



Fahssi, Elias Alexander (2014) *Marking the medieval: the textual afterlives of Middle English texts*. MPhil(R) thesis.

<http://theses.gla.ac.uk/5639/>

Copyright and moral rights for this work are retained by the author

A copy can be downloaded for personal non-commercial research or study, without prior permission or charge

This work cannot be reproduced or quoted extensively from without first obtaining permission in writing from the author

The content must not be changed in any way or sold commercially in any format or medium without the formal permission of the author

When referring to this work, full bibliographic details including the author, title, awarding institution and date of the thesis must be given

Enlighten:Theses
<http://theses.gla.ac.uk/>
theses@gla.ac.uk

Marking The Medieval: The Textual Afterlives of Middle English Texts

**Elias Fahssi
B.A.(Hons.)**

**Submitted in fulfilment of the requirements for the
Degree of Master of Philosophy (R) in English Language**

**Department of English Language
School of Critical Studies
College of Arts
University of Glasgow**

September 2013

ABSTRACT

This project explores the ways in which Middle English manuscript texts are re-formed by linguistic, technological, and ideological change. The transition from manuscript to print and digital cultures invites such an investigation, particularly into how medieval texts were re-fashioned for various print-based existences, and how their textual afterlives are inextricably linked to developments in text technology. Building off of what Siân Echarad calls “the mark of the medieval” (2008: 4), this dissertation adopts a tripartite focus, and addresses three main research questions: 1) How did printers of *The Canterbury Tales* mark the medieval for their readers – that is, what strategies of textual representation did print culture provide for ensuring a text was perceived as authentically medieval? 2) How do print editions of the *The Canterbury Tales* handle the punctuation marks found in manuscripts, and what does this reveal about medieval and early modern reading practices? 3) In an age where text technology is shifting again, now from print to digital, how can Middle English texts be marked for machine readability in order to facilitate a diachronic, processual understanding of their textual afterlives? As D.C. Greetham notes, “*all* facets of a book’s history and presentation are ultimately connected” [emphasis added], and the reading practices of today deserve no less attention than those of the 14th and 15th centuries (1992: 294).

Table of Contents

1. Introduction	1
1.1. On Punctuation, Pragmatics, and Paratext	4
1.2. Textual Afterlives in the Digital Age	14
2. The Medieval on Screen	18
2.1. Markup and Manuscripts	20
3. The Medieval in Print	52
3.1. Paratextual Imperatives in Print Editions of Chaucer	60
4. The Medieval by Hand	69
4.1. The Pragmatics of Punctuation	77
5. Bibliography	83

1. INTRODUCTION

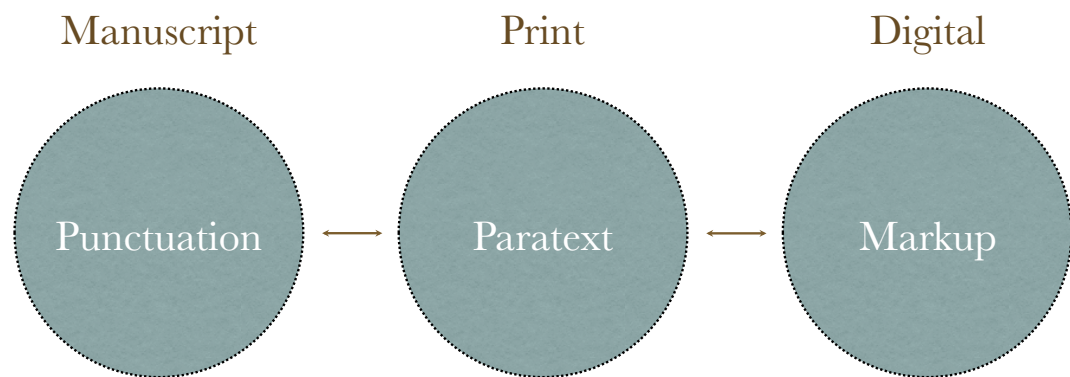
In this thesis, I aim to show how a single Middle English literary text, Geoffrey Chaucer's *Canterbury Tales*, is refashioned over time. Drawing on manuscripts, early printed books, and digital editions, the following analyses attempt to develop a model for tracking the *Canterbury Tales*' textual afterlives by taking punctuation, paratext, and digital markup as pragmatic features with which to gauge its post-medieval reception. Addressing the question of how medieval texts are received in, and interact with changes in textual production, namely the shift from manuscript to print, and subsequently print to digital, these discussions offer new insights into the way in which medieval English texts continue to be transmitted. If, as Siân Echard argues, "there are particular imperatives at work in the redesigns of medieval texts," then the textual manifestations of Middle English literature, whether printed in the 16th century or encoded in the 21st, provide valuable insight into how medieval texts are continually refashioned and repurposed (Echard 2008). How are medieval English texts received in post-medieval discourses, how do they change, and for what purposes?

Geoffrey Chaucer's *Canterbury Tales* offers an excellent opportunity to examine this process by paying attention to what Echard calls "the mark of the medieval" (2008: 4). Not only were Chaucer's "works circulated widely in manuscript" (Edwards 1995) but also they continued to be printed throughout the early modern period, and his language "still often stands in for Middle English" (Machan 2012). Heeding A.S.G. Edwards' claim that, particularly in the case of Chaucer, "manuscript and printed texts of the same works" provide a

“fruitful locus for assessing the implications of media change” (Edwards 1995), this research addresses how scribal, print, and digital text technologies effect the *Canterbury Tales*’ textual afterlives. Changes in punctuation, the use of paratext, and text encoding practices are considered in the context of each major technological era, and framed within a broader sense of ‘marking’. The medieval *punctus*, the print title page, and the digital <tag> all share a similar function: they communicate meaning beyond the text’s lexical content. Modern encoders, like the scribes and printers before them, continue to communicate with their readers, making visible their own imperatives alongside the author’s. Thus, medieval texts are continually ‘marked’ by a variety of methods, and it is the object of this study to ask what these marks do, and to what ends they are deployed.

Following this introduction, the discussion is divided into three sections, each of which addresses a specific marking practice in use throughout *The Canterbury Tales*’ textual afterlives. Chapter 2 focuses on the digital representation of Middle English, and discusses the role of XML-encoding on the study of Middle English textual afterlives. By looking at computer-based approaches to *The Canterbury Tales* and medieval literary texts more generally, this chapter explores the interpretive consequences of particular encoding methods. Chapter 3 operates through a paratextual study of the post-medieval printing of Chaucer’s works, particularly those of the early modern period, and the ways in which these editions signal the text’s medieval origin for their readers. Chapter 4 takes a philological approach to the punctuation practices used in manuscript copies of *The Canterbury Tales*, and seeks to answer how the change from scribal, manuscript punctuation to print punctuation can indicate

changes in reading practices. Taken together, these three kinds of marking – digital markup, print paratext, and manuscript punctuation – comprise a set of pragmatic textual features upon which future studies of Middle English textual afterlives can be based. The analyses of these features can uncover some of the “imperatives” alluded to by Echard (2008), and comparisons of these features across different editions of the same text can foster an understanding of how medieval textual production is characterised by continual change.



1.1 ON PUNCTUATION, PRAGMATICS, AND PARATEXT

Of the three senses of marking considered herein, punctuation has the most immediate relationship with the text itself. When a modern reader engages with a text, punctuation guides the reading through the text's lexical content. Modern punctuation clarifies syntactic structures, alleviates lexical ambiguity, and, were it not for the comma, grandfathers might be an endangered species:

Let's eat grandpa.
Let's eat, grandpa.
**correct punctuation can
save a person`s life.**

While modern punctuation is largely stable in this grammatical function, and is characterised by its syntactic utility, medieval punctuation, by contrast, has a number of functions. Mary-Jo Arn's "On Punctuating Medieval Texts" makes the important note that medieval punctuation can "serve to indicate breath pauses, poetic caesuras, the insertion of numbers into text, or warnings to later copyists," precisely because its "syntactical function is often not primary" (1994: 162). Medieval punctuation, then, is indicative of particular modes of reading in the Middle Ages – the kind that, according to Arn, were slow, irregular, and "a more exploratory kind of reading" than contemporary reading practice (1994: 162). Medieval literary texts, by virtue of their punctuation, or lack thereof, demand more cognitive and interpretive effort from the medieval reader, who would be constantly evaluating a number of possible readings. If medieval readers paid so much attention to punctuation, it is only fair that our present-day analyses do the same.

This interpretive ambiguity is at the heart of Colette Moore's *Quoting Speech in Early English* (2011), which studies the implications of punctuating speech in medieval English literary manuscripts. Moore builds on Arn's previous work to argue that because medieval writing was "organized more fluidly," it employed "varying lexical and textual strategies for marking represented discourse" (Moore 2011: preface). At the heart of Moore's argument is the point that modern punctuation affects "the hermeneutics of speech reporting"; in other words, modern punctuation cannot simply be mapped onto medieval punctuation, as it creates a false sense of syntactic definitiveness. Drawing on a number of Middle English literary texts, such as *Piers Plowman*, the *Canterbury Tales*, and the poems of British Library MS. Cotton Nero A.x., Moore shows that a number of possible literary readings are effaced by the inclusion of modern punctuation, and argues that the critical edition's establishment of an authoritative text does away with such ambiguity, wrongfully obscuring the interpretive plurality found in manuscript texts. Herein lies the "paradox" of making medieval texts available to modern readers through critical editions: it is impossible to recreate the text as experienced by a medieval audience, as line numbers, critical apparatus, etc. are modern conventions that simultaneously obscure and reveal, or make available, the medieval text (Edwards 1995, par. 1). Edwards' observation is particularly apt at this point:

the process by which [the critical edition] pursues its attempts to identify and recover authorial intention can serve crucially to recontextualise the text—that is, to obscure understanding of the, at times, multifarious ways in which it was originally perceived. The methodology of the modern critical edition is posited on the assumption

that only a single authorial intention can be recovered through editing (A.S.G. Edwards 1995).

In an age of reading where multiple interpretations were the norm, and meaning was more fluid, it would be a great disservice if our only interaction with medieval texts was through the mediation of critical editors, who typically gloss over issues of punctuation with decidedly un-critical statements like “modern punctuation and use of capital letters have been introduced throughout” (Moore 2011).

Of course, critical editing is necessary, but it does not tell the whole story. Indeed, as D.C. Greetham notes, the critical editing of literary texts has often been in service of traditional literary criticism, which does not typically concern itself with the effects of changing text technology on pragmatic features, despite their influence on the resulting critical, literary document (Greetham, 1992, p. 347). Edwards, then, is correct when he states that “the critical edition is not the only form of editorial activity that is possible or profitable” (1995). To better understand the relationship between manuscript context and literary interpretation, Middle English literary texts must be studied in all forms, from their earliest manuscript witnesses to the latest digital editions. Without such a broadening of scope, the effects of changing text technology on linguistic features will remain obscured, and editions will continue to efface some of the pragmatic features indicative of changes in textual transmission and reader reception.

While studies that use historical pragmatics to track medieval textual afterlives may echo the “old philology[’s]” focus on textual detail, the two could

not be more opposed in their aims (Smith 2013). The focus here is not on “the editorial restoration of authorial intentions” (Greetham 1992), but rather on issues of transmission and reception, as indicated by changes in texts that have “been copied or edited over hundreds of years” (Smith 2013). The study of textual afterlives, then, is not at all concerned with establishing critical texts; rather, it is at odds with the classical assumption that philological inquiry ought to be in service of editorial practice, instead favouring a view of medieval texts as alive and in flux.

Fortunately, Moore’s call has not gone unanswered, and the growing discipline of historical pragmatics has increasingly been used to track the reception history of medieval texts. Claiming that “new insights into broader issues of reception” are possible through the study of “textual minutiae” (Smith 2013), the study of textual afterlives has emerged as a growing field of research that relies heavily on historical pragmatics as its methodology. Through study of “pragmatic features such as layout, punctuation or capitalisation” (Smith and Kay 2011), scholars are able to combine the history of “textual production, distribution and reception” with the diachronic examination of language change, resulting in a recuperation of philological method to link “delicate textual detail to [its] contextual setting” (Smith 2013). For the purposes of this thesis, the contextual settings are the manuscript, print, and digital cultures through which the *Canterbury Tales* have continued to exist. Studies in textual afterlives, then, differentiate themselves from book history in their focus on a single text, and how that text moves through time, across a number of different mediums: they are not just limited to the study of the codex.

The focus of textual afterlives on tracing the trajectory of a text as it moves through time, rather than working backward to establish an authorial original, stems from the work of D. F. McKenzie in *Bibliography and The Sociology of Texts* (McKenzie 1999). First delivered as a lecture for The Bibliography Society's annual meeting in 1985, McKenzie calls for a redefinition of bibliography as "the discipline that studies texts as recorded forms, and the processes of their transmission, including their production and reception" (McKenzie 1999). Traditionally, McKenzie argues, bibliographers concerned themselves only with "the signs which constitute texts and the materials on which they are recorded," not their "expressive function[s]" (McKenzie 1999). Arguing that "bibliographers are no longer fully served by description, but by the historical study of the making and the use of books and other documents," McKenzie expresses the theoretical foundation for the study of textual afterlives. At the time, McKenzie wondered if "the material form of books, the non-verbal elements of the typographic notation within them, the very disposition of space itself, have an expressive function in conveying meaning, and whether or not it is, properly, a bibliographical task to discuss it" (McKenzie 1999). The answer, according to the number of resulting textual studies that address "the relation of form to meaning," is a resounding 'yes' (McKenzie 1999).

The two studies that best represent a continuation of McKenzie's thought are Malcolm Parkes' *Pause and Effect: An Introduction to the History of Punctuation in the West* (1993), and Paul Saenger's *Space Between Words: The Origins of Silent Reading* (1997). Parkes and Saenger illustrate the importance of attending to "'accidental' features" (Smith 2013) such as "word spacing and

punctuation” (Parkes 1993) when attempting to recover medieval reading practices— an act that is essential to understanding medieval textual reception. Reaffirming the notion that medieval texts should be studied in terms of “two kinds of literacy: reading text and interpreting visual signs” (Nichols 1990), Parkes and Saenger see such “non-verbal,” ‘McKenzie’ features as not only meaningful (McKenzie 1999), but worthy of individual study. Medieval punctuation and word spacing are shown to have expressive functions (McKenzie 1999). For the first time, punctuation is studied in its own right, rather than in its relation to establishing critical texts. Similarly, word spacing is shown to express meaning that is lost with the standardisation of the print edition.

These pragmatic features, then, are not only worth of study in and of themselves, but also for the effect they have on both literary interpretation and textual transmission. Literary study is always a series of hermeneutic acts and judgements – but what happens when these judgements are revealed to be based on a shifting, amorphous text, rather than one that is stable as critical and reading editions would have so many believe?

Embracing the notion that texts change over time, studies in textual afterlives use historical pragmatics to answer this question, often by mapping specific textual changes onto corresponding political, social, and technological developments. Keeping McKenzie’s sociological framework in mind, and foregrounding textual transmission as occurring within a network of “writers, scribes, illuminators” and “printers” (McKenzie 1999), much of this recent work reflects a processually-focused, interdisciplinary turn, and situates the texts under consideration in a variety of cultural contexts. For example, John

Thompson frames changes in the printing of Lydgatian verse within the context of the Reformation's "major religious adjustment," (2001), Jeremy J. Smith tracks the conflicting "ideological narratives" expressed by different editions of the same medieval Scottish text (2013), and Alexandra Gillespie analyses the effects – or lack thereof– of print technology on the early modern handling of medieval authorship (2006).

Taken together, studies such as these demonstrate that textual phenomena relate to broader cultural patterns and contexts, and make clear the important relationship between the content of a text, and the form in which it is transmitted. By concerning themselves with the religious, nationalist, and cultural contexts of medieval literary texts, Thompson (2001), Smith (2013), and Gillespie (2006) demonstrate how historical pragmatics can be used to track textual transmission, which can then be contextualised within broader scopes of inquiry.

Texts change over time and, as the scholars mentioned above make clear, texts often change for a reason. It is because "there are particular imperatives at work in the redesigns of medieval texts" (Echard 2008) that textual afterlives cannot only concern themselves with minute textual details such as punctuation, but also with the paratext, or the "vestibule" through which text is presented to readers (Genette 1991). The paratext is "the means by which a text makes a book of itself and proposes itself as such to its readers" (Genette 1991); in other words, the information that *surrounds* a text in its given existence – whether this be handwritten annotations, a printed dedication page, or something as seemingly innocuous as an author's name – frames the text in a particular light,

delimits possible literary interpretations, and can reveal some of the “imperatives” discussed above (Echard 2008).

