking (the header section of the original file is rather incomplete, and hence left out from this example), the location of the witness definitions in the front matter may suggest that this critical edition has been digitised from an existing print original. Each witness is described in a `<witness>` element and provided with an `@xml:id` attribute specifying the sigil that will be used in the edition to refer to this text witness. One subgroup of text witnesses is identified in a nesting `<listWit>` element: the "D" sigil will be used to refer to both Dyce editions collectively.

Using a parallel segmented apparatus, the actual text contains all invariant text that is shared among all witnesses, while the variants are captured in `<app>` elements at the exact places where they occur.

Although a full description of this edition is not available, this example can illustrate what information can be inferred from a parallel segmented apparatus. First, the notion of a base text seems to have been adopted for this edition, as can be gathered from the use of `<lem>` elements. Without more information, however, it is impossible to tell what text witness has been adopted as base text, because most `<lem>` element don’t have any `@wit` information. Moreover, those lemmas with explicit sigla in a `@wit` attribute contradict each other: some refer to witness Q2, others to Q4. Some `<app>` elements don’t have a `<lem>` reading: this may either be a mistake, or suggest that this variant does not occur in the base text (but then, the occurrence of empty `<rdg>` elements would
suggest that empty `<lem>` elements would be used in these cases). Apparently, only those text witnesses whose text differs from that of the base text have been recorded in `wit` attributes of the concerned `<rdg>` elements. One apparatus entry contains two groups of readings:

```xml
<app xmlns="http://www.tei-c.org/ns/1.0">
  <lem>yong</lem>
  <rdg wit="#Ox #R #Q3">
    <app>
      <lem>you</lem>
      <rdg wit="#Q3"/>
    </app>
  </rdg>
</app>
```

The grouping reading suggests that all text witnesses have the “yong” variant, except for the Ox, R, and Q3 witnesses. Its embedded `<app>` element then seems to tacitly adopt the reading of the Ox and R witnesses (“you”) as lemma, while this reading is entirely missing from the Q3 witness.

```xml
<text xmlns="http://www.tei-c.org/ns/1.0">
  <front>
    <div>
      <listWit>
        <witness xml:id="Bow">
        </witness>
        <witness xml:id="Q1">Quarto 1, 1594</witness>
        <witness xml:id="Q2">Quarto 2, 1598</witness>
        <witness xml:id="Q3">Quarto 3, 1612</witness>
        <witness xml:id="Q4">Quarto 4, 1622</witness>
        <witness xml:id="Dd1">
          <bibl><title>Old Plays</title>, ed. Dodsley, 1744</bibl>
        </witness>
        <witness xml:id="Dd2">
          <bibl><title>Old Plays</title>, ed. Dodsley, ed. Reed, 1780</bibl>
        </witness>
        <witness xml:id="S">2. Christopher Marlowe: Edward II</witness>
      </listWit>
    </div>
  </front>
</text>
```
<bibl><title>Ancient British Drama</title>, ed. Sir Walter Scott, 1810</bibl>
</witness>
<witness xml:id="Ch">
<bibl><title>Edward the Second</title>, sold by J. Chappell, Jr., 1818</bibl>
</witness>
<witness xml:id="Ox">
<bibl><title>Edward the Second</title>, ed. William Oxberry, 1818</bibl>
</witness>
<witness xml:id="Dd3">
<bibl><title>Old Plays</title>, Dodsley, ed. Collier, 1825</bibl>
</witness>
<witness xml:id="R">
<bibl><title>Works</title>, Robinson, 1826</bibl>
</witness>
<listWit xml:id="D">
<witness xml:id="D1">
<bibl><title>Works</title>, Dyce 1, 1850</bibl>
</witness>
<witness xml:id="D2">
<bibl><title>Works</title>, Dyce 2, 1858</bibl>
</witness>
</listWit>
<witness xml:id="C">
<bibl><title>Works</title>, Cunningham, 1870</bibl>
</witness>
<witness xml:id="B">
<bibl><title>Works</title>, Bullen, 1885</bibl>
</witness>
<witness xml:id="TB">
<bibl><title>Works</title>, Tucker Brooke, 1910</bibl>
</witness>
<witness xml:id="Bgs">
<bibl><title>Edward the Second</title>, Briggs, 1914</bibl>
</witness>
<witness xml:id="Gg">
<bibl><title>Edward the Second</title>, Malone Society Reprints, ed. W. W. Greg, 1925</bibl>
</witness>

2. Christopher Marlowe: Edward II
<div type="act" n="4">

<!-- ...

