

Critical Editing Worksheet
(Editing Women Writers, Phase 1)
Scored out of 10 points total

Please type your responses and be ready to submit them in hard copy at the start of class.

1. In your own words, define the following key terms and phrases from the two articles about editing (posted on Blackboard). Please use complete sentences. If there are two terms or phrases separate by a “v.,” then clarify in particular what makes the two terms or phrases different. (5/10)

textual editing, or scholarly editing
accidental v. substantive features of texts
text v. document
emendation
feminist editing

2. Read the textual introduction to this online edition of Wroth’s poetry:

<http://wroth.latrobe.edu.au/textual-introduction.html>, then look at the sonnets we read for class in this edition, here <http://wroth.latrobe.edu.au/all-poems.html> (select the “Folger Image” box at the top to be able to see the poems as they look in Wroth’s manuscript). You can locate the poems from our anthology by using the “find” function in your browser and searching the first few words of the sonnet. What changes do you notice between Salzman’s sonnets (as printed in the anthology) and the various originals? (1/10)

3. Choose a textual variant that you think is important and/or noteworthy from Wroth’s sonnets that we are reading for class (i.e., a difference between two versions of a sonnet that is *substantive* – more than a difference of spelling) and analyze each of the two versions of the phrase in context. Which variant does Salzman choose in the anthology? Which would you choose, *and why*? (2/10)

For example, in class I said that the change of the title of Cavendish’s letter (from “Noble, Worthy Ladies” to “Noble and Worthy Ladies”) perhaps indicated a change of audience – while the 1653 version addressed nobility (like herself) as worthy, the 1664 and 1668 versions expands the audience – to noble ladies, or any lady who is worthy of reading her. This variant is interesting because both options have rich and suggestive connotations. However, being an editor means having to choose. My co-editors and I chose “Noble and Worthy” as it corresponded to something she says in the letter itself, and also we got the impression that she would want for herself as large an audience as possible.

4. As Salzman states in the introduction, Wroth thought of these poems as a collection or a sequence, but also varied the order of that sequence: they appear in one order in the Folger autograph manuscript, another order in Wroth’s longer narrative (*Urania*) that she inserts them into, and another order to in the sequence of the poems is printed at the end of *Urania*. If you were publishing an edition of Wroth’s sonnets, how would you deal with these shifting arrangements? What order would you put them into, or how would you work around these different versions? How would you justify those decisions editorially? (2/10)