

TEXT-LOGIC AND BOOK HISTORY

One-day symposium in the Book Logic series

Saturday, 5 November 2011

10am – 5pm

Ira Raymond Room in the Barr Smith Library,
University of Adelaide



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| 10.05–11.15 | John Gouws, 'The Logic of Text' |
| 11.15–12.30 | Tim Dolin, 'A "Relational" Digital Edition of Hardy'

Bryan Coleborne, 'Sex and the City: Jonathan Swift and (the Problem of) the Pilkingtons' |
| 12.30–1.30 | <i>Lunch</i> |
| 1.30–2.30 | Christopher Pollnitz, 'D. H. Lawrence's Unexpurgated Pansies: Censorship, Margins and a Chimera' |
| 2.30–3.00 | <i>Afternoon tea</i> |
| 3.00–4.15 | Paul Eggert, 'Brought to Book: Bibliography, Book History and the Study of Literature' |
| 4.15–4.50 | Graham Tulloch, 'A Preview of the Proposed R. L. Stevenson Edition' |

The **aim of the Book Logic series**, which began at the University of Sydney in March 2010, is to bring together postgraduate students, postdoctoral fellows, independent researchers and academics whose work involves aspects of textual studies: the scholarly editing of literary works and historical documents, the study of versions of works, editorial theory, physical bibliography, codicology and history of the book. A major Book Logic conference (**Book Logic 4**) will take place at UWA in Perth in mid-2012, to be convened by Tim Dolin.

There is no **registration** fee and attendees will be responsible for their own refreshments. The Art Gallery café is nearby. Having a coffee beforehand would be a good idea as the first break will be at lunchtime.

Convener, Paul Eggert (p.eggert@adfa.edu.au)

ABSTRACTS

John Gouws

The Logic of Text

This paper is a draft of an introductory chapter of a longer project: *Textual Conduct: An Essay in Descriptive Metaphysics*. I want to suggest that without an analytic examination of the notion of text discussions of text and textuality have led us down blind alleys. My hope is that by clearing out a series of what Gilbert Ryle called "systematically misleading expressions" we can arrive at a coherent, systematic and productive notion of text and textuality.

JOHN GOUWS is Professor Extraordinary at North-West University, Potchefstroom, in South Africa, having taught previously at Rhodes University, Grahamstown, for twenty-seven years. He edited Fulke Greville's prose works for the Clarendon Press and Nicholas Oldisworth's poems for the Renaissance English Text Society (2009). He is General Editor of the forthcoming four-volume Clarendon Press edition of Fulke Greville's literary works.

Tim Dolin

A "relational" digital edition of Hardy

What do we require from an electronic edition of a Hardy novel? It should consist, firstly, of access to a text archive (a multi-version database) which links digitally photographed images of the novel's significant texts in their original bibliographical states directly to their lexical reproduction in marked-up transcription files, and offers users a set of manipulation tools to retrieve, display, annotate, and make links between all significant surviving lifetime versions, and any other relevant contextual information and documents. It would have to present a clean-reading text, be usable by, and useful for, non-textuists (critics and general readers), and be portable and cheap; and most of all, of course, it should be an edition—that is, its reading text will be the product of theoretically-grounded editorial analysis and critical judgment.

This paper demonstrates a prototype for a "relational" edition of a Hardy novel (it is a scene from *Tess*), which exploits the capacity of digital technology to help us reimagine the critical edition. The relational edition aims to intervene in the methodological debate between social and authorial textual goals. Designed to be a rich but not daunting resource, it is at the simplest level an "edition of editions": that is, it refocuses the work of editorial scholarship on the relationship between two parallel editions, a social edition and an

authorial edition, interlinked to highlight relationships that are (in the editor's opinion) crucial to the work's interpretation.