Whereas punctuation functions on a syntactic level, paratext’s interpretive influence can be conceptualised as operating on a higher order, structuring the reader’s interaction with the text as a whole, rather than the textual/literary content itself. Before a reader can parse the text’s first clause, the paratext has already provided a wealth of data, all of which can be queried to discover the assumptions and inclinations of particular scribes, bookbinders, and publishers. As D.C. Greetham notes, “all facets of a book’s history and presentation are ultimately connected” (1992), and it is in those connections that the refashionings of a Middle English literary text like *the Canterbury Tales* are made visible.

Indeed, Genette’s biggest contribution to the study of textual afterlives is the distinction he makes between a *book* and a *text* (1991). The concept of paratext allows an understanding of textual transmission that is attuned to the various, unreliable ways in which a text can be presented, and how a text might remain stable across editions, but, thanks to mutable paratextual elements, constitute two absolutely distinct books (Genette 1991). Thus, though seemingly containing the same text, the various manuscripts and early printed books of the *Canterbury Tales* are evidence of particular imperatives, and illustrate how the text has moved through time.

As Maurizio Gotti and Stefania Maci (2011) and Jeremy J. Smith have argued elsewhere (Smith 1996), “variants found in the text... prove to be an

effective means adopted by the scribe to communicate specific messages to its audience” (Gotti and Maci). For early modern editors and printers of Chaucer’s poetry, paratext was also a discursive space where titles, prefaces, illustrations, and layout became expressive, much in the same vein as Parkes (1993) and Saenger (1997). Thus, paratext, like punctuation, became a way for someone other than the original author to realize a particular imperative. For example, Siân Echard devotes a chapter in *Printing the Middle Ages* (2008) to examining Matthew Parker’s 16th-century “antiquarian focus on the exact reproduction of Anglo-Saxon letter forms,” arguing that a paratextual element such as font reflects a “desire to carve out an ancient and indigenous history for the English Church” (2008). By highlighting the “ideological import” of certain “design choices,” Echard shows how the representation of Old English was just as important as the literal Old English itself (2008). The “ancient letterforms” of the Anglo-Saxons were used because they imbued the text with a sense of “antiquity and authority” (Echard 2008). These books, and therefore these texts, do not come into existence on their own – there is always an imperative, an act of deliberation, at the heart of their textual reproduction.

The deliberation alluded to in *Printing the Middle Ages* (2008) is more forcefully expressed in Alexandra Gillespie’s *Print Culture and the Medieval Author* (2006), where she argues that medieval texts are “recast by shifts in cultural and technological conditions,” and “open to ‘creative regeneration’” (p. 10). Gillespie sees books “as objects designed to convey and contain texts, to assign them boundaries, and paradoxically, to enable their traffic and their reception” (2006), highlighting the importance of examining paratext when studying a particular text’s afterlives throughout time. These sort of

paratextual changes and interventions are inextricably linked with the advent of print, and thus form a necessary object of study for those interested in textual afterlives and modes of transmission. If the focus of textual afterlives is “the historical forms in which a work was presented to the public,” then it is here where we must turn our attention to the most immediate form of this presentation: the digital edition (Tanselle 1986).

1.2 TEXTUAL AFTERLIVES IN THE DIGITAL AGE

The topic of digital editions and editing has long occupied the attention of medievalists. Such a concern should come as no surprise, particularly in light of John Unsworth's observation that "medievalists continue to be interested in exploring what new technology can bring to some well-established scholarly practices," editing included (2011, par. 'Abstract').

But the book is not to be easily forgotten. Despite the emergence of the screen as a reading interface, the features of the codex are still often bound with, and inextricable from, these computer-mediated reading experiences (Vandendorpe 2008). Thus, both Traherne and Echard single out "The British Library's Turning the Pages project" (Echard 2008), particularly their digital facsimile of The Sherborne Missal, as one of many "rather unimaginative attempts to emulate the *real* book" [author's emphasis] (Treharne 2011, par. 5). Instead of offering "genuine competition for the codex," Treharne notes, many "electronic reading experiences" needlessly reproduce "the features of such a form" (2011, par. 5). Echard echoes this sentiment, arguing that "we are still very much functioning within the traditional world of the book, even as the manuscript goes digital" (2008), and Peter Robinson observes that "scholarly electronic editions up to 2003 have rarely extended beyond the model of print technology, either in terms of product (the materials included and the ways they are accessed) or process (the means by which they are made and by which they may be manipulated)" (2003).

Jerome McGann provides a useful insight when he writes that "scholarly editions comprise the most fundamental tools in literary studies" (2001).

Scholarly editions are a fundamental tool for those interested in medieval literary texts, but McGann's observation also raises a fundamental question of its own: if the technology producing and transmitting scholarly editions changes, does literary studies not change with it? Dot Porter's recently published survey of "medievalists and their use of digital resources" sheds some much needed light on the situation (2013): Porter observes that "medievalists are using print editions more than they are using digital editions, and the use of digital editions has not grown over the past nine years [2002 to 2011]" (2013). Whereas manuscript facsimiles and "the use of journals shows a clear shift from print to electronic," the same cannot be said for "digital scholarly editions" (Porter 2013). It is important to note that Porter distinguishes between *digital* and *digitized* editions (2013), and, as most editorial scholars suggest, argues that a truly *digital* edition ought to present its "material in a manner significantly different from that which could have been managed in print" (Robinson 2003). It is not merely sufficient to reproduce a printed edition on the screen. By drawing on the work of Patrick Sahle, Hans Walter Gabler (2010), and Elena Pierazzo (2011), Porter joins the likes of Kenneth M. Price (2008) and Johanna Drucker (2008) in answering the question of change McGann raised over a decade ago. As long as "digital scholarly editions" (Porter 2013) rely on "the idea of 'the book' guiding design," the result will be "grotesquely reductive and unproductive" (Drucker 2008, par. 4).

In general, scholarly studies concerned with textual reception have limited their scope to non-digital sources. While research like Alexandra Gillespie's "Chaucer's Texts in Print, 1517 to 1532" (2006), and Alison Wiggins' "What Did Renaissance Readers Write in their Printed Copies of Chaucer" (2008),

do much to illuminate the textual afterlives of Chaucer within a particular mode of textual production (print and manuscript), hypothetical research projects like “Chaucer’s Texts on Screen, 1983 to 2013,” and “What Did XML-encoders Tag in their Digital Files of Chaucer” are equally valuable, and moreover, necessary, to the study of textual afterlives. The claim that “there are particular imperatives at work in the redesigns of medieval texts” applies no less to the digital edition than the print or manuscript book (Echard 2008). Thus, it is important that attention be paid to the ways in which medieval texts are structured digitally, and how these digital texts are presented to readers.

In terms of recent scholarship, Sian Echard’s *Printing the Middle Ages* and Stephanie Trigg’s *Congenial Souls: Reading Chaucer from Medieval to Postmodern* come closest to this sort of digitally-oriented analyses, as both authors consider postmodern/contemporary sources in their diachronic approaches to the reception of medieval texts. Though Echard’s focus is on print strategies for creating a sense of medieval authenticity, and Trigg’s on evidence of reading communities and critical reception, their research shares a key methodological consideration: that medieval texts continue to live, and their postmodern, digital forms deserve and require critical study.

Justification for this sort of study comes most convincingly from Elaine Treharne when she notes that “we find ourselves in the most notable text technological moment since the invention of print” (2011, par. 1). Treharne sees print and “the Digital” as equal “mode[s] of textual creation” (2011, par. 1), and argues that no longer does the codex have a formal monopoly on the transmission of medieval texts, as the screen, rather than the page, has

emerged as a common reading interface— a new method for transmitting text. As Neil Rhodes and Jonathan Sawday observe, the result of a newly “digitized reality” is that “we no longer take the book for granted as the natural medium for storing and transmitting knowledge” (2000). Thus, the following chapter aims, in the words of Peter Robinson, “to explore the possibility of the electronic medium” as a vehicle for facilitating the study of a medieval text’s afterlives (Robinson 2003).

2. THE MEDIEVAL ON SCREEN

This thesis's investigation of Chaucer's textual afterlives works backwards, beginning where an increasing number of medieval texts are now being accessed: on the screen. Studies in textual transmission generally follow a traditional chronology in their analyses, beginning with manuscripts, then moving to incunables and printed editions, before finally (and optionally) considering digital aspects (Olson 1994, Chartier 1995, Prendergast and Kline 1999, Trigg 2002, Gillespie 2006, Echard 2008, Dane 2009). I do not intend to malign this approach, as many foundational studies have been conducted within this methodological framework, and I do not question its efficacy and validity for the study of textual afterlives. What I do question is the sort of insights possible when always following the same avenue of inquiry, and so often tracking forwards, but so rarely tracing back. Here, where a computer-based approach meets the historical pragmatics of Middle English, digital aspects serve as an introduction, rather than a "Coda" (Echard 2008).

Indeed, scholars of Middle English literature and language have been at the forefront of adopting digitisation and computer-based approaches to humanities research, and continue to emphasise the contextual evidence provided by medieval manuscripts. Manuscript digitisation projects like *Late Medieval English Scribes* (Mooney, Horobin et al. 2011), *The Canterbury Tales Project* (Robinson, Bordalejo et al. 1996), and *The Auchinleck Manuscript Project* (Burnley and Wiggins 2003) illustrate the success of using computer technologies to facilitate the teaching of medieval manuscripts. Medieval English literary studies have directly benefitted from decisions to fund research

on individuals and their societies through the creation and use of digitized content, and digital approaches to humanities research have resulted in unparalleled access to important cultural artefacts.

With this focus on the digital manifestations of medieval texts, I am particularly interested in exploring what Carolyn Dinshaw describes as the present-day “use of the medieval” (1999). Particularly interesting – especially on a linguistic level – is Dinshaw’s notion of “thinking the past” and “thinking the future,” rather than “thinking *of* the past” or “thinking *of* the future” (1999). Dinshaw’s omitted preposition implies a sense of thinking that sees “the past” and “the future” not as objects to be *thought of*, but active modalities of present thinking. Such a formulation necessarily historicizes thought, and forces “the past” and “the future” to be considered *in* the present, rather than externally *to*, or *from* our present-day. Therefore, if we are to avoid the “grotesquely reductive and unproductive” shoehorning of book-based features into the digital space (Drucker 2008, par. 4), a consideration of the *Canterbury Tales*’ textual afterlives ought to begin with the digital, before working its way backwards to manuscript and print modes of textual technology.

2.1 MAKRUP AND MANUSCRIPTS

To begin, it may be useful to provide a brief, lay overview of the digital mode's most pertinent pragmatic feature, and explain what markup is, how it is done, and why it is employed in service of digital editions. My intent here is not to outline technological particulars, but rather to take steps towards fostering a technologically aware approach for English Language scholars interested in the theoretical and methodological implications of representing Middle English texts on screen, specifically as it applies to understanding textual afterlives. For a more thorough account, "Markup Systems and the Future of Scholarly Text Processing" by James H. Coombs, Allen H. Renear, and Steven J. DeRose is a seminal article that laid the groundwork for theoretical and historical work in text encoding (1987).

The type of markup I am concerned with is best described as *descriptive* markup. The descriptive markup of medieval texts is generally done on computers with XML. Because XML is an eXtensible Markup Language, it allows editors to 'mark up' – to *encode* descriptive data into – a given text in a way that is readable by both humans and computers. Thus, by adding a layer of information on top of textual data, markup constitutes a form of metadata. It is data about data: data about a text.

By using certain <tags>, encoders can mark up a text in accordance to their own encoding scheme, highlighting specific parts of the text. For the medievalist, much of this encoding has to do with the representation of two things: the text, and the physical document containing it. Fortunately, XML is

highly customizable, or “extensible,” so both micro and macroscopic aspects of a given document are able to be made visible through encoding markup.

These metadata can encode the text with whatever information deemed valuable by the encoder. For example, consider a line of poetry from the perspective of a computer (“Whan that Aprille with his shoures soote”). Prior to the addition of metadata, the first line of the *Canterbury Tales* is nothing more than a string of characters— certainly readable by humans, but not readable in any meaningful way by computers. From the perspective of a computer, a string of text is simply that: a sequence of alphabetic characters entered by a human user. While the human user can easily distinguish between a line of poetry, an entry in a grocery list, or sentence of pure gibberish, as far as a computer is concerned, these textual examples are simply different organisations of character strings. It is only through a human’s act of encoding metadata that meaning is made to be discernible for computer-based analysis.

Despite this extensibility, it remains that the encoding process is increasingly reflective of the encoder’s intellectual and interpretive priorities. Encoding is necessarily an act of interpretation, and the encoding of a document’s properties reveals a determination of that which is valuable, and that which is not. In a sense, the marking of a text with <tags> is a contemporary, computer-based example of how Echard’s “imperatives” (2008) always make themselves visible. Indeed, those aspects that are not marked should not be allowed to remain silent. By querying the interpretive strategies evidenced by particular encoding decisions, including aspects left unmarked, these digital instantiations of medieval texts can be seen to exist in the same

continuum of “imperatives” as those uncovered in previous technological eras of print and manuscript production (Echard 2008).

When discussing the digital manifestation of Chaucerian literary texts, it would be a grave omission to begin anywhere other than *The Canterbury Tales Project* (Robinson, Bordalejo et al. 1996). Begun in the early 90’s, the *Project* was not only a boon for Chaucerian studies, but it also laid the groundwork for studies into the digital representation of Middle English literature, and provided previously unachieved levels of access to the texts and their manuscript surroundings. Perhaps its most useful contribution to the study of textual afterlives is found in the “Guidelines for Transcription of the Manuscripts of The Wife of Bath’s Prologue,” where Peter Robinson and Elizabeth Solopova argue that a primary source and the digital representation of a primary source are semiotically distinct (2006). The implication that the “transcription of a primary textual source cannot be regarded as an act of substitution,” but as an act of “translation,” highlights the starting point for a fruitful understanding of how Chaucer came to exist on the screen (Robinson and Solopova 2006).

Moving to remedy the many problems posed by the earlier work of Manly and Rickert, the *Canterbury Tales Project* observed that “fifty years on, it has to be said that Manly and Rickert’s work was a failure” (Robinson, Bordalejo et al. 1996). Thus, Simon Horobin rightly notes that their “exhaustive corpus of variants and classifications,” along with “the conclusions reached, have provoked many contradictory reactions” (1997). A.S.G. Edwards deftly hones in on this point when he highlights the problems surrounding Manly and Rickert’s method for establishing the base-text and its variants, concluding that their

“text seems open to serious methodological objections” (2010). Indeed, it is amidst these types of discussions that method becomes the primary object of discussion.

By transcribing all the known *Canterbury Tales* manuscripts, the *Canterbury Tales Project* effectively took the first step towards democratising the computer-based reading experience of Middle English (Robinson, Bordalejo et al. 1996). By eschewing the base-text method so long adopted by Chaucerian editors, and criticized by Edwards in his aforementioned article entitled “Manly and Rickert and the Failure of Method,” those involved in the *Canterbury Tales Project* made manifest the plurality of the *Tales*’ textual history, finally, it seems, moving forward from Manly and Rickert’s much-criticised “method of recension” (Horobin 1997). Peter Robinson even goes so far to describe the conclusions drawn in their work as “obscure and often incomprehensible,” laying at their feet the sole blame for a thirty-year dearth of scholarly attention to the *Tales*’ “textual problems” (Robinson, Bordalejo et al. 1996). If *The Text of the Canterbury Tales* was in fact a failure, it at least succeeded in giving impetus for the work of Norman Blake, Peter Robinson, Elizabeth Solopova, and the others involved in the *Canterbury Tales Project* over the years.

In line with the dialectical nature of scholarly critique, it seems appropriate that a project that once saw itself as the response to a failure ought to now similarly elicit its own responses. Peter Robinson, for example, looks at “the digital edition ten years on,” stating that as of 2005, “scholars working in our area—broadly, texts from medieval western Europe—now have around a decade of experience of making digital editions” (2005, par. 1). Seeing the

Canterbury Tales Project as a progenitor of electronic scholarly editions, Robinson, as he does elsewhere (2003), notes the important distinction between editions “conceived, executed, and published in digital form,” versus “editions being prepared for print publication, and digital editions restricted to a few specialized instances” (2005, par. 5). In the case of the *Canterbury Tales Project*, it is decidedly the former. Despite growing initiatives like the *Medieval Electronic Scholarly Alliance*, which aggregates and promotes “digital scholarship within the field of medieval studies” (Porter 2013), an overwhelming percentage of scholars continue to use “print mostly, electronic sometimes,” or “print only” editions in their scholarly activities (Porter 2013).

