weight of previous scholarly opinion that this Second Broglio m.s. represented a state of the poem intermediate between 1728 and the 1729 Variorum, he could legitimately have ignored it in tracing 'the development of the poem to its earliest [1728] printed forms.' His convincingly argued conclusion, however, is unequivocally that the Second Broglio m.s. comes 'between the First Broglio and the 1728 edition' (p. 49) and that being the case, the fact that he has reproduced one set of annotations in such full, brilliant detail and the other [by his own logic] equally important annotations not at all, gives a somewhat lop-sided air to his account of the poem's development.

This slight imbalance apart, the book abounds with good things, more than can be mentioned in one short review. There are, of course, some errors as well, but those I noted were all slips which do not affect Vander Meulen's conclusions. When published, the poem and its preliminary leaves took up not 'six and one-half half sheets' (p. 14), but eight half-sheets in octavo or five and one-third in duodecimo. Where 'The [octavo and duodecimo] books were printed on the same varieties of paper' (p. 31) the work can hardly be described as issued 'in both ordinary and fine-paper formats' (p. 31), though the more generous margins of the octavos do justify Vander Meulen's references to them elsewhere as 'large-paper' copies. And 'Fr Ht 49.233n6 machine machine-' should be added to the collations of 1a (12") and 1b (8") on p. 151. It is worth making such corrections in your copy since this is a book which is going to remain in use for a very long time.

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G. Thomas Tanselle. Textual Criticism and Scholarly Editing.

Textual Criticism and Scholarly Editing is the third reprint collection of G. Thomas Tanselle's essays to be published under the sponsorship of the Bibliographical Society of Virginia. Selected Studies in Bibliography (1979) was a sampling of eleven essays reflecting the broad range of his interests, from cataloging and general bibliography to specific issues in descriptive bibliography like binding and paper to questions of editorial theory and practice. Textual Criticism Since Greg: A Chronicle, 1950-1985 (1987) was organized more narrowly, offering three essays on a specific topic. Those two volumes were made up entirely of essays which had first appeared in Studies in Bibliography, the annual journal also sponsored by the same society. It's something of a departure, then, that only five of the eight essays gathered into the present volume were first printed in that journal. Still, sponsorship of a collection of Tanselle's work by the Bibliographical Society of Virginia seems almost inevitable: he has published so frequently in Studies in Bibliography that he resembles a one-person permanent writing staff – an essay each year by him in its pages, without interruption, since 1963.
Textual Criticism and Scholarly Editing pursues the spirit of Textual Criticism Since Greg in gathering its contents around a topic, though this time one conceptually and historically more expansive. The emphasis in the earlier volume, as is suggested by invocation in the title of the name of W. W. Greg, author of the seminal 'The Rationale of Copy-Text,' was on the evolution of editorial theory applicable to literary works, and even more specifically that category of literary works represented by published forms produced during the lifetimes of their authors. In the present instance, on the other hand, Tanselle has selected essays emphasizing the more universal aspects of theory and practice underlying the entire range of editorial experiences, in both classical texts and modern texts, in historical texts and literary texts, in texts extant in single unpublished manuscripts and texts reproduced in a variety of published forms.

The nice arrangement of the contents of Textual Criticism and Scholarly Editing – two groups of three essays framed by prologue and epilogue essays – stresses their general relevance. The first group – consisting of ‘The Editorial Problem of Final Authorial Intention’ (first published 1976), ‘External Fact as an Editorial Problem’ (1979), and ‘Some Principles for Editorial Apparatus’ (1972) – highlights theoretical and practical concerns which are fundamental to editorial discussion no matter what the author, period, or extant documentary evidence. The second group – ‘Problems and Accomplishments in the Editing of the Novel’ (1975), ‘The Editing of Historical Documents’ (1978), and ‘Classical, Biblical, and Medieval Textual Criticism and Modern Editing’ (1983) – gathers Tanselle's almost oppressively comprehensive surveys of the developments and accomplishments in scholarly editing in these three different fields. The effect of the juxtaposition of the two groups and the essays within them is not difference but similarity: a textual scholarship marked by an ever-increasing sophistication in both perception and application, capable of dealing with texts increasingly more complicated in increasingly more subtle ways, with authors perceived as more complex and contradictory and readers more mature and tolerant. The prologue essay, ‘Texts of Documents and Texts of Works’ (1981), and the epilogue essays, ‘Textual Study and Literary Judgement’ (1971), establish the larger perspective toward these matters. The former emphasizes that, whatever the extant forms of an authorial production may be, the essential intellectual effort – to produce for the use of readers a form which reports fully and effectively what was created – is unvarying. The latter argues that editing is not simply a mechanical or scientific process which yields materials amenable to literary judgement, but is itself an aesthetic process in which literary judgement is essential. Through all the essays, and in the short preface prepared by Tanselle expressly for this occasion, run the hardly arguable propositions that editing is a unique configuration of science and art, and that its essential criteria – accuracy, thoroughness, sensitivity to authorial intention and cultural and historical context – are invariable, no matter what the period or genre or form in which the words are preserved and transmitted.

The general organization of the issues, every sentence in which they are discussed, manifests the seriousness of Tanselle's theme. There are no trivial com-
ments or ironies or asides here: specific examples are always part of larger constructs, and the point of each essay is reached with a deliberate intensity. The discussion carries itself relentlessly onward, gathering and organizing evidence, piling up footnotes by the score. The complexity of theoretical and practical matters is more than matched by the painstaking effort to make clarity and to be precise and exhaustive.

The primary value of these essays is their encyclopaedic cataloguing of discussions and examples, and they do their work with a uniformity of tone that tends to sustain the faithful rather than to make converts. Indeed, so measured is the prose and so pontifical that the reader must also be alert for the difference between consensus and controversy, between Tanselle's learned acquaintance with a question and his deeper engagement in it. Further, despite the emphasis on art and judgement as the essential but indefinable components of the editorial enterprise, Tanselle can seldom do these less tangible elements justice. His analysis comes most to life, interestingly, in 'External Fact as an Editorial Problem,' the one essay building on his own practical experience, preparation of the annotation of Melville's works in the Northwestern-Newberry edition. His theoretical notion that what the author 'intended' must be equated with the text in which that intention is specifically articulated here wrestles with his equally strenuous practical sense that certain 'facts' in that text are historically wrong and thus could not have been so intended. No amount of argumentative skill can finally resolve the dilemma.

Textual Criticism and Scholarly Editing is thus both anthology and introduction. It provides a useful, if sometimes too thorough, overview of the field from the unquestioned living authority. Because it brings under one cover the most significant of that authority's pronouncements on these matters, it almost constitutes a reference work. But only almost, since apparently no effort was made to accommodate that purpose. The original pagination of the essays is not reproduced alongside that required by presentation in this volume, and so all but the most mathematically ingenious of readers must ignore the forms reprinted here and return to the originals in journals and proceedings to locate cross-references to them in footnotes in the other essays. It's also disappointing that the typographical errors of the original printings were mostly allowed to stand, and that bibliographical information concerning original publication is supplied only in the preface and not more conveniently with the individual texts. The index to persons, editorial projects, and central issues is some compensation.

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