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Past is prologue: Electronic New Variorum Shakespeares

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This paper briefly reviews the history of the transformation of the New Variorum edition of *The Winter's Tale* (WT) into an electronic edition. Then it turns to the beautifully successful interface designed by Alan Galey to exploit the XML tagging of WT by Julia Flanders. It ends with a look at the advantages (chiefly increased accuracy) and disadvantages (chiefly the instability over time of TEI and XML, which are under constant revision) of the transformation of the book edition to the electronic medium.

Keywords: Variorum; Shakespeare; interface

My short narrative about how the past constitutes a prologue to the splendid work now being done by Alan Galey and Julia Flanders on the Modern Language Association's electronic New Variorum edition of Shakespeare begins about 10 years ago. To be ridiculously precise, it begins at 10 a.m. on 6 December 1996, when the late Phyllis Franklin, then executive director of MLA, entered the room in the old MLA offices at 10 Astor Place in which the Committee on the New Variorum edition of Shakespeare had convened for its annual meeting. She sat down and instructed the Committee that it should plan to make the edition available on the World Wide Web (WWW) to a broad audience. It would be almost another decade before Kenneth Goldsmith, founder of UbuWeb, would opine "If it doesn't exist on the Internet, it doesn't exist" (qtd. in Perloff 3). Thus, as the last 12 years have shown, Phyllis Franklin was truly a visionary. But at that time in 1996 she seemed a visionary primarily in a negative sense. The Committee had already been discussing electronic publication off and on since the 1970s, and in the 1990s the topic had been consuming most of the Committee's agenda without our getting any closer to realizing the possibility. Nonetheless, in 2005 the latest volume of the New Variorum, *The Winter's Tale*, was published both as a book and electronically. My essay is some of the story of this success, as well as a presentation of some of the benefits and problems attending electronic publication.

This story first attends, in the briefest possible manner, to the development over a very long period of the New Variorum edition as a book, because its features as a book are what make its recreation in the electronic medium such a challenge. According to an opinion delivered in 1992 by Edward Mendelson of Columbia, "no program [then] existed that could handle so complicated a piece of hypertext as the Variorum in its printed form already was" (qtd. in Knowles, "New" 146). Such complication is the product of a very long process. The Latin name of the New Variorum Shakespeare is an index to the antiquity of the conception for such an edition. "Variorum" alludes to the Latin phrase *editio cum notis variorum*, that is, "edition with the notes of the various [editors and

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commentators]”, a phrase that indicates the primary purpose of each volume of the New Variorum Shakespeare edition – namely, to collect and present with all possible economy and coherence in book form what has been written by the various commentators, critics and editors on a particular Shakespeare play or on the poems or sonnets. The first edition usually called a Variorum Shakespeare was edited by Samuel Johnson and George Steevens and dates from 1773. Thereafter this 1773 Variorum was re-edited (by Johnson, Steevens, and/or Isaac Reed) and published every five or ten years until 1821, the year of Malone and Boswell’s Variorum edition, which formed the basis of other, less exhaustive editions of Shakespeare into the twentieth century, according to David Nichol Smith (57). The *New Variorum* was inaugurated by H.H. Furness’s publication of his edition of *Romeo and Juliet* in 1871, over 135 years ago. Furness and his son, who succeeded him as editor, brought out volumes on 19 plays by 1928. In 1933 the New Variorum Shakespeare edition became an official project of the MLA, under whose auspices 10 editions, one supplement and five supplementary bibliographies have appeared. Any edition that can still call itself *new* after 135 years has a long timeline.

In design these editions are masterly in exploiting the medium of the book so as to enable the editor to pack as much as possible into a volume and so as to enable the scholar to use the volume with maximum convenience. The core of each volume contains a text of the play, textual notes and commentary notes (see Figure 1). Here is the textual scholar David Greetham’s description of a page in the core of an NVS:

The text-page of the Variorum is divided into three sections. The upper section presents [a very slightly edited] old-spelling reprint of the copy-text [usually, but not quite always, the earliest printed version] The middle section records the textual emendations to the copy-text made by previous editors of Shakespeare, and the lower section lists the commentary on the text by editors and critics. Cumulatively, a variorum can therefore present a cultural and critical history of the transmission and reception of a text, but does not . . . try to create a new text. The critical commentary includes definitions from both *OED* and earlier editions, the citation of parallel or similar passages, and reference to critical and textual disagreements. (417)

What Greetham calls the “middle section” of the page provides a striking example of the way in which the NVS conveys a wealth of information to the glance of a scholar or critic. Take, for example, the textual note from the NVS *The Winter’s Tale* that appears as the last such note on page 68 (the left-hand side of Figure 1). It reads “200 *Observing Polixenes and Hermione*. ROWE1-STAU (– CAP), KTLY-HUD2 (– DEL4).” By referring to the upper section of the page guided by the note’s through line number or TLN (“200”), the reader can identify “*Observing Polixenes and Hermione*.” as an editorial stage direction added into Leontes’s accusation against Hermione “Still Virginalling / Vpon his Palme?” – although to find that the speaker is Leontes and that the subject of his speech is Hermione the reader would have to turn back several pages of the book. Then the reader could refer to the end-papers at either the front or the back of the book (see Figure 2). These list all the sigla (“ROWE1, STAU, CAP, KTLY, HUD2, DEL4”) in both alphabetical and chronological order, with dates. The scholar could translate the note’s sigla into the names of editors or of editions by going to the Plan of the Work in the book’s prefatory matter, to which the end papers direct the scholar (Figure 3). By using the book in this way, a scholarly reader could determine from just over a full line of type that the stage direction was first added by Nicholas Rowe in 1709 (ROWE1) and that he was followed by all subsequent editors but one, up to and including Howard Staunton in 1859 (STAU); the important exception is Edward Capell in his edition of 1768 (CAP). Yet when Nicolaus Delius decided to omit the direction from his edition of 1860 (DEL2), he was