An interesting discussion that arises from this disparity can be observed in the growing literature and academic activism surrounding the scholarly evaluation of digital materials. Spearheaded by the NINES (Nineteenth-century Scholarship Online) 2011-2012 summer institutes on “Evaluating Digital Scholarship,” documents such as “Digital Humanities Scholarship: Recommendations for Chairs in Language and Literature Departments,” and “Guidelines for Promotion and Tenure Committees in Judging Digital Work” indicate some of the institutional problems faced by the “pioneers” who produce digital editions (Robinson 2005, par. 5). Aside from the technical difficulty (McGann 2001), those engaged in the production of digital research must contend with an institutional privilege still in favour of print-based publications. Even the *Cotton Nero A.x. Project*, one of the more recent digital forays into a Middle English manuscript, and a project I previously worked on as a Research Assistant, is working towards a ‘traditional’ print edition alongside its digital offerings (McGillivray and Olsen 2010). Whatever the case may be, digital

editions, in the sense of being “conceived, executed, and published in a digital form” (Robinson 2005, par. 5), still occupy a minority position in the grand scheme of published Middle English texts.

It may be useful now to consider the problem of standardisation as it relates to the dearth of use surrounding digital editions. Returning to the use of XML as a way of modelling information in a digital space—translating objects from the material world to the screen—it becomes clear that the customisation allowed by the extensible nature of XML is not without its disadvantages. Because <tags> are customisable by the encoder, it does not seem likely that two encoders, especially considering the interpretive role markup has, would approach and encode the same text in similar ways. Though both might deem it important to mark the same piece of information, the mark used may differ according to their own established encoding scheme. One might decide to encode the lines of a verse, but who is to say whether to employ <l>, <line>, <x>, <y>, or any other conceivable combination of seemingly appropriate characters? One answer to this problem of standardisation is the *Text Encoding Initiative*, hereafter referred to as TEI, which is an international consortium of scholars, practitioners, institutions, and organisations committed to maintaining a set of guidelines for representing physical documents in digital space.

The TEI did not originally prescribe XML practices because XML is a relatively new markup language, having grown to surpass SGML as the markup language of choice, but the underlying principle was the same: to “specify encoding methods for machine-readable texts, chiefly in the humanities, social sciences and linguistics” (Consortium 2007). With the first edition of the

guidelines published in 1990, the TEI is currently supporting its 5th of the TEI Guidelines (commonly known as TEI P5). 23 years on, the TEI continues “to develop, maintain, and promulgate hardware- and software-independent methods for encoding humanities data in electronic form” (Consortium 2007). This notion of software and hardware independence is the first way in which the TEI responds to the problem of standardisation. Not surprisingly, the TEI Guidelines are internationalised, and available in Chinese, French, German, Italian, Japanese, Korean, and Spanish, with a Russian translation in progress. Regardless of the computer or application through which an encoder approaches a text, the TEI guidelines remain constant, allowing a sense of interoperability and consistency otherwise unattainable.

The TEI Guidelines, then, provide a standard way of encoding, or digitally representing, certain aspects of a text or text-bearing document. For medievalists interested in manuscript studies, the Guidelines surrounding the “Representation of Primary Sources” are particularly useful, as they provide a common method for “the representation of primary sources, such as manuscripts or other written materials” (Consortium 2013). Though herein lies a subtle distinction, one that raises problems for digitally-focused projects like the *Canterbury Tales Project*. Because the TEI aims to maintain a standard of encoding practices, there are, not surprisingly, particular rules encoders must follow. Without going into the technical details behind the validation of TEI-compliant XML, a process handled by a variety of cross-platform software packages, it is suffice to say that for medievalists, there are generally two approaches to representing a Middle English manuscript text on screen. The first

is by way of the “Default Text Structure,” and the second is by the aforementioned “Representation of Primary Sources” (Consortium 2013).

Because of XML’s modular nature, <tags> are often nested within each other in accordance with the TEI Guidelines. For example, the default structure for a given text is created by nesting 3 subordinate tags (<front>, <body>, and <back>) within a broader, more encompassing tag: <text>. Thus, <text> is known as the parent tag, and <front>, <body>, and <back> as its children tags. The <body> tag, understandably contains the main body of the text being encoded, with front and back matter going into their respective tags:

```
<text>
  <front></front>
  <body>Whan Aprille with his shoures soote</body>
  <back></back>
</text>
```

Furthermore, within the <body> tag a number of additional tags are permitted, each with their own permissible children. Thus, TEI provides encoders with a flexible, yet consistent method for representing text in a way that is intelligible both to humans and computers.

From the example above, the computer now knows that “Whan Aprille with his shoures soote” is part of a <text>, and is found in that <text>’s <body>. So, to encode the first few lines of the *Canterbury Tales* for computer readability, in accordance with the current TEI Guidelines, an encoder would make use of the permitted tags to descriptively structure the text, and it is here where the hierarchical, nested nature of encoding becomes apparent. Some likely candidates include <div>, which is used for any sort of textual division,

<lg>, which can mark a group of poetic lines, often stanzas, and <l>, which can mark individual lines:

```
<text>
<front></front>
<body>
  <div>
    <lg>
      <l>Whan that Aprille with his shoures soote</l>
    </lg>
  </div>
</body>
<back></back>
</text>
```

Additional metadata can be included in these tags by making use of XML's attribute system, which functions by including within the tag information belonging to the tag as a whole. Strictly speaking, tags can contain two pieces of metadata: elements and attributes. Elements comprise the main function of the tag; for example, in the <l> tag, 'l', which, according to the TEI Guidelines stands for a line, is the element. Attributes are placed within the tag, but adjacent to the element. An example of this might be <l n="1">, which should be read as a tag using the line element, augmented with the attribute of "number 1." Just as certain children tags are only permitted in certain environments, so are certain attributes only applicable to certain elements, as prescribed by the TEI Guidelines. The aforementioned line from the *Canterbury Tales*, when recruiting the use of attributes, might look something along these lines:

```
<body>
  <div n="1" type="prologue">
    <lg type="stanza">
      <l n="1">Whan that Aprille with his shoures soote</l>
      <l n="2">The droghte of Marche hath perced to the roote</l>
    </lg>
  </div>
</body>
```

Here, line numbers are assigned to individual lines of verse, the lines are described as belonging to a line group with the type of a stanza, and they belong

to the first of a larger textual division that the encoder has typified as a prologue. Even in this small example, the interplay between individual interpretation and standard guidelines is visible. While there are certain operational procedures and limits to the use of tag, element, and attribute combinations, there is no prescription regarding what should be tagged, what should not, and how much detail is required or necessary. All these decisions remain with the individual encoder, recalling Gillespie's earlier invocation of medieval texts continually going through the process of "creative regeneration" (2006). Indeed, much stands to be gained and lost in this proverbial "translation" of text from the material to the digital world (Robinson and Solopova 2006).

If we return to the earlier distinction between the "Default Text Structure" and "Representing Primary Sources," it will be useful to consider this difference in light of historical pragmatics, especially in service of revealing the imperatives implicitly at work when encoding any given text. It is my contention that XML tags ought to be considered as pragmatic features that shape the way in which readers approach a given text, much akin to the pragmatic features found in printed books and manuscripts. In other words, the way in which a text is tagged or encoded has drastic effects on its reception and interpretation. As seen in the previous example, such an encoding strategy firmly approaches the *Canterbury Tales* as a textual structure. That is, the content being described by the markup is a <text>— not a document that also contains that same text. This difference becomes apparent when contrasted with the encoding possibilities afforded by the Guidelines' instructions on encoding "the representation of

primary sources, such as manuscripts or other written materials” (Consortium 2013).

Whereas the characteristic tag structure previously examined revolves around thinking about the encoding in terms of <text>, an alternative approach is possible, one which privileges the physical and material dimensions of the encoded object above all else. Reminiscent of McKenzie’s earlier thinking about the proper scope of bibliographic studies (1999), such an encoding approach might opt to encode the document using the family of <sourceDoc> tags— tags that imply a more material, rather than literary approach to encoding medieval artefacts for computer and human readability. The implicit assumption here is that such an encoding practice, one that works at the level of a generalized source document, rather than a delimited notion of text, operates through a more materialistic mode of thinking. Thus, rather than encoding “The Canterbury Tales” as a literary, textual object, one would instead be encoding a physical document, in this case a Middle English manuscript. The import is that credence needs not necessarily be given to the hermeneutic operability of what the specific document contains— no interpretive claims are made about the document’s “literariness.”

Thus, it seems that, depending on the perspective, such a document/ material-focused approach is simultaneously abstract, yet concrete. Abstract in the sense that encoding *The Canterbury Tales* via its source documents refrains from entering into any specific literary hermeneutics regarding metre, prescriptive verse structure, etc., as all these concerns emerge from dealing with a specifically literary text. Such an approach is therefore more concrete in

the sense that instead of venturing into the realm of literary interpretation, which, as I alluded to previously, is traditionally the by-product of critical editing, the encoder relies only on the documents' physical and material characteristics. That there happen to be symbols written on the document that can be read as verse, and recognised as the work of a Middle English poet is outside the scope of such approach. Rather than encoding lines of verse with <l>, the encoder would, if acting in accordance with the TEI Guidelines, utilize the <line> tag, which has been provided for representing generic lines of writing on a document, regardless of their poetic, prosaic, or dramatic characteristics. Whereas a <text> based scheme allows the tagging of literary-specific elements, allowing an encoder to represent "a single text of any kind, whether unitary or composite, for example a poem or drama, a collection of essays, a novel, a dictionary, or a corpus sample" (Consortium 2013), a <sourceDoc> based scheme provides only for the "representation of a single source document potentially forming part of a *dossier génétique* or collection of sources" (Consortium 2013).

Within the boundary of the TEI Guidelines, the approaches outlined above comprise two typical methods of representing Middle English for both human and computer readability. Here, it is worth noting that the TEI does provide a customisation mechanism, whereby encoders and their projects are able to add, remove, and modify the applicability of particular elements and attributes. Nevertheless, even though XML is extensible by nature, the dominant encoding paradigms afforded by the TEI allow for a high degree of interoperability, consistency, and standardisation across varying fields and projects. By encoding in adherence to the TEI guidelines, encoders are still offered a variety of options

for representing texts and physical documents, revealing underlying intellectual assumptions and interpretive boundaries.

Additionally, it will be useful to pause for a moment and unpack another important aspect of XML encoding: the ability to transform an encoded XML document into a host of other file formats, such as HTML or PDF, thereby attaching a particular visual style or representative strategy to specific <tags> of metadata. Building off the notion that XML documents are machine-readable, transformation languages such as XSLT, which stands for eXtensible Stylesheet Language Transformations, allow the encoder to essentially map visual features of the desired output format to specific parts of the XML metadata. So, if the desired output for an XML encoded document were an HTML file to be viewed in a browser, which could be achieved by declaring an “output method”:

```
<!-- create output as xhtml -->
<xsl:output method="xhtml"/>
```

the encoder might map a set of <p> tags to each <l> tag, thus displaying each poetic line as a visually distinct line in the rendered HTML document:

```
<xsl:template match="line">
  <p>
    <xsl:apply-templates/>
  </p>
</xsl:template>
```

Additionally, if a particular part of a line such as a decorated initial were encoded with metadata indicating its colour and size, the appropriate HTML tags, likely indicating the hex colour value and size of the initial, could also be applied.

From some of the examples given above, it should be clear that a document riddled with <tags> is only of so much use to a general reader interested in the text itself, rather than the encoding strategy and philosophy employed behind the scenes. Nevertheless, XSLT transformations allow these encoding strategies to be made visible through HTML and CSS values, avoiding having to force a reader more interested in Chaucer's verse *qua* verse to wade through a document outlined with jargonistic and technical <tags>.

While TEI may seem to provide a standardised, multi-lingual method for making such intellectual content available in digital spaces, TEI has not yet been universally adopted for the representation of medieval documents and texts. In the case of those interested in *the Canterbury Tales*, the most obvious instance of a non-TEI-based project is *The Multitext Edition*, edited by Estelle Stubbs, Michael Pidd, Orietta Da Rold, Simon Horobin, and Claire Thomson with Linda Cross, published as part of *The Norman Blake Editions of the Canterbury Tales* (2013). This digital project, hosted by the University of Sheffield, allows users to compare, and effectively build their own editions of the *Canterbury Tales* from a number of important manuscripts: Aberystwyth, National Library of Wales MS. Peniarth 392 D; California, San Marino, Huntington Library MS. Ellesmere 26 C 9; Oxford, Corpus Christi College MS. 198; London, British Library MS. Harley 7334; Cambridge University Library MS. Dd.4.24; London, British Library MS. Lansdowne 851; Cambridge University Library MS. Gg.4.2.7; and London, British Library MS. Additional 35286. Recognised by Horobin as presenting the manuscripts most important to understanding the traditional transmission history of the *Canterbury Tales* (1997), *The Multitext Edition* provides normalised transcriptions of these manuscripts, and allows for the inter-manuscript

comparison of individual poetic lines. Each manuscript is outlined into its constituent tales and prologues, while the transcription maintains each manuscript's particular foliation. Though an obvious boon to Chaucerian studies, the project, at its current formulation, does leave something to be desired, at least in the contexts of standardised digital representations of medieval texts, and open-source/non-proprietary encoding approaches.

As Echard alludes to in her "Coda" devoted to the digital representation of manuscripts (2008), one major problem is the advancement of technology, and the concomitant problem of legacy or ghost projects – those no longer easily accessible due to technological changes and developments. Echard's most pertinent example is the decline of the CD-ROM, its reliance on particular operating systems and software packages, and her observation that digital technologies are not inextricable from what Kathleen Fitzpatrick has termed "planned obsolescence" (2011). One only need look at the software requirements of the *Canterbury Tales Project's* first CD-ROM publication to note the effect such developments might have on access.

In the case of *The Multitext Edition*, despite its contributions to Chaucerian studies, the project fails to fully explore the possibilities of XML, and TEI in particular (Stubbs, Pidd et al. 2013). In a sense, *The Multitext Edition* is self-contained, and provides no provision for Gillespie's "creative regeneration" outside its own immediate web environment (2006). Although it allows users to effectively compare lines across manuscript witnesses, this project fails to make visible the interpretive lens through which its XML encoding takes place. The project's description acknowledges that "the text and glosses of the manuscript

have been tagged in XML”(Stubbs, Pidd et al. 2013) but that seems to only be a technical note on its methodology, rather than a pragmatic statement regarding the underlying literary and textual assumptions implicit in text encoding. Admittedly “utilitarian” in nature, *The Multitext Edition*’s scope is certainly “of importance to scholars of Chaucer and Middle English language and literature,” but for those interested in the various manifestations of Chaucer’s textual afterlives, a more diachronically-oriented approach may be more valuable (Stubbs, Pidd et al. 2013).

In a similar vein, *The Multitext Edition*’s progenitor, the *Canterbury Tales Project*, despite its aspirations, failed to provide a truly transmission-focused understanding of the *Canterbury Tales*. Like *The Multitext Edition*, the *Canterbury Tales Project* was still overtly concerned with the production of a single ‘edition,’ regardless of its facility for collation and linear comparison. Both projects presume, and maintain the importance of building a single edition, even though that edition might be divorced from seemingly traditional editorial methods. Though never claiming to be concerned with establishing a critical edition, the *Canterbury Tales Project*, and *The Multitext Edition* both reaffirm Greetham’s observation that traditional literary criticism and study is primary; despite moving away from critical editing, these projects, while setting the precedent for pluralistic approaches to the *Canterbury Tales*, do not aspire to place such multiplicity in the foreground. The multiple and changing realisations of the *Canterbury Tales* are certainly an important feature of these two projects, but they continue to play a supporting role in the creation of single, though non-critical, text.

2.2 NOTES ON PROCESS

The question then remains: how might future editions, particularly those of a digital nature, truly focus on a text's afterlives? As volumes like Paul Ruggiers' *Editing Chaucer* attest, the editorial history of Chaucer's literary output has been characterised by a variety of methodological standpoints, and approached with various goals and aims in mind (1984). Chaucer's literary influence and reputation has engendered a great deal of scholarship, ranging from William L. Alderson and Arnold C. Henderson's study of "Chaucer and Augustan Scholarship" (1970), to Denton Fox's "The Scottish Chaucerians" (1966), Alice S. Miskimin's *The Renaissance Chaucer* (1975), and Derek Pearsall's "The English Chaucerians" (1966). Noting that *Editing Chaucer* "is an attempt to provide an overview of the evolution of the editions of Chaucer," Ruggiers observes that "not only can we thus fill in the gaps of the history of Chaucer's reputation among the publishers and editors, but also we can pay tribute to the devotion, the practicality, [and] the general good sense of those editors who have made their contributions to what we know today" (1984). Along with "Chaucer's reputation," I would argue that valuable insights can be gleaned into Chaucer's *reception* among the very same "publishers and editors."