<sp who="quee">
  <speaker>Queene</speaker>
  <l>A boye, our friends do faile us all in <name>Fraunce</name>, and the king unkinde, </l>
  <l>What shall we <app>
      <lem>doe</lem>
      <rdg wit="#Q3">goe</rdg>
  </app>?</l>
</sp>
</div>
</div>
<speaker>Prince</speaker>

Madam, returne to <name>England</name>,
And please my father well, and then a Fig
For all my unckles frienship here in <name>Fraunce</name>,
I warrant you, ile winne his highnes quicklie,

Ac
He Dd1 loves me better than a thousand <name>Spencers</name>,

Queene

A boye, thou art deceivde at least in this,
To thinke that we can yet be tun'd together,
No, no, we jarre too <app>

farre. Unkinde
, unkinde

<name>Valoys</name>,

Unhappie <name>Isabell</name>, when <name>Fraunce</name> rejects,

whether, 0 <app>

whether

doost

must

thou bend thy steps<app>

?

</app></stage><stage type="entrance">Enter sir <name>John</name> of <name>Henolt</name>.</stage>
<sp who="sirj">
  <speaker>Sir John</speaker>
  <l>Madam, what cheere?</l>
</sp>

<sp who="quee">
  <speaker>Queene</speaker>
  <l>A good sir John of Henolt, Never so cheereles, nor so farre distrest.</l>
</sp>

<sp who="sirj">
  <speaker>Sir John</speaker>
  <l>I heare sweete lady of the kings unkindenes, But droope not madam, noble mindes contemne Despaire: will your grace with me to Henolt, And there stay times advantage with your sonne? How say you my Lord, will you go with your friends,</l>
  <app>
    <lem>our</lem>
    <rdg wit="#R">your</rdg>
    fortunes equallie</app>
    <lem>"#Q4"?"</lem>
    <rdg wit="#Q1 #Q2 #Q3">.</rdg>
  </app>
</sp>

<sp who="prin">
  <speaker>Prince</speaker>
  <l>So pleaseth the Queene my mother, me it likes, The king of England, nor the court of Fraunce, Shall the court of Fraunce,</l>
  <app>
    <lem>have</lem>
    <rdg wit="#Ch #Br #Q2MS">heave</rdg>
  </app>
</sp>
Till I be strong enough to breake a staffe,
And then have at the proudest Spencers head.

Well said my lord.

Oh my sweet hart, how do I mone thy wrong,
Yet triumphe in the hope of thee my joye?
Ah sweete sir John, even to the utmost verge
of Europe, or the shore of Tanaise,
Will we with thee to Henolt, so we will.
The Marques is a noble Gentleman,
His grace I dare presume will welcome me,
But who are these?

Enter Edmund [earle of Kent] and Mortimer.
Madam, long may you live,

Much happier then your friends in <app>

<name>England</name>

England do.

Lord <name>Edmund</name> and lord <name>Mortimer</name> alive<app>?</app>

Welcome to <name>Fraunce:</name> the newes was heere my lord,

That you were dead, or very neare your death.

Lady, the last was truest of the twaine,

But <name>Mortimer</name> reservde for better hap,

Hath shaken off the thraldome of the tower,

And lives <app>

to<br/>

advance your standard good my lord.
How meane you, and the king my father lives ?
No my lord <name>Mortimer</name>, not I, I trow.
Not sonne, why not? I would it were no worse,
But gentle lords, friendles we are in <name>Fraunce</name>.
Mounsier <name>le Grand</name>, a noble friend of yours,
Tould us at our arrivall all the newes,
How hard the nobles, how unkinde the king
Hath shewed himself: but madam, right makes room,
Where weapons <app>
so Dd1-<rdg wit="#R #C">wont</rdg>
</app><app>
and though a many friends
Are made away, as <name>Warwick, Lancaster</name>,
And others of our <app>
part
</app> and <app>
faction</app>
our faction,
</app>,
Yet have we friends, assure your grace in England, Would cast up cappes, and clap their hands for joy, To see us there appointed for our foes.  

Kent

Would all were well, and Edward well reclaimd, For England’s honor, peace, and quietnes.  

Mortimer

But by the sword, my lord, it must be earn’d. The king will nere forsake his flatterers.  

Sir John

My Lords of England, sith the ungentle king sith the ungentle king

Of France refuseth to give aide of armes,
To this distressed Queene his sister heere,
Go you with her to Henolt,
We will finde comfort, money, men, and friends
Ere long, to bid the English king a base.

How say you Prince, what thinke you of the match?

I thinke king Edward will out-run us all.

Nay
Your friends that are so forward in your aide.

Sir John of Henolt, pardon us I pray,

These comforts that you give our wofull queene,

Binde us in kindenes all at your commaund.

Yea gentle brother, and the God of heaven,

Prosper your happie motion good sir John.

This noble gentleman, forward in armes,

Was borne I see to be our anchor hold.

Sir John of Henolt, be it thy renowne,

That Englands Queene, and nobles in distresse,

Have beene by thee restored and comforted.

Madam along, and you my lord.
BIBLIOGRAPHY