TIM DOLIN is Professor of Literary Studies at Curtin University, Perth, WA. He is the author of *George Eliot* (2005) and *Thomas Hardy* (2008), and co-editor of *Thomas Hardy and Contemporary Literary Studies* (2004), and he has written numerous essays and chapters on the nineteenth-century novel for international journals and books, as well as editing novels by Hardy, Charlotte Bronte, and Elizabeth Gaskell. He is a member of the editorial board of the Cambridge Edition of the Novels and Stories of Thomas Hardy, for which he is preparing a critical edition of *The Return of the Native*.

Bryan Coleborne

Sex and the City: Jonathan Swift and (the Problem of) the Pilkingtons

In the last decade of his career, Jonathan Swift's circle comprised a group of younger people, whom he described as being of 'a middle kind both for understanding and fortune'. They included a newly-married couple, Matthew and Laetitia Pilkington, who belonged to Swift's *Senatus Consultum*, a writing group which met regularly, often with Swift as chair. Matthew, a recent graduate of Trinity College, an ordained clergyman and a musician, published his *Poems on Several Occasions* (Dublin, 1730; London, 1731) and Laetitia came to Swift's attention as a lively and highly intelligent woman with whom he withdrew from company for prolonged private discussion. Matthew and Laetitia, however, destroyed Swift's trust in them as their youthful marriage unravelled. Drawn to London in 1732 by a position as chaplain to the new Lord Mayor, John Barber, Matthew left Laetitia in Dublin and took a mistress, whom Laetitia discovered when she went to London to resume their marriage. It appears that Matthew tried to pimp Laetitia to his friend, the portrait painter and rake James Worsdale. In 1734 Matthew was arrested in London in the course of the Government's prosecution of Swift's *An Epistle to a Lady*, which Swift had left with Matthew to secure publication. He was released early in suspicious circumstances. In 1737 he caught Laetitia *flagrante delicto*. Matthew obtained an ecclesiastical divorce in 1738 and Laetitia was awarded maintenance, which Matthew virtually ignored. Neither was permitted to remarry. Swift ejected them from his circle, declaring Matthew to be 'the falsest rogue' and Laetitia 'the most profligate whore in either Kingdom'. Matthew continued to preach despite the fact that he had a second and then a third mistress. His friendships with elements repugnant to Swift, who declared them 'Blasters', a hard-living, raffish group who were active in the Dublin theatre and who accompanied him in the demimonde, where he became involved with the Dublin Hellfire Club, in all probability complicated the circumstances in which Swift secured production of

his *Polite Conversation* in Dublin in 1738. Destitute and condemned, Laetitia struggled to survive as a writer while she turned her most priceless asset, her intimate knowledge of Swift, into her *Memoirs of Laetitia Pilkington* (initially 1748). Effectively the first biography of Swift, the *Memoirs* raise complex questions of reliability. Highly important and influential, they are now assigned to the category of 'scandalous memoirs' and linked to 'whore biography'. His poetry forgotten, Matthew reinvented himself as an art historian, publishing in 1770 *The Gentlemen's and Connoisseur's Dictionary of Painters*, which remained the standard work in its field throughout the nineteenth century. 'Rogue' and 'whore', they are crucial to our understanding of Swift's life and work in Dublin.

BRYAN COLEBORNE is Research Associate in the Text and Translation Research Unit, Faculty of Arts and Social Sciences, The University of Waikato, New Zealand. He works on Swift, his Irish writings and the eighteenth century in Ireland as a whole. He included poems by Matthew and Laetitia Pilkington in his section of *The Field Day Anthology of Irish Writing* (1991). He prepared two entries for the forthcoming *Encyclopaedia of Music in Ireland* (UCD Press), one on literature and music in the eighteenth century and the other on Matthew Pilkington. He has been awarded a Visiting Stipendiary Research Fellowship in the Long Room Hub at Trinity College Dublin for 2012, where he will work on a critical edition of the poems of Matthew Pilkington.