What all these approaches have in common is a shared predilection for situating Chaucer and his textual output within a continuum of progress, unbroken from the first editions of Caxton. After all, a tradition is by definition necessarily unbroken. For example, Ian Robinson's *Chaucer and the English Tradition* (1972), a seminal work in Chaucerian literary studies, positions Chaucer as a universal contact point between his Italian progenitors, English

peers, and the “Scottish Chaucerians” addressed in Fox’s work. In a sense, Chaucer is seen as important partly by virtue of his connections to others—whether they be poets, as Pearsall’s consideration of Lydgate, Clanvowe, and Skelton attests, or those involved in the material dimension of textual production, such as John Urry or Thomas Morrell (Alderson and Henderson 1970).

Standing in contrast to some of the previously mentioned digital Chaucerian projects, a process-based approach to the textual afterlives of the *Canterbury Tales* would differentiate itself from other textually-based scholarly activities, such as the production of critical or social edition, by abandoning the assumption that a single, readable text ought to be the end product. Rather than concerning itself with “exploring how social media can be used to change the role of the scholarly editor” (Crompton and Siemens 2012), a process-focused undertaking would be primarily concerned with the processes of change, how those changes manifest themselves in different editions and manuscripts of the same text, and, moreover, how they change the role of the edition. Process, then, must be understood as both a scholarly method, and object of study. Much in the same theoretical perspective of Leah S. Marcus’ *Unediting the Renaissance* (1996), a process-based approach might advance the project of “unediting” Chaucer, further democratising decisions surrounding the handling of salient features. Then, in a sense, such a process-based approach might not even be properly called an edition, though still remaining mindful that the act of encoding is necessarily interpretive, and therefore a *de facto* editorial act by virtue of its mediating nature.

One such project scholars interested in textual afterlives might take inspiration from is the *Medieval Nordic Text Archive*, which aims to “preserve and publish [medieval Nordic] texts in digital form and to adapt and develop encoding standards necessary for this work” (Haugen 2013). Having published a customised version of the *TEI Guidelines* as *The Menota Handbook*, which is tasked with defining “a framework for machine-readable editions of medieval Nordic texts,” designed “for any scholar who wishes to produce detailed, machine-readable editions of primary works, that is, medieval Nordic manuscripts” (Haugen 2013). While there are measurable differences between medieval English and Nordic manuscripts, and consequently different encoding requirements, the precedent set by Menota might serve as an example for how medieval English, and particularly Chaucerian primary works, could be represented on screen in a process-oriented fashion.

The most pertinent contribution of the Menota Handbook is its customisation that allows for parallel encoding. For those interested in Nordic texts, this means that diplomatic, facsimile, and normalised levels of transcription can be included within the same transcription, affording would-be editors the opportunity to encode three different versions of the same word or line, thus escaping the problem of precluding important aspects of the data. Instead of producing diplomatic, facsimile, or normalised editions, the editorial principals expected of each can be married within a single XML document, thus side-stepping the problem of lack of end-user control. Users of such a document would have access to all three levels of transcription, and therefore accorded a greater degree of freedom when it comes to their use and analyses. By including as much relevant data as possible in the encoding process, readers can

choose what is important, and what they want to read, rather than being restricted by the editor's encoding decisions. Consequently, diplomatic, facsimile, and normalised editions could be generated from the XML file using a number of presentation technologies, affording an unprecedented level of access and customisation.

An analogous approach for those interested in studying Chaucer's textual lives could easily be adopted wherein varying levels of transcriptional fidelity are included in the same XML edition. Indeed, this multi-level representation need to be restricted to different types of transcriptions, but similarly extended so as to parallel different manuscripts or printed editions of the same text. Recalling Edwards' earlier observation about the insights into media history and literary transmission provided by comparing different textual manifestations of the same work, such an encoding method seems methodologically capable of fostering such discussions. Escaping the pitfalls of the *Canterbury Tales Project* and the *Multitext Edition*, this XML-based approach would not only be open source and non-proprietary, but it would effectively provide readers with the data to furnish their own terminal editions, no longer being restricted in their form or presentation. By utilising combinations of CSS and XSLT, end users could easily extract what they view as the most important parts of the XML document, resulting not only traditional diplomatic transcriptions like those presented above, but a multitude of other permutations. Opposing the prescriptive nature of previous digital Chaucerian projects, such a process-based approach constitutes a more grass-roots intellectual position, wherein encoders are responsible for furnishing documents with as much data as possible, with readers then determining that which is most relevant. The notion of privileging such a

focus on the processes at work in transmitting the textual contents of manuscripts, printed editions, and digital editions of the same text, has two implications. Firstly, it allows the process of textual transmission—that which is at the heart of studies in textual afterlives—to be brought to the fore through a multi-purpose and multi-media strategy for representing textual data. Secondly, it forces the process of encoding such afterlives to be made visible, thus marking a new approach in the proverbial ‘grand tradition’ of *Editing Chaucer* (Ruggiers 1984).

A practical implementation might then operate on a word-based level of representation where three types of information are simultaneously recorded:

```
<w>
  <choice>
    <norm>that</norm>
    <dipl>&thorn;<ex>at</ex></dipl>
    <fac>&thorn;&tsup;</fac>
  </choice>
</w>
```

Here, the facsimile level would retain a scribe’s use of thorn and a superscript *t*, the diplomatic level would retain the thorn while acknowledging that the superscript *t* requires, and has consequently been expanded to ‘*at*,’ while the normalised level does just as its name describes and normalises the word, denoted by the <w> tag, in accordance with whatever normalisation practices are carried out by the encoder. This scheme of parallel representation, as I alluded to above, could also be modified to better assist the comparison between different versions of the same text:

```
<line>
  <choice>
    <MSPen>That gretter was ther noon vnder the sonne</MSPen>
    <cax1477>That gretter was ther none vnder sonne</cax1477>
    <pyn1492>That gretez was ther none vnder the sonne</pyn1492>
    <pyn1526>That greater was there none vnder the son</pyn1526>
  </choice>
</line>
```

As Leah S. Marcus notes in “The Silence of the Archive and the Noise of Cyberspace,” the computer can bridge “the gap between manuscript and print,” while simultaneously reinvesting “texts with the shape-shifting potential of early modern manuscript materials, which can be customized for individual users, reshaped and annotated at the user-owner’s will and desire” (Marcus 2000). Marcus’ notion of “user-owner” is particularly useful, as it signals the increasing democratisation possible through computer’s ability to “‘publish’... copies of a text in a form he or she would like to disseminate” (2000). Rather than relying on the editors of the grand Chaucerian tradition, computer technology allows readers, who previously occupied a more passive position, at least when it comes to interacting with medieval English literary texts, to take up an active role, using their agency to determine that which is useful. Such a dissemination of editorial power is, obviously, only possible if an encoding stance like the one outlined above is adopted. Otherwise, as Marcus observes, we might fail to “undo some of the alienation” often brought about by continued reliance on critical editions (2000).

Similarly, Marcus makes a subtle point about the ways in which “the onset of the digital era [can] reawaken anxieties about the relationship of texts to authors and audiences,” not much different from the anxiety “brought about by the invention of printing” (2000). Noting that often “online texts are difficult to perceive as fully separate from their electronic environments, and somehow lack the clear boundaries and integrity we are accustomed to granting a book in print,” the parallelization of different versions of the same text seems to assuage such difficulty by making these boundaries fully palpable (Marcus 2000). Indeed, such approaches might “allow us to recapture” the so-called ‘noisiness’

of textual afterlives, especially by making manifest their many changing forms. By approaching a text like the *Canterbury Tales* through its various manifestations, it is possible to use “both the accuracy of reproduction enabled by print technology,” while still maintaining “the potential for individual customization associated with the copying of texts in manuscript” (Marcus 2000).

In closing the discussion of Chaucer on screen, it will be useful to return to some of the insights offered by McGann, particularly in light of his thinking’s influence on the reception of “literature after the World Wide Web” (2001). Indeed, McGann opens his volume by offering readers valuable insight into the importance of thinking about the relationship between computers and text. Claiming that “we stand on the edge of a period that will see the complete editorial transformation of our inherited cultural archive,” McGann underscores the importance of “imagin[ing] what we don’t know in a disciplined and deliberate fashion” (2001). This “editorial transformation,” according to McGann, “is neither a possibility nor a likelihood; it is a certainty,” and thus “exposes our need for critical tools of the same material and formal order”—that is, those of a digital world (2001).

Perhaps most useful is McGann’s chapter on unconventional reading methods, wherein he asks “how can we exploit digital tools to augment critical reflection on and within bookspace?” (2001). In my view, the XML-based explorations tendered above strive precisely to augment this reflection identified by McGann by offering new possibilities for interacting with medieval English texts on screen. Much like the “The Ivanhoe Game” McGann uses as a

thought experiment to highlight his idea of quantum poetics, XML-based transcriptions allow readers-cum-users the ability to simultaneously promote a plurality of interpretations, thus bringing the hermeneutic act of editing and encoding to the fore. The sense of exploration, plurality, and mutability fostered by such technological applications echoes McGann's promotion of gaming as method for better understanding the performance of reading: it is self-reflexive, and "its central object is to make explicit the assumptions about critical practice and textual interpretation that often lie unacknowledged, or at least irregularly explored" (2001). Just as "'The Ivanhoe Game' is not a video game to be bested but a difference engine for stimulating self-reflection through interactive role-playing," so too ought future process-focused, digital projects (McGann 2001). The point is not to be the best of all possible editorial activities – an aspiration previously acknowledged by Edwards as fruitless (Edwards 1995); instead, their purpose is to stimulate reflection on the "tools" and "material" in an editorially self-conscious manner (McGann 2001).

After all, McGann's central argument in "The Rationale for Hypertext" is that the digital medium should be used as a machine for thinking. It is incumbent that we as scholars approach these digital tools not only in so far as they are applicable to concrete and palpable objects, but to see them as providing new methods for reflexively understanding the hermeneutic processes of editing and reading. Noting that a problem with traditional, non-digital scholarly editing is that "they deploy a book form to study another book form," McGann aptly observes that digital approaches allow readers to create order, rather than passively receive it through their reading (2001). Indeed, it is "precisely because an electronic edition is not itself a book, [that] it is able to

establish itself in a theoretical position that supervenes the (textual and bookish) material it wishes to study” (2001). This interplay between reading and editing is a central theme in McGann’s work, and there is a visible preoccupation how computer-based approaches to literary texts can offer insights above and beyond those traditionally afforded by page-based editions.

What I mean by process-focused editorial principles is a method for presenting transcription data that does not reify traditional editorial principals, nor work at cross purposes like the *Canterbury Tales Project* and *Multitext Edition*. By utilizing the open source TEI Guidelines, a process-based edition might be formed by encoding transcriptions like those exemplified above to better facilitate a contextualised understanding focused on particular media forms. Making use of XML’s extensible nature, and the provisions for customisation included in the TEI Guidelines, such an edition would be able to mark, tag, and highlight textual accidentals characteristic of different modes of textual production.

By adopting a text technology perspective, one which extends the consideration of textual transmission and reception beyond the codex, this thesis fosters a more comprehensive, present-minded understanding of textual transmission as it functions in today’s digital age. It is through this lens that digital editions of Middle English texts are brought into conversation with their medieval antecedents, and the book and the computer can be seen as two means of achieving a common end: transmitting textual content.

Just like pragmatic features such as punctuation guides and controls the reading experience, so does the digital representation of text. Indeed, the digital transcription of these texts, I argue, could facilitate the more 'traditional' pragmatic study undertaken in the remainder of the thesis. Here, the central thrust of my argument is that the organising features of a digital edition, namely the way in which it is encoded, are analogous to the pragmatic features of a given manuscript or printed edition.

Here, before moving onto Chapter 3 and its consideration of Chaucerian paratext, Jay Bolter and Richard Grusin's *Remediation* offers a useful conceptual insight when they observe "new media are doing exactly what their predecessors have done: presenting themselves as refashioned and improved versions of other media," and argue that "digital visual media can be best understood through the way in which they honor, rival, and revise" (2000). It is these honours, rivalries, and revisions that characterise much of the early printed works of Chaucer, and after having considered the implications of reading the medieval on the screen, it is now prudent to turn our attention to reading the processes at work with Chaucer in print.

Thusly, I have provided below transcriptions as base of level of data for future projects that might look at encoding manuscripts and print editions of the *Canterbury Tales* to facilitate a more wholesome process-based understanding. My intention here is not to produce a processual edition itself, but to rather make visible what one step in such a process might look like. "The Knight's Tale" was selected at the outset as there

was a higher likelihood of manuscripts and early printed books containing complete copies, rather than the “General Prologue,” of which the first pages are often missing. Future work in this vein might utilize XSL transformations on an XML encoded document to produce a set of similarly modelled dynamically generated webpages.

¶ Heere bigynneth the knyghtes tale

W

Hilom / as olde stories / tellen vs
Ther was a duc þ^t highte Theseus
Of Atthenes / he was lord and gouernour
And in his tyme swich a Conquerour
That gretter / was ther noon vnder the Sonne

Ful many a riche contree hadde he wonne
What with his wysdom / and his chivalrie
He conquered / al the regne of Femenye
That whilom / was ycleped Scithia
And wedded the queene ypolita
And broghte hir hoom w^t hym in his contree
With muchel glorie / and greet solempnytee
And eek hir faire suster Emelye
And thus / with victorie and with melodye
Lete I this noble duc / to Atthenes ryde
And al his hoost in Armes hym bisyde

¶ And certes / if it nere / to long to heere
I wolde yow haue toold / fully the manere
How / wonnen was the regne of Femenye
By Theseus / and by his chivalrye
And of the grete bataille for the nones
Bitwixen Atthenes and Amazones
And how asseged was ypolita
The faire hardy queene of Scithia
And of the feste / þ^t was at hir weddyng
And of the tempest / at hir hoom comyng
But al that thyng I moot as now forbere
I haue god woot a large feeld to ere
And wayke been / the Oxen in my Plough
The remenant of the tale / is long ynough
I wol nat letten eek noon of this route
Lat euery felawe / telle his tale aboute
And lat se now / who shal the soper wynne
And ther I lefte / I wol ayeyn bigynne

T his duc of whom I make mencion
Whan he was come / almoost vn to the toun
In al his wele / and in his mooste pride
He was war as he caste his eye aside

Where that ther kneled in the weye
A compaignye of ladyes / tweye and tweye

W

Here bigynneth / the knyghtes tale

[f. 12v]

hilom / as olde stories tellen vs
Ther was a Duc þ^t highte Theseus

Of Atthenes / he was lord and gouernour
And in his tyme / swich a conquerour
That gretter was ther noon vnder the sonne
Ful many a riche contree / hadde he wonne
What with his wysdom / and his chiualrye
He conquered / al the regne of femeny

That whilom / was ycleped Scithia
And wedded / the queene ypolita
And broghte hire hom with hym / in his contree
With muchel glorie / and greet solempnitee
And eek / hir yonge suster Emelye
And thus with victorie / and with melodye
Lete I this noble duc to Atthenes ryde
And al his hoost . in armes hym bisyde
¶ And certes / if it nere to long to heere
I wolde haue toold / fully the manere
How / wonnen was the regne of Femenye
By Theseus / and by his Chiualrye
And of the grete bataille / for the nones
Bitwixen Atthenes / and Amazones
And how assegeged was ypolita
The faire hardy queene of Scithia
And of the feste / þ^t was at hir weddyng
And of the tempest at hir hom comyng
But al that thyng I moot as now forbere
I haue god woot a large feeld to ere
And wayke / been the oxen in my plogh
The remenant of the tale / is long ynogh
I wol nat letten eek / noon of this route
Lat euery felawe / telle his tale aboute
And lat se now / who shal the souper wynne
And ther I lefte / I wol ayein bigynne

[f. 13r]

Incipit narracio

This duc of whom I make menciou
Whanne he was come / almoost to the town
In al his wele / and in his mooste pryde
He was war / as he caste his eye asyde
Wher þ^t ther kneled / in the heighe weye
A compaignye of ladyes / tweye and tweye

Caxton, 1477

¶ Here begynneth the knyghtes tale .

