

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:-

B.A.

Bibliography and Book Production

COURSE CODE : ENGLN37

DATE : 27-MAY-03

TIME : 10.00

TIME ALLOWED : 3 Hours

BIBLIOGRAPHY AND BOOK PRODUCTION 2003

Answer Question 1 and two other questions.

Candidates must not present substantially the same material in any two answers, whether on this paper or in other parts of the examination.

1. Give a brief account of the stages of production of a book in the hand-press period. Choose one or two aspects of the technology of printing and explain their importance for modern textual scholarship.
2. Either: (a) The electronic age is beginning to look very much like the classical and medieval manuscript age in terms of its access to the finished product alone rather than to the process of composition.

(D.C. Greetham)

Write on 'access to the finished product' either in terms of manuscripts, or electronic texts, or both.

- Or: (b) In editing a scribal manuscript, what practices should a modern editor take into account? You may restrict your answer to the production of manuscripts in any period.
3. When bibliographical and critical judgements clash, the critic must accept the bibliographical findings and somehow come to terms with them.

(F. T. Bowers)

Do you agree?

4. 'Editors have power, but they do not have legitimacy' (Gary Taylor). Discuss this view.
5. Discuss the editorial problems posed by anonymous publication. You may restrict your answer to the literature of one period.
6. 'Perhaps one of the chief reasons why scholars prepare modern, old-spelling editions is the difficulty of preparing modern-spelling ones' (John Russell Brown). What 'difficulties' are involved in modernization?
7. Discuss the view that a critical edition is, in itself and of necessity, also a critical study. You should refer to one or more critical editions with which you are familiar.

TURN OVER

8. The reason so much attention has focused on the choice of copy-text is not that it is a necessary first step in critical editing but that in most cases variants appearing to be indifferent do seem to occur, so that one needs a principle for favoring one text over another.

(G. Thomas Tanselle)

Do you agree with the emphasis which Tanselle places here on the need for such a 'principle'?

9. Either: (a) 'A book's total form is itself a significant historical statement' (D. F. McKenzie). Comment on the 'total form' of any book or books with which you are familiar.

Or: (b) We are proverbially told not to judge a book by its cover. Lovers of fine bindings disagree. Do they have a point?

10. Scott Fitzgerald once accused his publisher, Maxwell Perkins, of being the bane of his life. 'You'll thank me when you're dead,' Perkins replied. Comment on this exchange. You may substitute 'agent' for 'publisher' if you wish.

11. 'The Author & Printer W Blake'. Write an essay on this combination, either with regard to Blake or to any other author or authors.

12. Should writing left by its author in manuscript be published in facsimile?

13. Discuss the annotation policy of any scholarly edition with which you are familiar.

14. . . . once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a book,' thought Alice, 'without pictures or conversation?'

(Lewis Carroll)

Discuss some of the ways in which publishers have attempted to interest their readers in dull books.

15. Comment on the significance of the 'e-book' from the point of view of one or two of the following: the writer, the reader, the publisher, the librarian, the editor.

16. Describe the arguments in favour of censorship in any period, and their significance for editors of texts from that period.

17. Describe the conditions of literary copyright, or of the literary market, in any period, and their significance for editors of texts from that period.

END OF PAPER