They say it is a Coppy out of mine. Come Capitaine,
We must be neat; not neat, but cleanly, Capitaine:
And yet the Steere, the Heycfer, and the Calfe,
Are all call'd Neat. Still Virginalling

200

197 *Two lines ending* mine.— . . . captain, CAP, COL, HUD1, WH1
198 not] nor POPE2
but] *Om.* F2-F4
Wipes the boy's face. HAN, CAP, CAM3 (*subst.*)
200 *Observing* Polixenes and Hermione. ROWE1-STAU (—CAP), KILY-HUD2
(—DEL4)

197 out of] *OED* (*prep. phr.* 13, citing this line): "Taken from." FURNESS (ed. 1898), oddly, thinks that *out*, with *copy*, "forms one composite idea, and the two words might . . . be joined with a hyphen."

Capitane] DEIGHTON (ed. 1889): "A humorous term of affection, see [248]." HOTSON (1952, p. 61): Because of "military resemblance." He supposes that Mamillius is clad in a child's long coat, "reminiscent of the cassock or gaberdine of the soldier," and carries a muzzled dagger (cf. 235). But the word also is a familiar term of address in *Tim.* 2.2.73 (740), where there is no military association. The CLARKES (1879, p. 761) list this and other facetious titles used by Sh.

198 We . . . cleanly] C. G. SMITH (1963, no. 28) finds parallels in Cato and in Leonard Culman, *Sextantiae Puertiles*.

not . . . Capitane] JOHNSON (ed. 1765): Leontes recolects "that *neat* is the term for *horned cattle*." GOSNEY (1878; 1986, p. 277): Leontes adds "but cleanly" because the cattle, although termed *neat*, are anything but cleanly. An earlier effort by RUSHTON (1867, pp. 62–3) to make *neat* mean "dirty" is unsupported by *OED*.

199–200 And . . . Neat] DEIGHTON (ed. 1889): "The term is applicable to you, for it is given . . . also to the calf." MARSH (1962; 1980, p. 129): Leontes "sees the world around him as beastly, even the son he loves."

199 Heycfer] Among the dialectal forms of *befker*, *EDD* lists *beckfor* (North Country) and *befker* (East Anglia and Norfolk). *OED* gives *befcar* for the 17th c., and PAFORD (ed. 1963) points out that in the 1600 ed. of *2H4*, which, some say, derives from Sh.'s foul papers, the spelling is *befcar* (MSR, 935–7).

Calfe] *OED* (Calf¹ 1c, citing this line): "A term of endearment."

200 Neat] *OED* (*sb.* 2, citing this line): "Cattle."

Still] MINSHU (1617): "Always, continually."

Virginalling] JOHNSON (1755): "To pat; to strike as on the virginal." SCHMIDT (1875): "Fingering." STEEVENS (ed. 1773): "A *virginal* . . . is a very small kind of spinnet" (*OED*, *sb.* 1). According to *OED*, "the reason for the name is obscure," but according to MINSHU (1617), the instruments are "so called because Virgins and Maidens play on them," a derivation tentatively supported by Stanley Sadie (ed.), *The New Grove Dictionary of Musical Instruments* (1984). Leontes thus may be struck by the difference between the way a virgin virginals and the way Hermione seems to do so, as WEBB (1989) indicates by the gloss "as if playing the instrument/acting in a chaste manner (ironic)." KNIGHT (ed. 1841) compares *Son.* 128, and an off-color allusion to playing upon the virginals occurs in *IVK* 3.3.34, Fletcher's scene. BROOK (1976, p. 70) finds this word an example of "functional shift," the use of one part of speech (*virginal*, a noun) for another (a verb); according to *OED*, the verb (or verbal) is found only here. For more on the part of speech, see n. 2931.

Vpon his Palme? How now (you wanton Calfe)

Art thou my Calfe?

Mam. Yes, if you will (my Lord.)

Leo. Thou want'st a rough pash, & the shoots that I haue

201 How now] SCHMIDT (1875, Now): "Sometimes = how do you do? at other times = what is the matter? what are you doing here?" *OED* (*adv.* 4b): "Ellipt. for 'How is it now?' Often used interjectionally." According to the CLARKES (1879, p. 464), at 2167 the words are used "arousingly." Cf. 289, 1331, 1742, 2296, 2506, and 2597.

wanton] JOHNSON (1755): "Frolicsome; gay; sportive." BETHELL (ed. 1956): "The sexual theme is punningly present in 'virginalling' (virgin) and 'wanton' (*frisky* but also a *loose woman*)." With "wanton Calfe," DENT compares "As Wanton as a whelp (calf, kid)" (W38.1).

202 my Calfe?] *OED* (1c, citing this line): "A term of endearment," which MACKAY (1884, pp. 25–6) suggests is the antecedent of the "vulgar slang *kid*, a child." DEIGHTON (ed. 1889): Emphasizing *my*, as at 193. GODDARD (1951, p. 650): "He is so beside himself that he is actually questioning the paternity of his own boy." It is doubtful that Leontes ever seriously questions his paternity of Mamillius; see n. 193. The word, rather, arises from Leontes's bovine line of thought, and the question, like 193, may be jocular. BOORMAN (ed. 1964), improbably: "There is a suggestion of 'Are you going to grow up to have horns, like your father?'"

204–22 Thou . . . Browes] SMITH (1968, p. 317): "The speech falls . . . into two parts, with the division at line [213]. Up until that point the vocabulary is colloquial, with a liberal number of slang words and low phrasing. . . . It is the language of 'blood'. In [214–22], however, a completely unique pattern exists. The language of 'grace' is invoked in an attempt to impose logic and a decorous cohesion on his thoughts." But the attempt fails. As SMITH says (p. 318), lines 214–22 "are very difficult to speak and to understand." See further, in n. 214–22. CRUTTZWELL (1955, p. 62) notices "the series of starts and false starts, . . . parentheses and repetitions, which . . . conveys the quality of Leontes' hysterical jealousy."