[f. 16v]

Whilom as olde story telleth vs
Ther was a duke that highte Theseus
Of thebes he was lord and gouernour
And in his tyme suche a conquerour
That gretter was ther none vnder sonne
Ful many a riche contre had he wonne
That with his wisdom and chivalrye
He conquered al the regne of femeny
That whilom was cleped Cithea
And wedded the quene Ipolita
And broughte hir home in to the contre

With moche glorie and solempnite
And eke hir yonge suster Emelye
And thus with victory and melodye
Let I this worthy duke to Athenes ryde
And al his oost in armes hym besyde
And certis if it nere to long to here
I wolde haue tolde fully the matere
How wonne was the regne of femeny
By Theseus and by his cheualrye
And of the grete bataille for the nonys
Betwix athenes and amasones
And how beseged was Ipolita
The faire lady quene of Cithea
And of the feste that was at hir weddyng
And of the tempest at hir hom comyng
But al thinge I moot as now forbere
I haue god woot a large feld to ere
And week ben the oxen in the plow
The remenant of my case is long ynow
I will not sette eke none of this rowte
Let euery fellow telle his tale aboute
And le se now who that the souper wynne
And there I lefte I will begynne

[f. 17r]

This duke of whom I make mencion
Whan he was come almost in to the town
He was ware as he cast his ye asyde
In al his welthe and his most pryde
Where that ther kneled in the high wey
A companye of ladies tway and tway

Richard Pynson, 1492, Hunterian Bv.2.12

Whilom as olde storyes tellith vs
Ther was a duke hight Theseus
Of Thebes he was lorde and gouernour

[f. 13v]

And in his tyme suche a conquerour
That gretez was ther none vnder the sonne
Fulle many a rich contre hadde he wonne
That with his wisdom and cheualry
He conquered all the regne of femeny
That whilom was cleped Cithea
And wedded the quene ypolita
And brought her home in his contre
With moche glorie and solennyte
And eke her yong sustre Emely
And thus with victory and melody
Let I this worthy duke to athenes ryde
And alle his hoost in harmys him Beside
And certes if it nere to long to here

I wolde haue tolde fully metere
How wonnen was the regne of feyne
By theseus and by his cheualry
And of the grete bataille for the nones
Betwix Athenes and amasones
And how beseged was ypolita
The faire hardy quene of Cithea
And of the fest that was at her wedding
And of the tempest at her come comyng
But alle that thyng I moot as now forbere
I haue god wote a large felde to ere
And weke been the oxen in my plow
The remenaunt of my tale is long yknow
I wil not let eke none of this route
Let euery felow telle his tale aboute
And let se now who shall the souper wyne
And there I left I wille ageyn begynne

[f. 14r]

This duke of whom I make mencion
What he was come almost to the toun
In al his welthe and his moost pryde
He was ware as he cast his eye a syde
Where that there kneled in the high wey
A company of ladies tway and tway

Richard Pynson, 1526, Hunterian Bv.2.6

I here beynneth the knyghtes tale

Whylom as olde stories telleth vs
There was a duke that hyght Theseus
Of Thebes / he was lorde & gouernour

[f. 16r]

And in his tyme / such a conquerour
That greater was there none vnder the son
Full many a ryche countree had he won
What with his wysedom and chivalry
He conquered all the reigne of femeny
That whylom was cleped Cithea
And wedded the quene Ipolita
And brought her home in to his countree
With moche glorie and solemnyte
And she her yong suster Emely
And thus with victory and melody
Let I this worthy Duke / to Athenes ryde
And all his hoost / in armes hym besyde
And certesse if it nere to long to here
I wolde haue tolde fully the matere
Howe won was the reigne of femeny
By Theseus and by his cheualry
And of the great batayle for the nones
Bitwixt Athenes and Amasones
And how besieged was Ipolyta
The fayre hardy quene of Cithea
And of the feest / that was at her weddyng
And of the tempest / at her home comyng
But all that thyng / I mote as nowe forbear
I haue god wote / a large felde to eare
And weake ben the oxen in the plowe
The remnaunt of my tale is long ynowe
I wyll nat lette / the none of this rout
Let euery felowe / tell his tale about
And let vs se nowe who shall the supper wyn
And there I lafte / I will agayne begyn

This Duke / of whom I make mencione
Whan he was come almost to } towne
In all his welth / and his most pride
He was ware as he cast his eye asyde
Where that there kneled in the high way
A company of ladyes twey and twey

[f. 16v]

3. The Medieval in Print

In his editorial preface, Frederick S. Frank, editor of the 2003 Broadview edition of Horace Walpole's *The Castle of Otranto*, claims that his edition is able to provide the reader with a "reliable" text of a presumably medieval manuscript (2003). Frank's claim is innocent enough; the conventions of editing often call for such prefatory statements, and you would be hard pressed to find any scholarly edition of a medieval text that does not include a statement regarding the editor's intention with regard to establishing the text. What particularly interests me about Frank's assertion is the editorial notion of a "reliable text," and how the presumed reliability of a printed medieval manuscript text can be called into question when through an understanding of Gérard Genette's concept of the paratext (1991).

Genette defines paratext as "the means by which a text makes a book of itself and proposes itself as such to its readers" (Genette 1991). The paratext surrounds, prolongs, and presents a text. The differentiation between *text* and *book* is central to Genette's work, and is particularly useful with regard to manuscript-based texts, as it provides a set of concepts for distinguishing between a particular text that changes throughout time, and the various manifestations, often in the form of a codex, that such a text can be found. Genette's concept of the paratext provides textual scholars with a way of tracking changes across technological modes of transmitting medieval texts, whether that is in the form of a book, manuscript, or encoded document. Such an approach

is attuned to the various, unreliable ways in which a text can be presented, and how a text might remain stable across editions, but, thanks to mutable paratextual elements, constitute two absolutely distinct books, manuscripts, or XML files (1991). Paratext, then, is a pragmatic feature.

Similar to <tags>, paratextual features unique to the printed book function as both a literal and figurative vestibule through which a sort of “creative regeneration” can be carried out (Gillespie 2006). Architectural in the sense of structuring the possible avenues of interaction between a given reader and a given text, paratext effectively delineates interpretive possibilities, affording editors and printers the ability to mark the medieval according to their own “imperatives” (Echard 2008).

The rise of print marks a technological derivation from the earlier medieval periods wherein intellectual production was manuscript-based, and the preservation and circulation of texts was a much more time- and labour-intensive product. With the rise of print, we begin to see how the mass production of text allows medieval literature previously accessible only through individually copied manuscripts to make a growing mark on early modern textual culture. The sorts of paratextual strategies employed by editors of the *Canterbury Tales* were born out of the advent of print, and necessarily reliant on the concomitant possibilities afforded by such a text technology.

Indeed, the printed book is a technology emerging from a confluence of other technologies; it is an end result, emerging from coordinated efforts in the hands of a printers, binders, and other craftspeople such as paper and ink producers. It is a desirable, trustworthy commodity, though, as I hope to later demonstrate through an analyses of how different editors of the *Canterbury Tales* used paratext, not naturally so; the trust accrued to the codex was not a *de facto* characteristic, but rather one forged and deliberately constructed. This fact will become particularly evident through an examination of how various print-based editors have attempted to package, through particular uses of paratext, their editions of Chaucer.

Perhaps the best place to begin our discussion of the relationship between textual afterlives and paratext is with Adrian Johns' insight that shapes his argument in *Nature of the Book*: "early modern printing was not joined by any necessary bond to enhanced fidelity, reliability, and truth. That bond had to be forged" (1998). Johns describes how a guild system of production strategically created a sense of culture and stability in order to attach assumptions of authority to their products. Authority was only attained through a process of earning cultural trust, and the assumption that it was otherwise accrued simply on the basis of a new technological mode of textual transmission is antithetical to the way books operated in early modern England. Moreover, it elides the important role paratextual features played in establishing the authority of Chaucerian editions. Because "the publication of any text marks the completion of one set of complex social and technological practices and

the beginning of another,” Johns forces us to ask what did a particular text mean in its particular time (1998)? It is here where a focus on process in and of itself, rather than as a means of achieving an end product, such as an edition, presents its usefulness.

We then might turn our attention in the following section to the particular deployment of paratextual elements in the early printed editions of the *Canterbury Tales*. Emerging amidst a background of technological, social, and religious change, the printing press, and thus the printed book, ushered in a new mode for the transmission of texts, and another step in their textual afterlives.

However, it is still important to establish a context of awareness regarding the economic and social context in which early modern printers operated. At the time when print technology began to gain momentum, European culture had exhausted current labour-intensive manuscript technology, and, given the rise of universities and an increasing cultural appetite for text, necessitated new ways of textual communication. As an environment that was increasingly exploring secular knowledge, in tandem with a growing population whose emerging world-view was invested the circulation of intellectual content, networks of knowledge exchange emerged separate from traditional religious networks. As David Finkelstein and Allistair McCleery note, the collectible commodification characteristic of manuscript culture soon gave way to the “tradable commodity” of incunables and printed books, secular works not excluded (2008).

Of course, other scholars such as Arthur Marotti (1995) and Harold Love (1993) have demonstrated that the advent of print did not necessitate a decline in the scribal production of manuscripts, nor did manuscript culture immediately cease after 1439; however, as Eisenstein points out, “the conditions of scribal culture can only be observed through a veil of print” (1983). Noting that “there is little evidence of absolute rejection,” and that “the foundation myths that depict hostile monks and urban crowds making accusations of witchcraft, profiteers engaged in industrial sabotage, or scribes deprived of their livelihood seem to be baseless ((Eisenstein 2011), it is clear that whether technology is seen as an agent of change, or the result of change, the “duplicative powers of print were welcomed by members of the learned community” (Eisenstein 2011). Resulting in an “increased access” to texts, the shift to print has a number of implications for the study of Chaucer’s textual afterlives, particularly in light of print’s economic landscape (Eisenstein 2011). And though Neil Rhodes and Jonathan Sawday warn that we ought not to take the “book for granted as the natural medium for storing and transmitting knowledge” (2000), early modern editors of Chaucer certainly made full use of the storage and transmission capacities it afforded.

According to Elizabeth Eisenstein, moveable type represented a sort of technological determinism, whereby the dominant paradigm for textual production constituted an entirely new type of textual culture (1983). Gutenberg’s invention was, according to Eisenstein, a revolution

that “encouraged the development of new intellectual combinations and permutations” distinct from those of the preceding manuscript culture of scribal production (1983). In other words, the technology determined the cultural landscape, and technology was a driver of social and cultural change, rather than a result. Moreover, as Alexandra Gillespie has observed (2006), the print shop was one locus in a network of individuals dependent on each other to maintain a felicity and reliability that would eventually coalesce around authenticity and authorship. By this she means that the mere production of a book was not simply enough to be deemed authoritative. Within that book, certain paratextual measures needed to be employed.

Various print editions of Chaucer, then, made use of distinct layout strategies and paratextual elements unique to their vision of how the poet’s work ought to be presented. Simply editing and producing a book was not enough to garner, in Gillespie’s words, an authoritative version of Chaucer— such authority emerged from the individuations of each particular editor. The printed book, along with the texts it contained, manifested an architecture designed for accountability to ensure that products were trustworthy, and in-turn, fit for purchase. Observing that even though “printing accelerated an existing traffic in texts”, Gillespie reminds us that the rise of printing ought to be understood as a “patchwork of old a new,” rather than a wholesale replacement (2006).

Thus, it is important in developing an understanding of the textual afterlives of Middle English to consider exactly how the technological

possibilities afforded by the printing press allowed printers to put their own proverbial 'mark' on Chaucer's poetic works, joining their own creative hand with that of the poets. The ways in which texts of the Middle English period are presented during the rise of print comprise a dynamic relationship wherein particular imperatives are realised, and continue to shape the afterlives of the manuscript originals.

In the case of Chaucer's works, paratext is undoubtedly the dominant pragmatic feature that characterises the print period. With the format of the codex increasingly formalized, certain expectations were garnered with the publication of editions, and early modern printers took advantage of these readerly expectations to deploy their own imperatives in texts' continual proliferation. The question then arises: how is it possible to differentiate between two texts that are seemingly the same, yet simultaneously represent two separate editions? Whereas the textual production of the medieval period would have been constrained by the requirements of the requests of particular patrons or benefactors, the rise of the print edition saw the factor of personal requests wane in lieu of profitability. The point of printing books was to sell, and printers needed to mark the medieval texts in such a way as to secure financial gain (Finkelstein and McCleery 2008). Rather than focusing on the tastes of a particular individual, printers needed to consider the mind of the public, and cater their choices of "creative regeneration" in such a way as to achieve a broad spectrum of economic success (Gillespie 2006). This point has not gone unnoticed, and scholars such as N.F. Blake have observed the mercantile nature of early modern printers, noting that

contemporary society indeed usurped the individual patron, giving rise to book production as a commercial practice, or, to put it simply, a business (1991).

It is then obvious why Gillespie writes that the new paratextual opportunities afforded by print served not only a “practical,” but a “promotional function” as well (2000). Wanting their textual products to be consumed by the newly formed voracious reading public, early modern printers such as Caxton and Pynson were keenly aware that variations in presentation were key to making their mark on the market place. The readership was always at the forefront of production, and production processes then took into account how to make their particular editions of Chaucer, though practically containing the same poetic content, stand out among the other available options. Promotion was central, and the technological ability to visually experiment with different forms of visual representation on the page allowed printers to mark and enhance their own editions in search of authority.

3.1 PARATEXTUAL IMPERATIVES IN PRINT EDITIONS OF CHAUCER

Perhaps the most appropriate place to start this discussion is where the early modern printing of the Chaucer began: with William Caxton. It should come as no surprise, given the aforementioned discussion of printing as an economic activity, that N.F. Blake considers Caxton to be primarily a business man (1996). Rather, it would be more accurate, in Blake's view, to consider Caxton primarily as an editor whose use of paratext was employed for mainly commercial reasons: he wanted to sell more copies.

Indeed, a survey of early modern print editions of Chaucer demonstrates that a number of distinct strategies for re-packaging and re-presenting the poet's works were employed by editors. By investigating the applications, or lack thereof, of pragmatic features such as titles, rubrication and annotation in different editions of Chaucer, the importance of these paratextual features can be brought to the fore, allowing for a more nuanced understanding of the role print technology plays in the transformation of Middle English texts over time.

Caxton's role in perpetuating English literary taste among a reading public is inextricably linked to his position as the first printer of Chaucer. The publication of the texts he chose to print presented many members of the reading public with their first and only window into the work of Chaucer, a view that cannot be separated from the paratextual and editorial decisions found in his publications. Despite the fact that, as I have previously alluded to, manuscript production continued well into the

age of print, Caxton's editions of Chaucer set the standard against which later print editions would be read. It seems that Caxton must have had this spectre of influence in mind, as his 1477 edition of the *Canterbury Tales* does well to bring into print many of conventions of medieval manuscripts, thus bestowing his edition with a sense of authority only achievable through visual and paratextual reference to its medieval antecedents. Regardless of the particular manuscript copy-text on which Caxton based his 1477 edition, Caxton made the effort to invoke paratextual features to ensure that the text consumed by the literate public was undoubtedly marked as medieval.

One such paratextual aspect that immediately stands out is Caxton's decision to begin his 1477 edition of the *Canterbury Tales* as a single block of text, completely lacking a title or preface. There is a distinct lack of headings for each tale, and Caxton's decision to omit other editorial interventions such as glosses, while still providing ample marginal space, indicates a desire to allow an active reading experience reminiscent of that described by Moore in Chapter One (2011).

This sense of medieval marking is immediately perceptible in the first line early modern readers would have encountered. Invoking the imagery of scribe-produced manuscript, the first letter of the *Canterbury Tales'* prologue is rubricated in red, and occupies the horizontal space of three lines of verse:



han that Apprill with his shouris sote
And the drouhte of marche hath *percid* the rote
And bathid every veyne in suche licour

Of which vertu engendrid is the flour

Throughout the edition, textual divisions are indicated by the use of such capitals, which are themselves marked with printed guide-letters visible under the larger, rubricated initial. Natural divisions within individual tales are demarcated by such initials, operating as signposts to mark the sections of each narrative tale. Given the lack of headers and titles for the individual tales, the guiding function of these capitals cannot be understated, in addition to their function as markers of the edition's medieval roots. Compared to the transcription given above of Caxton's Knight's Tale, it should come as no surprise that the initial beginning the General Prologue is accorded more line height, underscoring the link between textual importance and visual cues. Transmitting these poems as edited texts may make them accessible to a wide variety of audiences, but this transmission can effectively erase the manuscript from the reading experience and sterilizes the reading process, if those cues which would have directly affected the medieval audience's reception and interpretation of the text are removed. This erasure would, in turn, limit the interpretive response of modern audiences exposed to such sterilized texts, and therefore limit the knowledge we might gain about the textual culture in which the poems were first produced and received.