Christopher Pollnitz

D. H. Lawrence's Unexpurgated Pansies: Censorship, Margins and a Chimera

D. H. Lawrence's *Pansies* (1929) is his longest and textually most complex collection of poems. A manuscript notebook records the first phase of composition, and Lawrence himself prepared three distinct typings of the collection, seven typescripts in all. Complete ribbon typescripts survive of the first and third typings, along with a fragment of the ribbon typescript from the second typing. Three textually distinct editions of *Pansies* appeared in 1929, two trade and one that was privately published and unexpurgated. The three states of the unexpurgated edition, produced at different times, have each had changes made to their linotype. State and publisher censorship affected every stage of these texts' transmission, including the production of the unexpurgated edition, which I shall look at in most detail. Lawrence's efforts to circumvent censorship impaired the accuracy and marred the production of this 'authorised' edition of his *Pansies*.

CHRISTOPHER POLLNITZ is a graduate of the University of Adelaide and has been a lecturer at the University of Newcastle, NSW. His edition of the first two volumes of D. H. Lawrence's *Poems*, to complete the Cambridge University Press edition of

Lawrence's *Letters and Works*, will appear in 2012. This is the first paper he has given at the University of Adelaide since 1971.

Paul Eggert

Brought to Book: Bibliography, book history and the study of Literature

(The D. F. McKenzie lecture, originally given in Oxford, February 2011)

Here is Don McKenzie at his eloquent best, at once teasingly paradoxical, beguilingly persuasive: 'no book was ever bound by its covers. The book, in all its forms, enters history only as evidence of human behaviour, and it remains active only in the service of human needs.' It is one of those telling observations that one wishes one had had the wit to write oneself. Except, of course, when McKenzie wrote it in 1983 for a paper he gave to the Bibliographical Society, no one else but he *could* have. The two sentences nicely encapsulate his tolerant unrolling of the bibliographical into the wider cultural and social realms, together with the implication that the material book, defined in the broadest and most inclusive way, can be treated as an index of them. He gave a name to this approach in the title of his 1985 Panizzi lectures: *Bibliography and the Sociology of Texts*. Now, in 2011, I feel the need to sound a counterbalancing note that was unnecessary to mention in the 1980s when he was speaking. I am referring to that other focus of literary and cultural interpretation, as well as of bibliographical organisation: the work. It is the silent partner, or rather in recent decades has become the silenced partner, which needs to go along with McKenzie's innovative expansion of the term 'the book'. We need, I will argue, to re-engage with the concept of the work.

PAUL EGGERT is an ARC professorial fellow, at UNSW, Canberra. His book *Securing the Past: Conservation in Art, Architecture and Literature*, published by Cambridge University Press in 2009, won the Society for Textual Scholarship's Finneran Award for 2009–2010. Eggert is an editorial theorist and book historian, and has prepared scholarly editions of works by D. H. Lawrence, Henry Kingsley and Rolf Boldrewood, and has others by Joseph Conrad, Henry Lawson and Charles Harpur in preparation. He was general editor of the Academy Editions of Australian Literature.

Graham Tulloch

A Preview of the Proposed R. L. Stevenson Edition

Over the last 25 years Edinburgh University Press has been publishing three major collected editions of significant Scottish writers: the Edinburgh Edition of the Waverley Novels (now almost complete), the Stirling/South Carolina Research Edition of the Collected Works of James Hogg (about half complete), and the New Edinburgh Edition of the Collected Works of Robert Louis Stevenson (about to produce its first volume in its newly re-launched form). Partly because there has

been overlap between the volume editors of these editions they have all learnt something from each other. This paper will discuss some of the similarities and differences between the three editions and some of the plans for the future from the point of view of a current or potential volume editor.

GRAHAM TULLOCH is Professor of English at Flinders University and has edited Clarke's *His Natural Life* and Martin's *An Australian Girl* for Oxford World's Classics and Scott's *Ivanhoe* and (with Judy King) Shorter Fiction for EEWN. He is currently in the final stages of editing, with Judy King, *The Three Perils of Man* for the S/SC Edition of Hogg and is working on an edition of Hogg's contributions to Scottish periodicals.