204 want'st] SCHMIDT (1875, Want): "To be without."

pash] *EDD* (*sb.* 2): "The head, *gen.* used in a ludicrous sense" (*OED*, *sb.* 1, citing this line as its first example). RANN (ed. 1787): "Pate, like a bull calf," which COLLIER (ed. 1842), anticipated by CALDECOTT (MS 1813–33), extends to "the hair on the forehead of a bull." Many similar glosses have been offered. RAY (1674, p. 37): "A mad Pash; a mad brain," a Cheshire word. WISE (1861, p. 155) lists *pash*, "a rough head," among the Warwickshire words used by Sh. DAVIES (1876) associates the word with *basb*, in Herefordshire "the front of the head of a bull or a pig" (*EDD*). SINGER's (ed. 1826) assertion that "*pash* in some places denot[es] a young bull calf whose horns are springing" is unsupported by *OED* or *EDD*. BENDA (ed. 1825) believes the word is a Scottish term for "head," and MACKAY (1884, p. 55) connects it with a Gaelic word "signifying the brow or forehead. . . . A rough *pash* means a brow furrowed with care." HANMER (ed. 1743–4, 6:glos), oddly, though followed by JOHNSON (1755 and 1773) and by STEEVENS (ed. 1778), who derives it from Sp. *paz*: "Kiss."

shoots] STEEVENS (ed. 1778): "*Branches*, i.e. horns. . . . The ensigns of cuckoldom." HALLIWELL (ed. 1859): Or "beard." The association with horned cattle is probably dominant, though, since these animals are closely associated with marital infidelity. See NARES's (1876; 1905) article on the "*born-fair*" at CHARLTON, s.v. Cuckold's Haven, and cf. n. 192. *OED* (*sb.* 1 2d, citing this line), however: A transferred sense of "offshoot." CHARLTON (ed. 1916): "Leontes is coarsely and gruesomely revelling in his own imagined shame."

Figure 1. Pages 68–69 of Robert Kean Turner *et al.*'s 2005 New Variorum edition of *The Winter's Tale*.

EDITIONS COLLATED

These sigla are used in textual notes to identify readings from the editions and related works listed on p. xlii ff. The form and scope of the notes are explained on p. x ff. Sigla in parentheses represent editions selectively quoted.

F1	1623	v1773	COL2	1853	NLSN	1906
F2	1632	(GENT 1774)	SING2	1856	(RLTR 1907)	
F3	1663-4	v1778	DYCE1	1857	ARD1	1912
F4	1685	(AYS1 1784)	WH1	1857	CAM3	1931
ROWE1	1709	v1785	COL3	1858	(RID 1935)	
ROWE2	1709	RANN	HAL	1859	KIT1	1936
ROWE3	1714	(AYS2 1790)	STAU	1859	(N&H 1942)	
POPE1	1725	MAL	DEL2	1860	(PEN1 1947)	
POPE2	1728	v1793	CAM1	1863	ALEX	1951
THEO1	1733	(KEM1 1802)	GLO	1864	SS	1954
THEO2	1740	v1803	KTLY	1864	PEL1	1956
HAN1	1743	(KEM2 1811)	DYCE2	1864	CLN2	1956
HAN2	1745	v1813	KNT3	1867	(MUN 1957)	
WARB	1747	v1821	DEL4	1872	ARD2	1963
(THEO3 1752)	(HARN 1825)	(DYCE3 1875)		SG	1963	
(BLAIR 1753)	SING1	1826	COL4	1875	(K&R 1967)	
THEO4	1757	(VALPY 1833)	HUD2	1880	(PEL2 1969)	
JOHN1	1765	KNT1	1841	WH2	PEN2	1969
JOHN2	1765	KNT2	1842	IRV	1890	EVNS 1974
CAP	1768	COL1	1842	OXF1	[1891]	BEV3 1980
(HAN3 1770)	HUD1	1852	(CAM2 1891)	OXF2		1986
			BUL	1905	BEV4	1988

The following sigla appear in the appendix of unadopted conjectures or occasionally in the textual notes:

mSING	1632-1856	mGREY	1747-66	m1790bFL	1790-
mF1H	-1650?	mWARB	1747-79	m1793BOD	1793-1803?
mFLV.a.80	1655-9	mF2FL27	c. 1750	m1793FL	1793-
mF1FL10	1700-	MLUSH	c. 1754	MCAL	1813-33
mPOPE	-1723	mCAP2	1754	MCOLE	c. 1834
MTBY1	1709-25	mF2FL21	1754-65	MLET	1840-65
MTHEO1	-1729?	MTYR	-1767	MCOL1	c. 1840
MTBY2	1725-33?	MMAL1	1773-90	MCOL2	c. 1850
MLONG	-1733?	MMAL2	1777-80	MTAY	c. 1850
MTBY3	1733-47?	m1773FL3	1778-	COLNE	1853
mF4TCC	1733?	DODD	1780	MCOL3	1858-78?
m1733FL4	1733?	CAPN	1783	MTAU	1864-74
MIHAN	1735-9	m1778BL	-1785	MBRAE	1877
MTOL	1740-79	m1768FL	c. 1790	MPER	1885-1920?
mF2FL48	-1747	MTOK	1790-1812	MMRAY	1891-3?
MTBY4	1747-53	m1790AFL	1790-	v1898	

Symbols used in the textual notes

- ^ punctuation missing or omitted
- ~ verbal form of lemma unchanged (while punctuation varies)
- (between sigla) all fully collated eds. between and including those represented by the sigla
- + (after a siglum) and all succeeding fully collated eds.
- (-) all sigla after the minus sign and within the parentheses agree with the Variorum text

SIGLA AND SYMBOLS

The sigla on the facing page are here arranged alphabetically.

