

**UNIVERSITY COLLEGE LONDON**

University of London

**EXAMINATION FOR INTERNAL STUDENTS**

For The Following Qualification:-

*B.A.*

**Bibliography and Book Production**

COURSE CODE : ENGLN37

DATE : 20-MAY-04

TIME : 10.00

TIME ALLOWED : 3 Hours

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. Describe and comment on three features of printing in the hand-press period which are of importance to the editor of literary works.
2. Describe and comment on three features of the transmission of texts by scribal copying which are of importance to the editor of literary works.
3. Describe and comment on three features of the production and transmission of texts in electronic form which are of importance to the editor of literary works.
4. Either: (a) Give a brief account of the textual history of any literary work with which you are familiar, and explain how you would select an appropriate copy-text for a modern critical edition.

Or: (b) In 'The Rationale of Copy-Text', W. W. Greg refers to 'the tyranny of copy-text'. What principles should literary editors adopt to safeguard their work from this 'tyranny'?

5. The Chaucer we know is not the Chaucer known to Spenser, to Milton, to Pope, even to Browning. Changes in attribution affect more than the canon of a particular author; they alter our whole sense of the past.

(J. R. Penfold)

Discuss this view, with reference to one or more authors whose work raises problems of attribution.

6. 'The question of "modernized" or "old-spelling" editions is not one of abstract principle, but of their intended readership' (Richard Grant). Do you agree?
7. What responsibility does the editor owe to the author who revises?
8. Robert Browning refused to append notes to the final collected edition of his poems, claiming that they should 'speak for themselves'. Make the case either for or against this view of annotation, giving specific examples from literary editions with which you are familiar.
9. Discuss the proposition that the practices of the book trade have been, and remain, inherently conservative. You may confine your answer to one period.

**TURN OVER**

10. Does censorship ever make literary works better? You may confine your answer to one period.
11. Does copyright law ever benefit readers? You may confine your answer to one period.
12. Either: (a) G. Thomas Tanselle argues that the text of a literary work does not itself constitute that work, but is a set of instructions for its re-constitution, like a musical score. Do you agree?  
  
Or: (b) What importance would you attach, as the editor of a literary work, to its original material features such as size, typography, and binding?
13. Write on some of the advantages and disadvantages for textual scholarship of electronic and web-based resources.

**END OF PAPER**