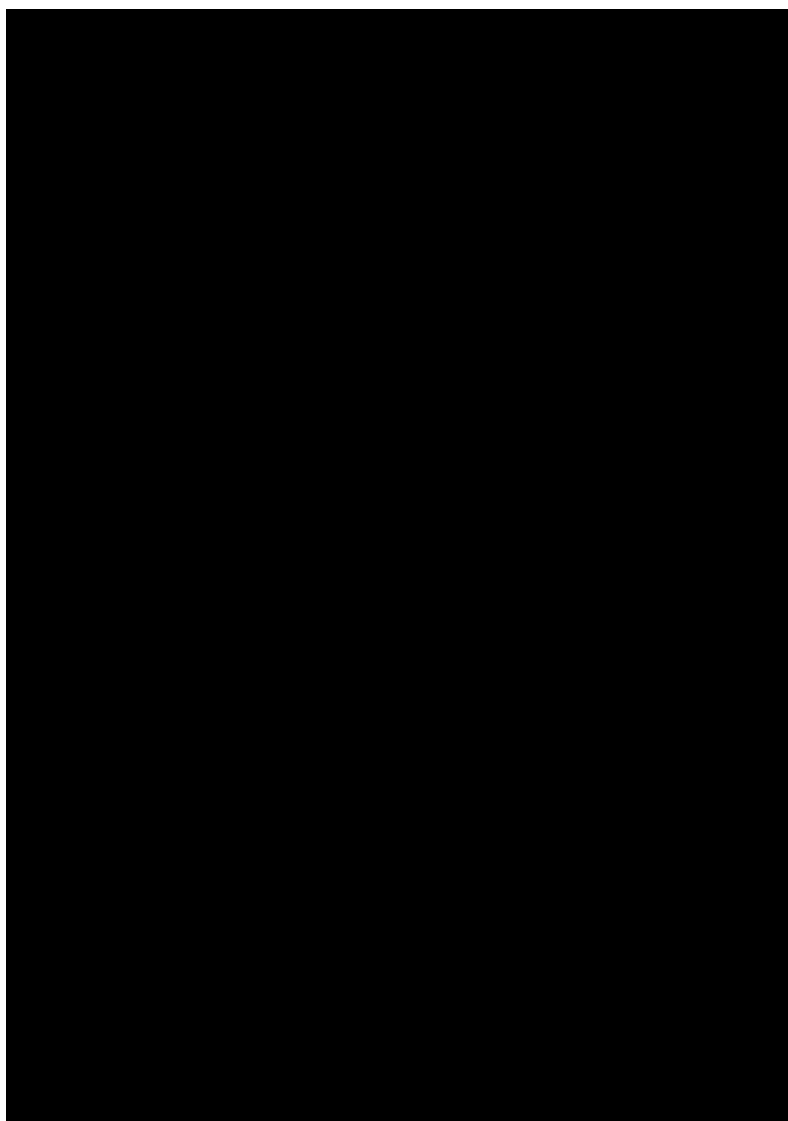
While it is impossible to wholly reproduce the medieval reading experience — the fact that we live in the twenty-first century being a rather obvious roadblock — it is nevertheless problematic to study medieval texts in

general, and the *Canterbury Tales* in particular, as objects separate from the textual environments in which they appear, and to ignore cues such as decorated initials that are, as Kathryn Kerby Fulton points out, “crucial clues to medieval ways of highlighting significant units or points in the [text]” in which they appear (2001).

Implicit here is an acknowledgement by Caxton of text’s mutability and ability to be repurposed and repackaged for changing audiences. Just as different encoding schemes can hint at and aim to foreground particular textual or material features deemed valuable by the encoder, so too did early modern editor’s take an active role in shaping the textual afterlives of medieval texts. Despite ostensibly containing the same “*Canterbury Tales*,” readers can be confronted with different layouts, script styles, re-organisations of the text itself, and other paratextual apparatus such as printed annotations and glosses. Indeed, A.C. Spearing goes as far to imply that many of the early modern conventions applied to print editions of Chaucer are enough to qualify him as a Renaissance poet, despite the medieval origins of his writing (1985). With this early modern ‘marking’ applied to the medieval texts, it becomes clear that paratextual elements and other editorial features found in early print editions of Chaucer sought to authorize texts in this new form, establishing a sense of trust and respect surrounding book production.

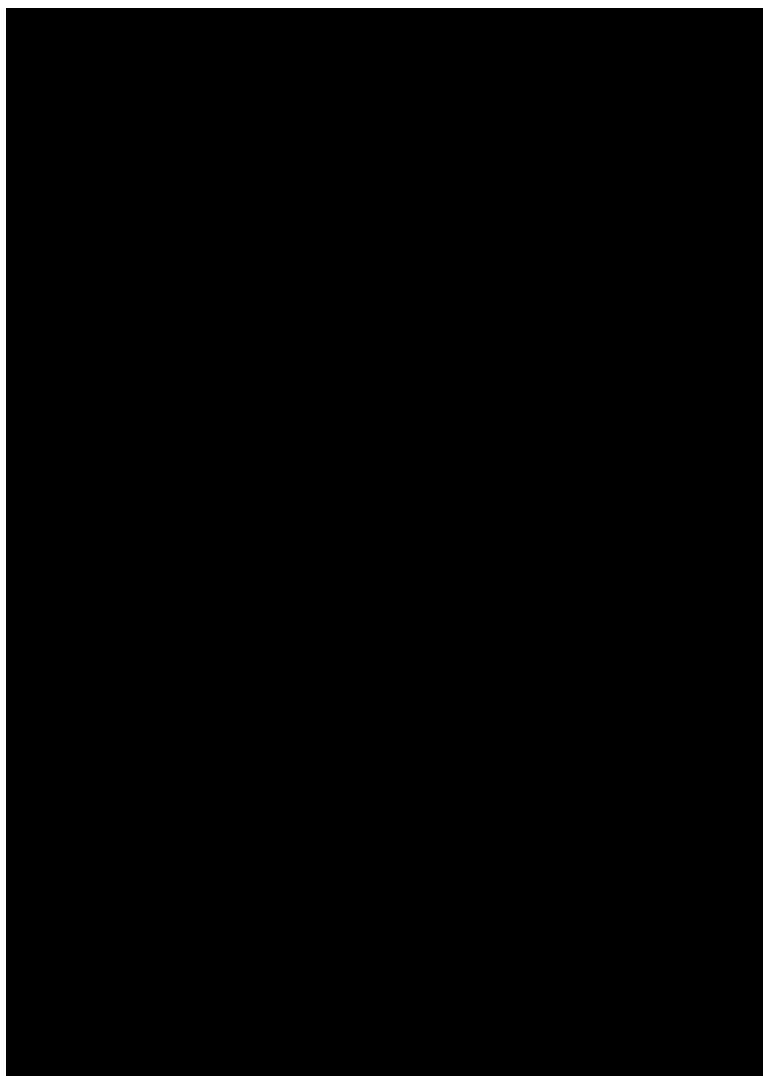
This first edition stands in contrast to Caxton’s 1483 second edition of the *Canterbury Tales*, which, judging from Caxton’s deployment of paratext, offers a different editorial vision from that offered to readers in 1477. Not only does this newer edition provide the reader with headers indicating particular tales,

helping to guide and navigate the text as a whole, this 1483 edition is also the first print edition of the *Canterbury Tales* to include illustrations in the form of woodcuts. Additionally, Caxton's second edition makes use of a major paratextual feature in the form of a prefatory prologue, offering an avenue of direct communication between the editor and his readers, images of which have been reproduced below:



f. 2r.

*Figures have been removed due to Copyright
restrictions.*

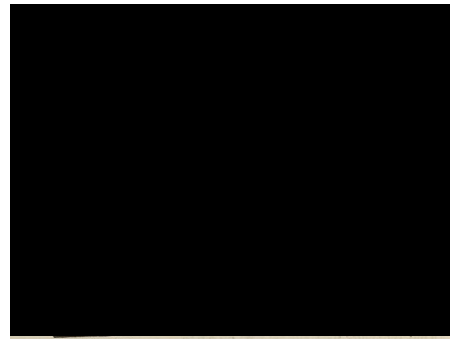
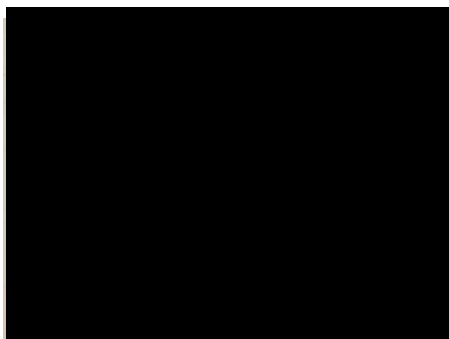


f. 2v.

*Figures have been removed due to Copyright
restrictions.*

Stating that he aims “teprynte by the grace of god the book of the tales of canterburye in which [he] fynde[s] many a noble hystorye,” Caxton acknowledges the ignorance in which his 1477 edition resulted in “hurtyng and dyffamyng” Chaucer’s text by “leuyng out many thynges” and “settyng in some thynges that he never sayd ne made.” Reminiscent of the point made in Chapter Two about the importance of that which is included and that which is ignored in representations of medieval texts, Caxton appears to be acutely aware of the effect editorial decisions have on the resulting text.

Following this prohome, readers are greeted with an edition far more easily navigated than that of 1477. Most striking is the inclusion of the woodcut illustrations of each pilgrim detailed in the *Canterbury Tales*, thereby offering readers a more visual method for interacting and progressing through the text. By providing a visual depiction of the characters portrayed in the text, Caxton is able, through this paratextual strategy, to shape, form, and limit the reader’s imagination of each pilgrim. At the same time, the re-use of woodcuts to depict multiple characters, such as that used for the Summoner and the Merchant, hint at a sense of characteristic similarity, drawing an implicit comparison that underscores the textual and thematic content itself.



Figures have been removed due to Copyright restrictions.

The deployment of paratextual elements, given the rise of the printing press and the representational strategies it afforded, were the result of conscious decisions to shape the “vestibule” through which readers encountered the texts contained therein (Genette 1991). It is clear, then, that there is room for a great deal of variability in the the deployment of print paratext, allowing particular editions to have a life of their own, reflective of their editor, within the larger scope of specific span of textual afterlives. If we return to the notion introduced at the onset of this chapter – that paratext guides and delimits particular interpretations – then it becomes clear that aspects such as a text’s title and preface must be interrogated in order to fully understand how what appear to be fringe textual elements actually play a large, constitutive role in shaping reader’s interactions.

4. THE MEDIEVAL BY HAND

As an introduction to manuscript culture in the Middle English period, it may be useful to consider the intellectual lens of book history, thereby understanding “the book” as both a holder of text and history. Situated within the broader history of documents, which is itself a recent part of the history of recording, the literary and documentary output of particular medieval contexts is concerned with a variety of issues: the form of the book, its functions, the difference between orality and literacy, artistic versus non-artistic texts, documents for devotional, commercial, and literary purposes, and an overarching concern regarding the authorship, readership, and production of manuscripts. Sub-disciplines such as the history of reading asks questions about ownership, use, and a manuscript’s tactile and material reality, while the study of textual afterlives makes use of book history when considering the role of pragmatics as employed in various different codices. Indeed, “the literary text... [is] one element in the process between author, audience, and publisher,” and “the production and reception of texts as part of a shared, communal process” (Lerer 1993).

For example, a text like the Middle English romance *Sir Degrevant* does more than narrate a chivalric romp through the northern midlands of medieval England. While the poem reveals much about the world of King Arthur and the conventions surrounding courting, martial law, revenge, and the pledging of troths, *Sir Degrevant* reveals just as much, if not more, about late medieval English processes of manuscript textual production, transmission, and reception. When considered in its manuscript environment —Lincoln, Cathedral Library MS

91 – *Sir Degrevant*’s context, in addition to its content, can help understand “the extra-textual world of late medieval English society” (Forste-Grupp 2004). By focusing on the “choice and arrangement of [Thornton’s] manuscripts,” *Sir Degrevant* can be read not only as a poem, but as a textual artefact attesting to “Thornton’s particular social environment” (Carlson 2007).

The pursuit of “more precise knowledge about copying habits,” and “the reliable identification of individual copyists” is on the rise (Carlson 2007), and scholars are increasingly recognizing the importance of “bad manuscripts” as their attention shifts from discerning authorial intent to understanding scribal practices (Pearsall qtd. in Carlson 2007). Robert Thornton’s life as a late medieval English manuscript compiler exemplifies the rise of the non-professional, non-religious scribe, and serves as a “well-suited... case study in scribal intention,” and manuscript culture more broadly (Carlson 2007). Thornton, because he was “subject to external pressures less demanding than those facing a professional scribe,” was able to shape his manuscripts to taste (Carlson 2007). Such freedom results in a unique constitutive relationship between Thornton’s life as “a typical member of the middling gentry,” and the literary contents of the Thornton MS (Johnson 2007). Just as *Sir Degrevant* exemplifies the best of knightly conduct – the privileging of “lawe” over “schore” – so do the contents of the Thornton MS exemplify an aspect of Thornton’s “medieval actuality” (Liu 2006).

A lord of East Newton, recent documentary evidence shows Thornton “caught up in a legal struggle for land in North Yorkshire with one of his relatives” sometime between 1452 and 1454 (Johnson 2007). As a member of

the “middling gentry,” Thornton was necessarily involved in a “competitive struggle for land that resulted in a complex web of [aristocratic] violence and litigation” (Johnston 2007). Because no member of the fifteenth century English gentry could afford to “be without a lord” (Carpenter qtd. in Johnston 2007), it is fitting that *Sir Degrevant* is similarly concerned with a gentry landowner who must “fight to establish/and or protect” his family (Johnston 2007). The “Eorl of gret myght” (Kooper 2006, l. 145) represents a magnate/lord-like figure, with which Thornton would have been familiar, and “the doughty knyght Sur Degrevaunt” (Kooper 2006, l. 145) realizes the “gentry fantasy” of a knight overcoming his vulnerability “to the whims of a neighboring magnate” (Johnson 2007). Sir Degrevant’s insistence on “werke[ing]” the “lawe”, when seen in light of Thornton’s “medieval actuality” – that of writing and litigation – shows how aesthetic taste is not the only governing principle of the Thornton MS’ composition (Liu 2006). The copying of texts cannot be divorced from the life of the compiler, and, as an increasing interest in scribal and graphetic profiles attests, the life of the compiler leaves an indelible mark on the text.

If more than literary taste is at work, what are the abstract principles that govern the categorization of Middle English romance as a distinct and coherent genre? Yin Liu provides a useful set of concepts for understanding this problem by distinguishing between a “classical theory of categorization,” which presupposes that categories are clearly “bounded” and “defined” by their essential characteristics, and a “prototype theory of categorization,” which claims “that a category is defined not by its boundary but by its best examples” (Liu 2006). Liu recounts numerous failed attempts at defining Middle English romance as a literary genre, and instead argues that, rather than

prescriptively defining the necessary and sufficient conditions of the genre, “we would be better off defining romance... as something else... as a mode” (Liu 2006). This radical reframing shifts the focus to description, and “the attributes of the prototype [examples]... describe relationships between members” instead of including or excluding them (Liu 2006). By avoiding the “classical” categorical problems associated with traditional conceptualizations of genre — does the text itself need to call itself a romance? Or “romance” a strictly literary categorization, or is it linguistic? Or a text a romance if it self-identifies as a “*gest*, or *tale*”? — literary analysis can move past these “doomed,” prescriptionist hang-ups (Liu 2006).

If it is the “relationships between” texts that is important, then as manuscript studies and textual criticism offers a useful paradigm. Textual criticism does not concern itself only with the text, but demonstrates an awareness of the conditions of a text’s production. Aspects of a text like language, content (genre, rhyme, plot), and physical attributes must be considered, and issues of audience reception, particularly a scribe’s choice of script, are of tantamount importance. Medieval texts do not exist in a vacuum, and their material reality — the acquisition of exemplars, issues of patronage, scribal corruptions, decoration and binding, and the ordering of gatherings — must be remembered. These extra-textual elements are as much part of *Sir Degrevant* as the verse form, rhyme scheme, and figurative language.

In fact, in their introduction to the 1975 facsimile of Lincoln Cathedral MS 91, D.S. Brewer and A.E.B. Owen note the manuscripts’ “recognizable shape,” and the “deliberation” with which Thornton compiled his collection

(Brewer and Owen 1975). This “deliberation” and “shape” is not only seen in the cherished binding of the MS, but also in the coherence of the works it includes. Works like *Sir Degrevant* and the alliterative *Morte Arthure* were consciously chosen by Thornton, who, being a lay, amateur scribe, was free from religious and dogmatic influence. Nevertheless, the works contained in the Thornton MS would be considered members of the same generic category regardless of their manuscript transmission or environment – that is, not only are the literary contents of Lincoln Cathedral Library MS 91 grouped together in the manuscripts’ first gatherings (A-K), but they are thematically related, and demonstrate numerous similarities that go beyond the “conscious attempt by Thornton to shape his work” (Carlson 2007). Robert Thornton certainly saw, as their inclusion and organization attests, *Sir Degrevant* as belonging to the same category as texts like *Sir Eglamour of Artois* and *Morte Arthure*. Moreover, there is “strong evidence that ‘romance’ did operate as a genre in late medieval England,” which influenced the adaptation, composition, and collection of texts (Liu 2006). A text like Chaucer’s *Tale of Sir Thopas*, which parodies the perceived absurdities of romances, attests to this resonance. So, while the texts witnessed in the Thornton MS exemplify Middle English romantic themes – fighting to rescue a maiden, chivalric duty and personal loyalty – the aesthetic and social “actuality” of Thornton are also revealed (Liu 2006).