ALEX: Alexander, 1951	(K&R): Kittredge-Ribner, 1967	(mTHEO1): Theobald, -1729?
ARD: ARD1 & ARD2	(KEM): KEM1 & KEM2	(mTOL): Tollet, 1740-79
ARD1: Moorman, 1912	(KEM1, 2): Kemble, 1802, 1811	(mTOOK): Took, 1790-1812
ARD2: Pafford, 1963	(ATS): AYS1 & AYS2	(mTYR): Tyrwhitt, -1767
(ATS1, 2): Ayscough, 1784, 1790	KIT1: Kittredge, 1936	(MUN): Munro, 1957
BEV: BEV3 & BEV4	KNT: KNT1, KNT2, & KNT3	(mWARB): Warburton, 1747-79
BEV3, 4: Bevington, 1980, 1988	KNT1, 2, 3: Knight, 1841, 1842, 1867	(mWRAY): Wray, 1891-3?
(BLAIR): Blair, 1753	KTLY: Keightley, 1864	(N&H): Neilson-Hill, 1942
BUL: Bullen, 1905	(m1733FL4): Anon., 1733?	NLSN: Neilson, 1906
CAM: CAM1 & CAM3	(m1768FL): Anon., c. 1790	OXF: OXF1 & OXF2
CAM1: Clark, Glover, & Wright, 1863	(m1773FL3): Anon., 1778?	OXF1: Craig, [1891]
(CAM2): Wright, 1891	(m1778BL): Anon., -1785	OXF2: Wells, 1986
CAM3: Wilson, 1931	(m1790bFL): Anon., 1790-	PELL: Maxwell, 1956
CAP: Capell, 1768	(m1793BOD): Steevens et al., 1793-1803?	(PEL2): Maxwell, 1969
(CAPN): Capell, Notes, 1783	(m1793FL): Anon., 1793-	(PEN1): Harrison, 1947
CLN2: Bethell, 1956	MAL: Malone, 1790	PEN2: Schanzer, 1969
COL: COL1, COL2, COL3, & COL4	(mBRAE): Brae, 1877	POPE: POPE1 & POPE2
COL1, 2, 3, 4: Collier, 1842, 1853, 1858, 1875	(mCAL): Caldecott, 1813-33	POPE1, 2: Pope, 1725, 1728
(COLNE): Collier, Notes, 1853	(mCAP2): Capell, 1754	RANN: Rann, 1787
DEL: DEL2 & DEL4	(mCOL1, 2, 3): Collier, c. 1840, c. 1850, 1858-78?	(RID): Ridley, 1935
DEL2, 4: Delius, 1860, 1872	(mCOLE): Coleridge, c. 1834	(RLTR): Chambers, [1907]
(DODD): Dodd, <i>Beauties</i> , 1780	(mF1H): Anon., -1650?	ROWE: ROWE1, ROWE2, & ROWE3
DYCE: DYCE1 & DYCE2	(mFLV.a.80): Evans, 1655-9	ROWE1, 2, 3: Rowe, 1709, 1709, 1714
DYCE1, 2, (3): Dyce, 1857, 1864, 1875	(mF1FL10): Anon., 1700-	SIG: Kermode, 1963
EVNS: Evans, 1974	(mF2FL21): Anon., 1754-65	SING: SING1 & SING2
Ff: F1, F2, F3, & F4	(mF2FL27): Anon., c. 1750	SING1, 2: Singer, 1826, 1856
FL1, 2, 3, 4: Folios 1623, 1632, 1663-4, 1685	(mF2FL48): Anon., -1747	SS: Sisson, 1954
(GENT): Gentleman, 1774	(mF4TCC): Anon., 1733?	STAU: Staunton, 1859
GLO: Clark & Wright, 1864	(mGREY): Grey, 1747-66	THEO: THEO1, THEO2, & THEO4
HAL: Halliwell, 1859	(mHAN): Hammer, 1755-9	THEO1, 2, (3), 4: Theobald, 1733, 1740, 1752, 1757
HAN: HAN1 & HAN2	(mLET): Lettsom, 1840-65	v1773, v1778: Johnson & Stevens
HAN1, 2, (3): Hammer, 1743, 1745, 1770	(mLONG): Long, -1733?	v1785: Johnson, Steevens, & Reed
(HARN): Harness, 1825	(mLUSH): Lushington, c. 1754	v1803, v1813: Reed
HUD: HUD1 & HUD2	(mMALL): Malone, 1773-90	v1821: Boswell
HUD1, 2: Hudson, 1852, 1880	(mMAL2): Malone, 1777-80	(v1898): Furness
IRV: Irving & Marshall, 1890	(mMER): Perring, 1885-1920?	(VALPY): Valpy, 1833
JOHN: JOHN1 & JOHN2	(mPOPE): Pope, -1723	WARB: Warburton, 1747
JOHN1, 2: Johnson, 1765, 1765	(mSING): Anon., 1632-1856	WH: WH1 & WH2
	(mSTAU): Staunton, 1864-74	WH1, 2: White, 1857, 1883
	(mTAY): Taylor, c. 1850	
	(mTBV1, 2, 3, 4): Thibby, 1709-25, 1725-33?, 1733-47?, 1747-53	

Figure 2. Endpapers from Turner's edition of *The Winter's Tale*.

Plan of the Work			
v1793	GEORGE STEEVENS & ISAAC REED. <i>Plays</i> . 15 vols. 1793. Vol. 7.	1793	
v1803	ISAAC REED. <i>Plays</i> . 21 vols. 1803. Vol. 9.	1803	
v1813	ISAAC REED. <i>Plays</i> . 21 vols. 1813. Vol. 9.	1813	
v1821	JAMES BOSWELL. <i>Plays & Poems</i> . 21 vols. 1821. Vol. 14.	1821	
SING1	SAMUEL W. SINGER. <i>Dramatic Works</i> . 10 vols. Chiswick, 1826. Vol. 4.	1826	
KNT1	CHARLES KNIGHT. <i>Comedies, Histories, Tragedies, & Poems</i> . Pictorial Ed. 55 pts. [1838-43.] Reissued in 8 vols. Pt. 30 (Comedies, vol. 2).	1841	
KNT2	CHARLES KNIGHT. <i>Comedies, Histories, Tragedies, & Poems</i> . 2nd ed. 12 vols. 1842-4. Vol. 4.	1842	
COL1	JOHN PAYNE COLLIER. <i>Works</i> . 8 vols. 1842-4. Vol. 3.	1842	
HUD1	HENRY N. HUDSON. <i>Works</i> . 11 vols. Boston & Cambridge, Mass., 1851-6. Vol. 4.	1852	
COL2	JOHN PAYNE COLLIER. <i>Plays</i> .	1853	
SING2	SAMUEL W. SINGER. <i>Dramatic Works</i> . 10 vols. Vol. 4.	1856	
DYCE1	ALEXANDER DYCE. <i>Works</i> . 6 vols. 1857. Vol. 3.	1857	
WH1	RICHARD GRANT WHITE. <i>Works</i> . 12 vols. Boston, 1857-66. Vol. 5.	1857	
COL3	JOHN PAYNE COLLIER. <i>Comedies, Histories, Tragedies, & Poems</i> . "The Second Edition." 6 vols. 1858. Vol. 3.	1858	
HAL	JAMES O. HALLIWELL. <i>Works</i> . 16 vols. 1853-65. Vol. 8.	1859	
STAU	HOWARD STAUNTON. <i>Plays</i> . 50 pts. 1856-60. Reissued in 3 vols. 1858-60. Pts. 37-8 (Vol. 3).	1859	
DEL2	NICOLAUS DELIUS. <i>Werke</i> . 7 vols. Elberfeld, 1854-[61]. Vol. 6.	1860	
CAM1	WILLIAM GEORGE CLARK, JOHN GLOVER, & WILLIAM ALDIS WRIGHT. <i>Works</i> . Cambridge Sh. 9 vols. Cambridge & London, 1863-6. Vol. 3.	1863	
GLO	WILLIAM GEORGE CLARK & WILLIAM ALDIS WRIGHT. <i>Works</i> . Globe Ed. Cambridge & London.	1864	
KTLY	THOMAS KEIGHTLEY. <i>Plays</i> . 6 vols. 1864. Vol. 2.	1864	
DYCE2	ALEXANDER DYCE. <i>Works</i> . 2nd ed. 9 vols. 1864-7. Vol. 3.	1864	
KNT3	CHARLES KNIGHT. <i>Works</i> . Pictorial Ed. "The Second Edition, Revised." 8 vols. 1867. Comedies, vol. 2.	1867	
DEL4	NICOLAUS DELIUS. <i>Werke</i> . "Dritte, Revidirte Auflage." 2 vols. Elberfeld, 1872. Vol. 1.	1872	
COL4	JOHN PAYNE COLLIER. <i>Plays & Poems</i> . 43 pts. in 8 vols. 1875-8. Vol. 3.	1875	
HUD2	HENRY N. HUDSON. <i>Works</i> . Harvard Ed. 20 vols. Boston, 1880-1. Vol. 7.	1880	

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Plan of the Work			
WH2	RICHARD GRANT WHITE. <i>Comedies, Histories, Tragedies, & Poems</i> . Riverside Sh. 6 vols. Boston, 1883. Vol. 2.	1883	
IRV	HENRY IRVING & FRANK MARSHALL. <i>Works</i> . Henry Irving Sh. 8 vols. N.Y., 1888-90. Vol. 7. Notes and Introd. by Arthur Symons.	1890	
OXF1	W. J. CRAIG. <i>Works</i> . Oxford Sh.	[1891]	
BUL	A. H. BULLEN. <i>Works</i> . Stratford Town Ed. 10 vols. Stratford-on-Avon, 1904-7. Vol. 4.	1905	
NLSN	WILLIAM ALLAN NELSON. <i>Works</i> . Cambridge Ed. Boston & N.Y.	1906	
ARD1	F. W. MOORMAN. WT. Arden Sh.	1912	
CAM3	ARTHUR QUILLER-ROUCH & JOHN DOVER WILSON. WT. New [Cambridge] Sh. 1931; rev. 1950.	1931	
KIT1	GEORGE LYMAN KITTREDGE. <i>Works</i> . Boston.	1936	
ALEX	PETER ALEXANDER. <i>Works</i> .	1951	
SIS	CHARLES JASPER SISON. <i>Works</i> .	1954	
PEL1	BALDWIN MAXWELL. WT. Pelican Sh. Baltimore.	1956	
CLN2	S. L. BETHELL. WT. New Clarendon Sh.	1956	
ARD2	J. H. P. PAFFORD. WT. New Arden Sh.	1963	
SIG	FRANK KERMODE. WT. Signet Classic Sh.	1963	
PEN2	ERNEST SCHANZER. WT. New Penguin Sh.	1969	
EVNS	G. BLAKEMORE EVANS et al. <i>Works</i> . Riverside Sh. Boston.	1974	
BEV3	DAVID BEVINGTON. <i>Works</i> . 3rd ed. Glendale, Ill.	1980	
OXF2	STANLEY WELLS & GARY TAYLOR. <i>Works</i> . Oxford Sh. (Modern Sp.) Oxford.	1986	
BEV4	DAVID BEVINGTON. <i>The Late Romances</i> . Bantam Books. Toronto.	1988	