Seemingly, Thornton was not the only one to recognize the thematic similarities between the texts included in his MS. A comparison between *Sir Degrevant* and the alliterative *Morte Arthure*, both extant in Lincoln, Cathedral Library MS 91, reveals striking similarities in diction and phrasing. Outlining the romantic conventions used in *Sir Degrevant*, L.F. Casson shows that the poet of

Sir Degrevant was intimately familiar with more than the themes of the *Morte*. Casson situates the “description of Melidor’s chamber” within a larger framework of romantic “contributory details,” which serve as prototypical characteristics of the Middle English romance (Casson 1970). Liu’s notion of “prototype categorization” (Liu 2006) allows Casson’s “details” to be seen as more than the necessary and sufficient details of a genre (Casson 1970). For Casson, the poet’s description of Melidor’s chamber of love is stereotypical, adhering to the typical description of “the hero first received by the waiting maiden,” before providing a description of “the meal, the adornments of the chamber, and the bed” (1970). Both *Sir Degrevant* and *Morte Arthure* feature a banquet scene, and an analysis of 20 line segment in the middle of the poem reveals seven instances of shared language. Where “Arthur himselven” (l. 172) experiences “Pacokes and plovers in platters of gold” (l. 182), “Myldore” (l. 1359) brings “hom in haste / Ploverys poudryd in paste” (ll. 1416-7); while *Sir Degrevant* witnesses “Myldor... drow hom the wyn, / Both the Roche and the Reyn” (ll. 1429-30), the *Morte* poet describes “Rhenish wine and Rochelle” that “richer was never” (l. 203); additionally, both poets applaud the wine of “Vernage of Venice” (l. 204) and “Crete” (ll. 1424). The similarities continue, and it is clear that, while modern definitions of Middle English romance continue to frustrate, those writing in late medieval England were well aware of how to function in the romantic “mode” (Liu 2006).

Interestingly, it is in the description of these “details” (Casson 1970) that the most substantive variant reading emerges. The poet invokes the religious iconography of “Salamon,” “Pocalyps of Jon,” and the “Powlus Pystolus,” and in

doing so draws on the religious authority of Christianity (ll. 1453-5). As Liu notes, “it is fitting for Middle English romance to be defined in terms of prototypes, of ‘best examples,’ for these texts are about exemplarity” (Liu 2006). If the medieval reader of *Sir Degrevant* could not be persuaded by the actions of Sir Degrevant, they could at least heed the poet’s exhortation to, with reference to the “great teachers of the Roman Catholic Church” (Koooper note to ll. 1461-2), “lysten tham tyllle” (l. 1464). In a sense, the final reception of the knight by the maiden is overseen by the artistic manifestation of medieval Christian theology.

While the influence of the alliterative *Morte* on *Sir Degrevant* is clear, as are the influences of generic convention on Thornton’s compilation, it is useful to briefly examine Thornton’s unique scribal practices. After all, the Cambridge MS witness of *Sir Degrevant* is an equally viable base-text, and the aspects of that manuscript environment identify a different set of “actual” medieval problems (Liu 2006). Ashby Kinch and Kara Doyle explore the implications of the Findern MS as “having been owned, read, and perhaps even partially compiled by women”— an echo of the gendered questions alluded to above (Doyle 2006). The appearance of “Elisabet Frauncys” at the end of the romance in the second scribe’s hand certainly attests to this fact (Kinch 2007). Returning to the Thornton MS, John Carlson notes the important distinction between graphetic and scribal profiles. The notion of a scribal profile encompasses more than the physical characteristics of a given hand, and considers the choice of a text of copying, the copyist’s intended and perceived audience, and emendations differentiated from those “originating with either the author or other copyists” (Carlson 2007).

In this sense, a scribal profile is a direct extension of textual criticism's concern with "the historical and cultural circumstances of composition and transmission" (Greetham 1992). Because of the important role abbreviations play in the arduous task of manuscript copying, an individual scribe's method of suspension can have a great effect on a given text's syntactic and semantic rendering. Carlson notes that "commonly inserted phrases like 'he said' or 'she spoke' are inserted by Thornton to preclude syntactic ambiguity, and that Thornton had a demonstrable preference, especially in *Sir Degrevant*, for "doubling negative modifiers" as a "rhetorical ploy" to "emphasize negation without changing or adding nuance to meaning" (2007). As the number of omissions noted in the variant table of the edited text above, the Lincoln MS witness of *Sir Degrevant* contains more "semantic markers" than the Cambridge MS, often to the detriment of the metre. Thornton often sacrifices "style in order to accentuate sense," and his desire for clarity, like the inclusion of *Sir Degrevant* in the MS in the first place, indicates Thornton's value of "the didactic potential of the written word" ((Carlson 2007). It is not enough for *Sir Degrevant* to instruct via its thematic concerns, but Thornton makes a conscious effort to ensure that the text itself is clear and understandable.

Sir Degrevant is more than its narrative, and, as the similarities between the "actual" Robert Thornton and the fictional "Syre Degrivaunt" illustrate, a compiler does more than compile (Kooper 2006, l. 1345, Liu 2006). Moreover, it's relationship to the alliterative *Morte* reinforce the previously made point about textual afterlives encompassing more than direct relationships between the same text. The *Morte*'s influence is seen in *Sir Degrevant*, and its afterlife, unlike the fate of its titular hero, continues to live on.

4.1 THE PRAGMATICS OF PUNCTUATION

Manuscript culture, then, presents its own unique set of circumstances regarding the transmission and production of Middle English texts. Turning now to the final set of ‘marks’ considered in this thesis, those of punctuation, there is no better place to start than with reference to Malcolm Parkes’ and his seminal work entitled *Pause and Effect*. Offering an overview of punctuation history in the Western world, Parkes explicitly views punctuation as belonging to the domain of “written language” (Parkes 1993). By marking punctuation as a feature of writing, rather than speech, Parkes incidentally argues that “changing patterns of literacy,” despite their connections to often widely divergent systems of writing, cannot be studied in a vacuum (Parkes 1993). Punctuation, according to Parkes, is a common feature of all writing systems, regardless of their particular involvement in varying stages of literary development, and consequently organises his study around punctuation’s development. Punctuation is effectively a marker of changing writing forms, and reveals, from the writing systems of the Ancients to those of modern English, much about changes in reading practices and cultural values. By interrogating punctuation, Parkes lays the groundwork for many later pragmatic-based studies, those that seek to extrapolate larger cultural, social, and historical trends from seemingly insignificant textual details. For Parkes, as it is for this involved in the burgeoning field of historical pragmatics (Pahta and Jucker 2011), punctuation is anything but insignificant.

As Mechthild Gretsch observes, and as I have demonstrated in the previous two chapters, there are a variety of ways in which medieval manuscripts can be approached (Gretsch 2005). While Gretsch’s focus is on

Anglo-Saxon manuscripts and the cult tradition of Ælfric, it remains the case that, just as a digital text can be encoded as either a literary document or physical artefact, so too can the manuscripts of the Middle Ages bare witness to many different realities. In the case of MS Hunter 197 (U.1.1), a fifteenth-century manuscript containing Chaucer's *Canterbury Tales*, it is clear that, in a vein not dissimilar from the above discussion of Sir Robert Thornton, much can be gleaned regarding Middle English manuscript culture, scribal habits, and notions of textual transmission and reception. As Simon Horobin aptly notes, "as well as tracing the work of professional scribes such as these, we must not ignore the work of amateur scribes" (2010). In the case of Glasgow University Library MS Hunter 197, the amateur "father-and-son team of Geoffrey and Thomas Spirleng," the copiers of the manuscript, left their own personal marks on their manuscript pages, indicating their imperatives (Echard 2008), and "personal responses and interests" (Horobin 2010). Richard Beadle drives this exact point home in his chapter on Geoffrey Spirleng's private and public life, drawing out the connections between the stereotypical archetypes presented in the *Tales* themselves, and the life of amateur scribes between 1426 and 1494 (Beadle 1997).

What interests me here, though, is what can be said about the relationship between a scribe's personal mark on the text to be copied as made manifest through the marks on the page, namely punctuation. It is important to keep in mind that as Middle English in the later Middle Ages moved away from the oral tendencies of the previous Anglo-Saxon culture, the function and mode of literacy changed as well. Moving from an oral culture towards one predicated on silent, private reading (Ong 2002), the way in which texts were structured,

and thus copied, changed as well. It is clear then that a given text's afterlife would reflect these changes, indicating changes in reading practices and literary culture. As literacy moved out of the church and the realms of the wealthy, new classes of readers emerged, who also read differently. Thus, while the literary content of the texts they might read may appear to remain stable, the way in which it was read, and therefore the way it was punctuated, reflected an overarching shift in reading culture. As Phillipa Hardman observes, there are stark differences between the punctuation practices of manuscript and later print versions of Chaucer, all of which reflect changing reading requirements (2006).

Lacking the ornate decoration expected when one thinks about Chaucerian manuscripts such as Hengwrt or Ellesmere, MS Hunter 197 displays a distinct lack of such decorative features, indicative of its more amateur production and the likelihood of private use. It is likely that the manuscript was copied out of the personal use of the Spirlengs. Written out on paper with an idiosyncratic mix of Anglicana and Secretary letter forms, the manuscript is, barring the inclusion of the occasional red paraph marker, practically devoid of significant punctuation. Lacking the mid-line pauses traditionally marked in manuscripts (Hardman 2006), such as Ellesmere, for example, the text is allowed to flow freely, with an occasional end stop appearing at the end of a major section or work. As I have argued above, Medieval punctuation is indicative of particular modes of reading in the Middle Ages – the kind that, according to Arn, were slow, irregular, and “a more exploratory kind of reading” than contemporary reading practice (1994: 162). Medieval literary texts, by virtue of their punctuation, or lack thereof, demand more cognitive and

interpretive effort from the medieval reader, who would be constantly evaluating a number of possible readings. lack thereof, demand more cognitive and interpretive effort from the medieval reader, who would be constantly evaluating a number of possible readings. Because medieval writing was “organized more fluidly,” it employed “varying lexical and textual strategies for marking represented discourse” (Moore 2011: preface). Therefore, it makes sense that the Spirlengs, who, despite their amateur scribal status, were well ensconced within the late medieval literary and manuscript culture would display a distinct lack of punctuation in their copy of the *Canterbury Tales*. Just as Robert Thornton’s culture milieu is reflected in his copying habits, so are those of the Spirlengs.

A given pragmatic feature, whether it my XML tags, paratextual elements afforded by print, or the punctuation of manuscript texts, ought to be contextualised within its particular mode of textual culture. This stance is very much in line with Parkes’ approach to punctuation, as he continually stresses the importance of disregarding thinking about marks on the page as symbols with “absolute value,” instead focusing on its contextualised function (1993). In other words, the textual environment of punctuation is tantamount to arriving at accurate and informed interpretations regarding their function. Differences in language, such as those between English, Latin, and Irish, along with differences in proficiency and audience must also be taken into account, as they all play a role in determining the overall function of the text, the context of its readership, and consequently how punctuation should be deployed (Parkes 1993). Additionally, it would be a gross misstep to assume that every copier would have had previous knowledge of the text being copied, and the

punctuation system in place in an exemplar may have been completely foreign to the scribe working on the current stage of the texts's continuing afterlife.

All of this goes to reinforce Paul Zumthor's notion of *mouvance*, wherein he notes a continual difference in manuscript copies of the same late-medieval French works (1972). Observing a high level of variance, Zumthor's *mouvance* became a theoretical way of describing the highly mobile nature of medieval texts and their copying. Moreover, *mouvance* offers a way for scholars of historical pragmatics to bridge the gap between their linguistic discipline, and the traditional manuscript-focused practices of palaeography and codicology. By interrogating palaeography in a linguistically attuned way, the pragmatic features of medieval manuscripts are able to escape the traditional, competence-based way in which they are approached. Rather than observing the particularities of a manuscript in terms of its correctness, or the acuity and competence of a given scribe or compiler, Zumthor, by way of *mouvance*, suggests a move towards focusing on the specific performance of pragmatic features: how they actually exist, rather than how they should exist. In a sense, this mirrors Ferdinand de Saussure's distinction between *langue* and *parole*. Our focus moving forward ought not to be on the *langue* of pragmatics, but rather on its *parole*.

As modern readers, it is widely acknowledged that "editions of medieval poems [often] adjust the manuscript format to print conventions," thus introducing a number of "critical interventions" that "mediate between reader and textual object, profoundly shaping an audience's experience (Carlson 2010). Though it is impossible and paradoxical, as I have noted above, to completely

recapture the experience of a medieval reader, it remains problematic to study medieval texts in an environment discrete from the textual environments in which they appear, whether this be digital, printed, or written. It has been my intention in this dissertation to lay the groundwork for further study in the field of textual transmission by querying how these three main modes of textual production might play a part in the continuing reception of Middle English texts. Transmitting these medieval texts only through editions certainly increases their access and visibility, but it also glosses over the various textual reading experiences, removing many of their intricacies. Reading the XML code of a marked-up edition of the *Canterbury Tales*, engaging with the paratextual elements of medieval texts, and considering the role of punctuation— all of these acts are central to fostering a wholesome understanding of Middle English textual afterlives, and I have thus endeavoured to demonstrate their importance throughout.

Such an erasure of the true scope of textual transmission limits the knowledge we might gain about the various sociocultural milieus and textual cultures in which the works continue to be produced and received. By accepting the significance of XML markup, paratext, and punctuation, it is my argument that such interpretive, medieval marks are an essential part of developing the field of textual afterlives in conjunction with the study of historical pragmatics.

Primary Materials

Glasgow University Library MS Hunter 197 (U.1.1), Geoffrey Chaucer's *The Canterbury Tales*

Glasgow University Library Hunterian Bv.2.1, Richard Pynson's 1492 *The Canterbury Tales*

Glasgow University Library Hunterian Bv.2.8, Richard Pynson's 1526 *The Canterbury Tales*

Secondary Materials

Abrams, M. H. (1999) *A Glossary of Literary Terms*. 7th edn. Boston: Heinle & Heinle.

Alderson, W. L. and Henderson, A. C. (1970) *Chaucer and Augustan Scholarship*. Berkeley: U of California P.

Alfred, L., Tennyson (2003) *Idylls of the King and a selection of poems*. New York: Signet Classics.

Anonymous (1999) "Speculum Devotorum (Myrowre to Devout Peple): Prefacyon (Extract)," in Wogan-Browne, J., Watson, N., Taylor, A. and Evans, R. (eds.) *The Idea of the Vernacular: An Anthology of Middle English Literary Theory, 1280-1520*. pp. 73-78.

Arn, M.-J. (1994). "On Punctuating Medieval Literary Texts." *Texts* (7), pp. 161-174.

Barchas, J. (2002) "Grandison's Grandeur as Printed Book: A Look at the Eighteenth-Century Novel's Quest for Status," *Eighteenth-Century Fiction*, 14(3), pp. 674-714.

Beadle, R. (1997) "Geoffrey Spirleng (c.1426-1494): a scribe of the Canterbury Tales in his time," in Robinson, P. R. and Zim, R. (eds.) *Of the Making of*

Books: Medieval Manuscripts, Their Scribes and Readers: Essays Presented to M.B. Parkes. Aldershot: Scolar, pp. 116-146.

Blake, N. F. (1991) *William Caxton and English Literary Culture*. London: Hambledon P.

Blake, N. F. (1996) "William Caxton," in M. C. Seymour (ed.) *Authors of the Middle Ages: English Writers of the Late Middle Ages*. Aldershot: Variorum, pp. 1-68.

Blake, N. F. (2000) "Caxton's Second Edition of the Canterbury Tales," in Edwards, A. S. G., Gillespie, V. and Hanna, R. (eds.) *The English Medieval Book*. pp. 135-154.

Bolter, J. D. and Grusin, R. (2000) *Remediation: Understanding New Media*. Cambridge: MIT Press.

Bornstein, G. (2001) *Material Modernism: The Politics of the Page*. New York: Cambridge UP.

Brewer, D. S. and Owen, A. E. B. (eds.) (1975) *The Thornton Manuscript (Lincoln Cathedral MS. 91)*. London: Scolar Press.

Burnley, D. and Wiggins, A. (2003) *The Auchinleck Manuscript Project*.

Burrow, J. A. (1982) *Medieval Writers and Their Work: Middle English Literature and its Background, 1100-1500*. Oxford: Oxford UP.

Carlson, J. (2007) "Scribal Intentions in Medieval Romance: A Case Study of Robert Thornton," *Studies in Bibliography*, 58, pp. 49-71.