The editions, books, and manuscripts listed below are also referred to. Although all editions mentioned in the textual notes have been fully collated, only readings that they first print or, in a few instances, revive after long disuse are reported. Readings from revised editions (N&H, K&R, and PEL2) appear only when those editions differ from their predecessors.

msSING	MS notes in F2, S. W. Singer copy, quoted in SING2.	1632-1856
mF1H	MS notes in F1, Honeyman copy. See HOOK (1959).	-1650?
mFLV.a.80	[Evans, John. "Hesperides, or The Muses Garden."] Commonplace book. Folger Library. See SORELUS (1973).	1655-9
mF1FL10	MS notes in F1. Folger Library, Copy 10.	1700-

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Figure 3. An opening from the Plan of the Work of *The Winter's Tale*.

followed by William George Clark and William Aldis Wright in their first Cambridge edition of 1863 (CAM1) and again by Clark and Wright in their Globe edition of 1864 (GLO). Nonetheless, Thomas Keightley returned to Rowe's addition in 1864 (KTLY), and was followed in doing so by all editors but one (this time Delius again in his fourth edition of 1872 – DEL4), up to and including Henry N. Hudson in his second edition of 1880 (HUD2), but by none thereafter. This note then becomes one particular piece of evidence for the view that Capell was the eighteenth-century editor most capable of independent thought. The note also contributes evidence to the opinion that Clark and Wright's rethinking in the 1860s of the Shakespeare editorial tradition was thorough, taking into consideration even the most recent editions, like Delius's second edition of 1860, as well as profoundly influential on later editorial tradition – although only after a period of nearly 20 years. I hope it will not sound like special pleading to argue that the scholarly conventions employed in the core of an NVS for arranging a paragraph's worth of information in the space of a line or so of type are a masterpiece of economy. This core is followed by a number of appendices providing in the form of excerpts, paraphrases and summaries all discussion of the play's textual problems, date, sources, criticism and history of production on stage, followed by a bibliography of all items cited. These appendices digest a great deal of material in a severely limited compass and lavishly employ cross-references (especially to each other, to the text of the play [what Greetham calls the upper section of the core], the commentary [the lower section] and the bibliography of the edition). Altogether there are more than a thousand cross-references in an NVS.

To realize Phyllis Franklin's vision fully, we will need to find ways to transform the highly developed scholarly conventions of the book just described into the conventions of the WWW – without loss of either functionality or information – quite a challenge in view of the WWW convention that navigation of any site be intuitively obvious, that is, free of convention. In 2005 our latest volume, *The Winter's Tale*, was published electronically on CD-ROM in PDF (Portable Document Format).¹ Of course, publication in this format is still a long way from realizing Phyllis Franklin's vision. However, there are distinct scholarly advantages to the format, and it does offer significant additional advantages over book publication alone. Chief among these advantages are basic searchability and the hypertext links of all sigla to the Plan of the Work, which identifies them; links of all citations of items in the Bibliography to the full bibliographical entries; links of all cross-references to other places in the book itself to those very places. Thus, with the CD-ROM, a reader can navigate an NVS much faster, clicking a mouse, rather than turning pages. Hypertext links also help break through at least to some extent the thicket of scholarly conventions that limit accessibility of the NVS to the larger public; for example, one need no longer learn the distinction between editions, which are listed in the prefatory Plan of the Work, and criticism and scholarship, which are provided in the concluding Bibliography – just click the citation and be taken to the proper location. Nonetheless, it must be admitted that PDF does very little to exploit the opportunities provided by the electronic environment. However, there are problems in that environment that PDF effectively addresses. With PDF we can preserve from the distortions of browsers like Internet Explorer the integrity of NVS scholarly editing.

PDF may mean "Portable Document Format," but for the NVS it appears to mean "*Protected* Document Format". It is reasonable, then, to ask why it is necessary to preserve and protect the book format in making the NVS electronic, especially because of the difficulty attending the adaptation of the convention-bound book to the new convention-free medium, as well as our inability to take much advantage of this medium by clinging to the book. The answer lies partly in the long NVS timeline mentioned before. Although the

WWW is now about a half a generation old, dating from 1992, for nearly another whole generation the NVS volumes that are published will be ones that were undertaken before the WWW came to be. That is, these books, once published, will have been at least three or four decades in the making, conceived from the beginning only as books, not as electronic editions. A second reason for sticking to the book is its proven durability as a medium across several centuries, a medium with which the WWW will not be able to compete on the basis of longevity for several more centuries. And a third and final reason is that the enormity of human effort that goes into constructing, checking, copy-editing and proof-reading an NVS edition for book publication simply cannot be duplicated in order to create a second different and born-electronic edition without bringing an already agonizingly long project to an utter halt.

Therefore our hope lies in the possibility of exploiting the potential for the electronic medium that already exists in the rigour of the well-established conventions of the book edition described above. The NVS *Winter's Tale* has been encoded in XML to conform to TEI under the expert direction of Julia Flanders. Thus there is the potential within this text for its display in a great variety of forms, and it is to be hoped, as is always the case with XML, that it will retain this potential even as current software and hardware rush toward their destined obsolescence. Alan Galey has already achieved astonishing success in using the XML code for uniquely digital presentations of the NVS. He can display the three-part page of the NVS core in a number of interface modes, depending upon the particular interests of the reader. In one interface mode (Figure 4), the text of the play alone appears (i.e. the upper section of the printed page).² In this mode, each line can be clicked in order to open in a box beside the text both the textual notes (i.e. the middle section of the printed page) and the commentary notes (i.e. the lower section of the page) associated with that particular line. If the commentary note is extensive (as is often the case in the NVS), the

Figure 4. One interface mode of Galey's eNVS core.

box in which it appears is scrollable so that the reader never loses sight of the line of text as s/he reads the commentary on it, as is often the case with the printed NVS when one must turn the page in order to finish reading the commentary note. This mode may be the most popular one because most readers approach the NVS with a view to learning all they can about a particular word, line or passage in a play. In a second interface mode (see Figure 5), designed for a reader interested primarily in the history of emendation of the text, the reader can open up beside the play text all the textual notes; thus the reader can see a great many more of the NVS's textual notes at once than in the printed book, in which the bulk of commentary notes limits to a few both the number of textual notes and the number of lines of the play text visible in a single opening. In a third interface mode (see Figure 6) the reader can choose to fill the screen with commentary notes alone, together with the lines of text to which they refer.

Galey's handling of the textual notes represents his most startling innovation. His interface treats each textual note as a data object, allowing for multiple forms of visualization rendered on the fly. The note thus can be made to appear on the screen not only in the highly compressed form quoted above but also in a much more accessible colour-coded tabular form. If one were, for example, to click on the textual note already quoted, "200 *Observing Polixenes and Hermione*. ROWE1-STAU (– CAP), KTLTY-HUD2 (–DEL4)", a box would open beneath the note. This box would contain two columns of cells. Each cell would contain the relevant information for a particular edition: its date, its clickable siglum and its reading in this place. The cells for editions that include the words "*Observing Polixenes and Hermione*." would be green, those omitting the words white. Thus there would appear at the head of the first column four white cells representing the four seventeenth-century Folios (F1–F4), all of which omit the stage direction. Then, the

Figure 5. Another interface mode of Galey's eNVS core, with all the textual notes appearing beside the play text.

Figure 6. Yet another interface mode of Gale's eNVS core, with commentary notes appearing with the lines of text to which they refer.

fifth cell, coloured green, would represent Rowe's first edition, which introduces the stage direction for the first time. The rest of the first column would all be Rowe green – with the exception of the white cell for Capell's edition of 1768, which reads with the Folios. The second column would also begin in Rowe green, but after the first five cells it would change to Folio white, those three cells representing Delius's 1860 edition and the Cambridge and Globe editions. Thereafter would come further alternations until Folio white would take over about a third of the way down the second column, not to be displaced again. This can be seen in Figure 7, from which the information detailed incompletely in my last five sentences can be completely absorbed in much less time than it takes to read those sentences. Had there been more than a single variant in the line, Gale's interface would have provided two different visualizations. The first would have been a table of the kind just described and shown in Figure 7; the second would be a shorter table to the left, which analyses the full table by tabulating each of the variants adopted by editors and associating each variant with the sigla of the editors who chose it (see Figure 8). The interface can also automate the algorithmic labour required for large-scale visualization, as when a reader might wish to see patterns of variation and emendation that extend across an entire play rather than just a single note. Figure 9 shows the results of this process, a global view of *The Winter's Tale* apparatus with each textual note in the NVS edition displayed row after row. Each column after the first two (TLNs and First Folio readings or lemmata) represents an edition selected by the reader (in this case the three derivative Folios [F2, F3, F4], Pope's first edition, Capell and Malone), so that the window serves as a snapshot of the larger totality of variants. This display makes visible narratives of textual change, such as the emendation of "offend" to "offends" at TLN 1724, which persists as a green bar from F2 onward. An edition between, say, Pope and Capell might revert to the reading

▼ 200 *Observing Polixenes and Hermione*. ROWE1-STAU (-CAP), KTLY-HUD2 (-DEL4)

► Display with playtext

1623	F1		1857	DYCE1	<i>Observing Polixenes and Hermione</i>
1632	F2		1857	WH1	<i>Observing Polixenes and Hermione</i>
1663-4	F3		1858	COL3	<i>Observing Polixenes and Hermione</i>
1685	F4		1859	HAL	<i>Observing Polixenes and Hermione</i>
1709	ROWE1	<i>Observing Polixenes and Hermione</i>	1859	STAU	<i>Observing Polixenes and Hermione</i>
1709	ROWE2	<i>Observing Polixenes and Hermione</i>	1860	DEL2	
1714	ROWE3	<i>Observing Polixenes and Hermione</i>	1863	CAM1	
1725	POPE1	<i>Observing Polixenes and Hermione</i>	1864	GLO	
1728	POPE2	<i>Observing Polixenes and Hermione</i>	1864	KTLY	<i>Observing Polixenes and Hermione</i>
1733	THEO1	<i>Observing Polixenes and Hermione</i>	1864	DYCE2	<i>Observing Polixenes and Hermione</i>
1740	THEO2	<i>Observing Polixenes and Hermione</i>	1867	KNT3	<i>Observing Polixenes and Hermione</i>
1743	HAN1	<i>Observing Polixenes and Hermione</i>	1872	DEL4	
1745	HAN2	<i>Observing Polixenes and Hermione</i>	1875	COL4	<i>Observing Polixenes and Hermione</i>
1747	WARB	<i>Observing Polixenes and Hermione</i>	1880	HUD2	<i>Observing Polixenes and Hermione</i>
1757	THEO4	<i>Observing Polixenes and Hermione</i>	1883	WH2	
1765	JOHN1	<i>Observing Polixenes and Hermione</i>	1890	IRV	
1765	JOHN2	<i>Observing Polixenes and Hermione</i>	[1891]	OXF1	
1768	CAP		1905	BUL	
1773	v1773	<i>Observing Polixenes and Hermione</i>	1906	NLSN	
1778	v1778	<i>Observing Polixenes and Hermione</i>	1912	ARD1	
1705	v1705	<i>Observing Polixenes and Hermione</i>	1901	CAM0	
1787	RANN	<i>Observing Polixenes and Hermione</i>	1936	KIT1	
1790	MAL	<i>Observing Polixenes and Hermione</i>	1951	ALEX	
1793	v1793	<i>Observing Polixenes and Hermione</i>	1954	SIS	
1803	v1803	<i>Observing Polixenes and Hermione</i>	1956	PEL1	
1813	v1813	<i>Observing Polixenes and Hermione</i>	1956	CLN2	
1821	v1821	<i>Observing Polixenes and Hermione</i>	1963	ARD2	
1826	SING1	<i>Observing Polixenes and Hermione</i>	1963	SIG	
1841	KNT1	<i>Observing Polixenes and Hermione</i>	1969	PEN2	
1842	KNT2	<i>Observing Polixenes and Hermione</i>	1971	EVNS	
1842	COL1	<i>Observing Polixenes and Hermione</i>	1980	BEV3	
1852	HUD1	<i>Observing Polixenes and Hermione</i>	1986	OXF2	
1853	COL2	<i>Observing Polixenes and Hermione</i>	1988	BEV4	
1856	SING2	<i>Observing Polixenes and Hermione</i>			