Carlson, J. (2010) "Translating the Alliterative Morte Arthure into a Digital Medium: The Influence of Physical Context on Editorial Theory," *Arthuriana*, 20(2), pp. 28-44.

- Casson, L. F. (ed.) (1970) *The Romance of Sir Degrevant: A Parallel-Text Edition from MSS. Lincoln Cathedral A.5.2 and Cambridge University Ff.1.6*. London: Oxford UP.
- Chartier, R. (1995) *Forms and Meanings: Texts, Performances and Audiences from Codex to Computer*. Philadelphia: U of Pennsylvania Press.
- Chaucer, G. (1971) *Troilus and Criseyde*. Translated by Coghill, N. New York: Penguin.
- Consortium, T. E. I. (2007a) *Text Encoding Initiative: History* (Accessed: December 14, 2012).
- Consortium, T. E. I. (2007b) *Text Encoding Initiative: Index* (Accessed: December 14, 2012).
- Consortium, T. E. I. (2013) *TEI P5: Guidelines for Electronic Text Encoding and Interchange*. Charlottesville: Text Encoding Initiative Consortium.
- Coombs, J. H., Renear, A. H. and DeRose, S. J. (1987) "Markup Systems and the Future of Scholarly Text Processing," *Communications of the ACM*, 30(11), pp. 993-947.
- Crompton, C. and Siemens, R. (2012) "The Social Edition: Scholarly Editing Across Communities," *Digital Humanities 2012 Conference Abstracts*, 2012, np.
- Dane, J. A. (2009) *Abstractions of Evidence in the Study of Manuscripts and Early Printed Books*. Burlington: Ashgate.
- Darnton, R. (2010) *The Case for Books: Past, Present, and Future*. New York: PublicAffairs.
- Dinshaw, C. (1999) *Getting Medieval: Sexualities and Communities, Pre- and Postmodern*. Durham: Duke UP.

- Doyle, K. (2006) "Thisbe Out of Context: Chaucer's Female Readers and the Findern Manuscript," *The Chaucer Review*, 40(3), pp. 231-261.
- Drucker, J. (2008) "The Virtual Codex from Page Space to E-space," in Schreibman, S. and Siemens, R. (eds.) *A Companion to Digital Literary Studies*. Oxford: Blackwell.
- Echard, S. (2008) *Printing the Middle Ages*. Philadelphia: U of Pennsylvania P.
- Edwards, A. S. G. (1995) "Chaucer from Manuscript to Print: The Social Text and the Critical Text," *Mosaic*, 28(4), pp. 1-12.
- Edwards, A. S. G. (2010) "Manly and Rickert and the Failure of Method," *Studies in the Age of Chaucer* 32, pp. 337-344.
- Eisenstein, E. L. (2011) *Divine Art, Infernal Machine: The Reception of Printing in the West from First Impressions to the Sense of an Ending*. Philadelphia: U of Pennsylvania P.
- Eisenstein, E. L. (1983) *The Printing Revolution in Early Modern Europe*. Cambridge: Cambridge UP.
- Ferster, J. (1996) *Fictions of Advice: The Literature and Politics of Counsel in Late Medieval England*. Philadelphia: U of Pennsylvania P.
- Finkelstein, D. and McCleery, A. (2008) *An Introduction to Book History*. New York and London: Routledge.
- Fitzpatrick, K. (2011) *Planned Obsolescence: Publishing, Technology, and the Future of the Academy*. New York: NYU Press.
- Foley, R. (1987) *Richard Pynson's Boke of Fame and its non-Chaucerian Poems*. University of Oxford.
- Forste-Grupp, S. L. (2004) "'For-thi a lettre has he dyght': Paradigms for Fifteenth-Century Literacy in Sir Degrevant," *Studies in Philology*, 101(2), pp. 113-135.

- Fox, D. (1966) "The Scottish Chaucerians," in Brewer, D. S. (ed.) *Chaucer and Chaucerians: Critical Studies in Middle English Literature*. London: Nelson, pp. 164-200.
- Gabler, H. W. (2010) "Theorizing the Digital Scholarly Edition," *Literature Compass*, 7(2), pp. 43-56.
- Genette, G. (1991) "Introduction to the Paratext," *New Literary History*, 22(2), pp. 261-272.
- Gillespie, A. (2000) "The Lydgate Canon in Print From 1476 to 1535," *Journal of the Early Book Society*, 3, pp. 59-93.
- Gillespie, A. (2006) *Print Culture and the Medieval Author: Chaucer, Lydgate, and Their Books*. Oxford: Oxford UP.
- Gotti, M. and Maci, S. (2011) "Communicating Attitudes and Values Through Language Choices," in Pahta, P. and Jucker, A. H. (eds.) *Communicating Early English Manuscripts*. Cambridge: Cambridge UP.
- Gray, E. (2009) "Getting It Wrong in 'The Lady of Shalott'," *Victorian Poetry*, 47(1), p. 45.
- Greetham, D. C. (1992) *Textual Scholarship: An Introduction*. New York: Garland.
- Gretsch, M. (2005) *Ælfric and the Cult of Saints in Late Anglo-Saxon England*. Cambridge: Cambridge UP.
- Grigg, J. (2010) "The Just King and De Duodecim Abusiuis Saeculi," *Parergon*, 27(1), pp. 27-52.
- Hardman, P. (2006) "Lydgate's Uneasy Syntax," in Scanlon, L. and Simpson, J. (eds.) *John Lydgate: Poetry, Culture and Lancastrian England*. Notre Dame: U of Notre Dame P, pp. 12-35.
- Haugen, O. E. (2013) *Medieval Nordic Text Archive (Menota)* (Accessed: April 22, 2013).

- Hodnett, E. (1935) *English Woodcuts, 1480-1535*. London: The Bibliographical Society.
- Horobin, S. (1997) "Editorial Assumptions and the Manuscripts of The Canterbury Tales," in Robinson, P. and Blake, N. F. (eds.) *Occasional Papers*. Oxford: Office for Humanities Communication, pp. 15-21.
- Horobin, S. (2010) "Manuscripts and Scibes," in Fein, S. and Raybin, D. B. (eds.) *Chaucer: Contemporary Approaches*. University Park: Pennsylvania State UP, pp. 68-82.
- Johns, A. (1998) *The Nature of the Book: Print and Knowledge in the Making*. Chicago: U Chicago P.
- Johnson, M. (2007) "A New Document Relating to the Life of Robert Thornton," *The Library: The Transactions of the Bibliographical Society*, 8(3), pp. 304-313.
- Johnston, M. (2007) "A New Document Relating to the Life of Robert Thornton," *The Library: The Transactions of the Bibliographical Society*, 8(3), pp. 304-313.
- Karnes, M. (2007) "Nicholas Love and Medieval Meditations on Christ," *Speculum*, 82(2), pp. 380-408.
- Kastan, D. S. (2001) *Shakespeare and the Book*. Cambridge: Cambridge UP.
- Kerby-Fulton, K. and Hilamo M. (2001) eds. *The Medieval Reader: Reception and Cultural History in Late Medieval Manuscript*. New York: AMS Press.
- Kinch, A. (2007) "'To Thenke what was in hir wille': A Female Reading Context for the Findern Anthology," *Neophilologus*, 91, pp. 729-744.
- Kooper, E. (ed.) (2006) *Sir Degrevant*. Kalamazoo: TEAMS.
- Kruger, K. S. (2001) *Weaving the Word: The Metaphorics of Weaving and Female Textual Production*. Sellinsgrove: Susquehanna UP.

- Lerer, S. (1993) *Chaucer and His Readers: Imagining the Author in Late-Medieval England*. Princeton: Princeton UP.
- Liu, Y. (2006) "Middle English Romance as Prototype Genre," *The Chaucer Review*, 40(4), pp. 335-353.
- Love, H. (1993) *Scribal Publication in Seventeenth-Century England*. Oxford: Clarendon.
- Love, N. (1999) "The Mirror of the Blessed Life of Jesus Christ: Prologue (Extract)," in Wogan-Browne, J., Watson, N., Taylor, A. and Evans, R. (eds.) *The Idea of the Vernacular: An Anthology of Middle English Literary Theory, 1280-1520*. Pennsylvania: The Pennsylvania State UP, pp. 252-255.
- Lowrie, J. O. (2008) *Sightings: Mirrors in Texts – Texts in Mirrors*. New York: Rodopi.
- Machan, T. W. (2012) "Chaucer and the History of English," *Speculum*, 87(1), pp. 147-175.
- Marcus, L. S. (1996) *Uneiting the Renaissance: Shakespeare, Marlowe, Milton*. London and New York: Routledge.
- Marcus, L. S. (2000) "The Silence of the Archive and the Noise of Cyberspace," in Rhodes, N. and Sawday, J. (eds.) *The Renaissance Computer: Knowledge Technology in the First Age of Print*. London and New York: Routledge, pp. 17-26.
- Marotti, A. F. (1995) *Manuscript, Print, and the English Renaissance Lyric*. Ithaca: Cornell UP.
- McGann, J. (2001) *Radiant Textuality: Literature After the World Wide Web*. New York: Palgrave.
- McGillivray, M. and Olsen, K. L. (2010) *The Cotton Nero A.x. Project* (Accessed: November 22, 2012).

- McKenzie, D. F. (1999) *Bibliography and the Sociology of Texts*. Cambridge: Cambridge UP.
- McNamer, S. (2009) "The Origins of the *Meditationes vitae Christi*," *Speculum*, 84(4), pp. 905-955.
- Miskimin, A. S. (1975) *The Renaissance Chaucer*. New Haven: Yale UP.
- Mooney, L., Horobin, S. and Stubbs, E. (2011) *Late Medieval English Scribes*.
- Moore, C. (2011) *Quoting Speech in Early English*. Cambridge: Cambridge UP.
- Nichols, S. G. (1990) "Introduction: Philology in a Manuscript Culture," *Speculum*, 65, pp. 1-10.
- Olson, D. (1994) *The World on Paper: The Conceptual and Cognitive Implications of Writing and Reading*. Cambridge: Cambridge UP.
- Ong, W. (2002) "Orality and Literacy: Writing Restructures Consciousness," in Finklestein, D. and McCleery, A. (eds.) *The Book History Reader*. New York: Routledge, pp. 105-177.
- Ovid (2000) *Metamorphoses*. University of Virginia's "The Ovid Collection." (Accessed: April 20, 2012).
- Pahta, P. and Jucker, A. H. (eds.) (2011) *Communicating Early English Manuscripts*. Cambridge: Cambridge UP.
- Parkes, M. B. (1993) *Pause and Effect: An Introduction to the History of Punctuation in the West*. Berkeley: U of California P.
- Pearsall, D. (1966) "The English Chaucerians," in Brewer, D. S. (ed.) *Chaucer and Chaucerians: Critical Studies in Middle English Literature*. London: Nelson and Sons, pp. 201-239.
- Pierazzo, E. (2011) "A Rationale of Digital Documentary Editions," *Literary and Linguistic Computing*, 26(4), pp. 463-477.

- Porter, D. (2013a) *Medieval Electronic Scholarly Alliance: About* (Accessed: April 4, 2013).
- Porter, D. (2013b) "Medievalists and the Scholarly Digital Edition," *Scholarly Editing: The Annual of the Association for Documentary Editing*, 34, pp. 1-26.
- Portnoy, W. E. (1974) "Wilde's Debt to Tennyson in Dorian Gray," *English Literature in Transition*, 17(4), pp. 159-261.
- Prendergast, T. A. and Kline, B. (eds.) (1999) *Rewriting Chaucer: Culture, Authority, and the Idea of the Authentic Text, 1400-1602*. Columbus: Ohio State University Press.
- Price, K. M. (2008) "Electronic Scholarly Editions," in Schreibman, S. and Siemens, R. (eds.) *A Companion to Digital Literary Studies*. Oxford: Blackwell.
- Punter, D. (2001) *A Companion to the Gothic*. Oxford: Blackwell.
- Rhodes, N. and Sawday, J. (2000) "Paperworlds: Imagining the Renaissance Computer," in Rhodes, N. and Sawday, J. (eds.) *The Renaissance Computer: Knowledge Technology in the Age of Print*. New York: Routledge.
- Robinson, I. (1972) *Chaucer and the English Tradition*. Cambridge: Cambridge UP.
- Robinson, P. (2003) "Where We Are with Electronic Scholarly Editions, and Where We Want to Be," *Jahrbuch für Computerphilologie*, 5, pp. 123-143.
- Robinson, P. (2005) "Current issues in making digital issues of medieval texts—or, do electronic scholarly editions have a future?," *Digital Medievalist*, (1).
- Robinson, P., Bordalejo, B., Solopova, E. and Blake, N. F. (1996a) *The Canterbury Tales Project* (Accessed: February 8, 2013).

- Robinson, P., Bordalejo, B., Solopova, E. and Blake, N. F. (1996b) *The Canterbury Tales Project: History* (Accessed: February 8).
- Robinson, P., Bordalejo, B., Solopova, M. and Blake, N. F. (1996c) *The Canterbury Tales Project*.
- Robinson, P. and Solopova, E. (2006) 'Guidelines for Transcription of the Manuscripts of The Wife of Bath's Prologue', *Nun's Priest's Tale on CD-ROM*, [Online].
- Ruggiers, P. G. (ed.) (1984) *Editing Chaucer: The Great Tradition*. Norman: Pilgrim Books.
- Saenger, P. (1997) *Space Between Words: The Origins of Silent Reading*. Palo Alto: Stanford UP.
- Simpson, G. G. (1998) *Scottish Handwriting 1150-1650*. East Linton: Tuckwell Press.
- Smith, J. J. (1996) *An Historical Study of English: Function, Form and Change*. London: Routledge.
- Smith, J. J. (2013a) "Punctuating Mirk's *Festial*: a Scottish text and its implications," in Driver, M. and O'Mara, V. (eds.) *Preaching the Word in Manuscript and Print*. Turnhout: Brepols.
- Smith, J. J. (2013b) "Textual afterlives: Barbour's *Bruce* and Hary's *Wallace*," in Kirk, J. and Macleod, I. (eds.) *Literature in the Scots Tongue*. Amsterdam: Rodopi, pp. 1-25.
- Smith, J. J. and Kay, C. (2011) "The Pragmatics of Punctuation in Old Scots," in Pahta, P. and Jucker, A. H. (eds.) *Communicating Early English Manuscripts*. Cambridge: Cambridge UP, pp. 212-225.
- Spearing, A. C. (1985) *Medieval to Renaissance in English Poetry*. Cambridge: Cambridge UP.

- Stubbs, E., Pidd, M., Rold, O. D., Horobin, S., Thomson, C. and Cross, L. (2013) *The Multitext Edition* (Accessed: March 9, 2013).
- Tanselle, T. G. (1986) "Historicism and Critical Editing," *Studies in Bibliography*, 39, pp. 2-46.
- Thompson, J. (2001) "Reading Lydgate in post-Reformation England," in Minnis, A. J. (ed.) *Middle English Poetry: Texts and Traditions, Essays in Honour of Derek Pearsall*. Woodbridge: York Medieval, pp. 181-209.
- Treharne, E. (2011) "The Future of the Book," *History of Text Technologies* (Accessed: Mar 21 2013).
- Trigg, S. (2002) *Congenial Souls: Reading Chaucer from Medieval to Postmodern*. Minneapolis: U of Minnesota P.
- Trust, T. S. H. (2010) *Strawberry Hill: Horace Walpole's Gothic Castle* (Accessed: September 22, 2012).
- Unsworth, J. (2011) "Medievalists as Early Adopters of Information Technology," *Digital Medievalist*, 7.
- Vandendorpe, C. (2008) "Reading on Screen: The New Media Sphere," in Schreibman, S. and Siemens, R. (eds.) *A Companion to Digital Literary Studies*. Oxford: Blackwell.
- Walpole, H. (1784) 'Rules for obtaining a ticket to see Strawberry Hill'. The Lewis Walpole Library: Yale University.
- Walpole, H. (2003) *The Castle of Otranto and The Mysterious Mother*. Peterborough: Broadview.
- Wiggins, A. (2008) "What Did Renaissance Readers Write in their Printed Copies of Chaucer?," *The Library: The Transactions of the Bibliographical Society*, 9(1), pp. 3-36.

- Wiggins, A. (2010) "Frances Walfreston's *Chaucer*," in Lawrence-Mathers, A. and Hardman, P. (eds.) *Women as Scribes and the Domestication of Print Culture*. Cambridge: Brewer, pp. 77-89.
- Wilde, O. (1993) *The Picture of Dorian Gray*. New York: Dover.
- Wogan-Browne, J., Watson, N., Taylor, A. and Evans, R. (eds.) (1999) *The Idea of the Vernacular: An Anthology of Middle English Literary Theory, 1280-1520*. University Park: Pennsylvania State UP.
- Zumthor, P. (1972) *Essai de poétique médiévale*. Paris: Seuil.