Figure 7. Colour-coded tabular form of the data.

“offend,” – none does though – but the unbroken green indicates continuity among the editions chosen. In another example, we can see that at TLN 1782 the word “the”, which was printed in the first three Folios, changed to “thy” in the Fourth Folio (with the right-angle arrow indicating that F4 introduced this emendation into the editorial tradition), persisted as “thy” through Pope, and changed back to the First Folio’s “the” in Capell and Malone. Using this visualization a reader can formulate and answer broadly scoped questions: did Malone, for example, tend to depend on Capell? Which of Pope’s textual innovations still show up in later editions like the 1986 Oxford Shakespeare? With this table any reader – not just a scholarly reader accustomed to reading textual notes – can see at a glance the shape of the editorial tradition in this place. Thanks to Galey’s innovative interface that exploits Flanders’s XML tagging, it is still possible for NVS editors to work single-mindedly towards publication in book form following the many strict conventions of the series because their books, once the conventions are rendered in the XML tagging, can be transformed out of their conventions into the convention-free WWW mode.

I want to conclude by turning to a question raised in 2002 by my co-general editor Richard Knowles concerning “how . . . electronic publication [may] affect the future of the Variorum” (“New” 147). Already, I can report, electronic publication is affecting the Variorum. The most obvious and immediate effect of such publication is that it makes an

Figure 8. Colour-coded tabular form of the data, showing variants adopted by editors, and associating each variant with the sigla of the editors.

Figure 9. A global view of *The Winter's Tale* apparatus.

edition more accurate. Let me explain. Long before anyone could imagine such publication, MLA, as the Variorum's publisher, had put in place procedures to ensure a very high standard of accuracy. MLA appoints general editors and charges them with the task of exhaustively checking each manuscript, making suggestions for revisions and checking proofreading. These general editors, in turn, use all their powers of persuasion on the distinguished scholars who serve on the MLA Committee on the NVS and on other scholars to join in the checking of manuscripts and the suggestion of revision. Once this stage is complete, manuscript editions then go to the MLA copy-editors, who are legendary for their rigor, and their rigor became all the more rigorous once they began receiving the manuscript in both electronic and paper form. Nonetheless, the experience of the past year has shown that for sheer rigor the process of XML tagging outdoes all procedures earlier put in place. Thus, as Julia Flanders has continued to tag ever more richly the 2005 New Variorum *Winter's Tale*, she has turned up some errors in the book publication to be corrected in future electronic publication of the edition that will supersede the existing CD-ROM.

There are advantages and disadvantages to the discovery of such errors. The advantages are self-evident, of course, because all editing is the quest for accurate reproduction of text, and therefore you may well be appalled that I, an editor and a general editor, should say that there could be any disadvantages to the achievement of a more correct publication. But disadvantages there are if one is concerned with the progress towards completion and publication of new volumes in the series. As the encoding of *The Winter's Tale* was being perfected, *The Comedy of Errors* was at press; Richard Knowles's monumental edition of *King Lear* was virtually done, and both of us were dying to see it published. Instead, time was being spent on correcting *The Winter's Tale*. I looked back with envy to the experience of the senior Horace Howard Furness, who achieved so much, in part by not looking back, as he wryly indicates in one of his surviving letters, this to a Dr Butler, who has found alleged errors in Furness's *Hamlet*:

Dear Dr. Butler: When last I had the pleasure of hearing from you, you asked me sundry questions about "Hamlet," which I should have been glad to answer if I could. Doubtless the errors which you pointed out were downright blunders, springing from what Dr. Johnson pluckily confessed to be "pure ignorance". Time was when the sight of such would have cooled my senses like a night shriek, and my fell of hair would have roused and stirred, but I have grown so accustomed to them that at the hearing I can smile & smile and continue to be the villain with entire serenity. After I have finished a play my interest in everything connected with it but its beauty and its charms, which nothing can wither, utterly dies out. Look at it again I cannot. So I find it more comfortable to say "don't shoot, I'll come down". (qtd. in Knowles, "*Philadelphia*" 98)

But, as we began to publish the Variorum electronically, we had to look again at *The Winter's Tale*, in spite of my grouching. We needed to finalize the encoding procedures for future and perhaps even past volumes in the series. And we can anticipate a future of not only looking again then at the content of NVS editions when encoding difficulties identify errors that escaped into print, but also looking back over and over again at the encoding itself, as it continues to be developed. So far I have been speaking of XML (eXtensible Markup Language) and TEI (the Text Encoding Initiative) as if they were fixed and stable entities. Indeed they have usually been conceived and presented as such because they were devised precisely to prevent scholarly work in the electronic medium from falling prey to the obsolescence of endlessly evolving software and hardware. However, as Paul Eggert, writing with a number of his colleagues, points out, both XML and TEI are themselves perpetually under development: "When writing for this chapter began, the P4 version of

the TEI ... had just been released. Now, the technology has progressed such that XML is the requisite language and the P5 version of the TEI ... is almost upon us" (276 5n.) Thus as markup language and document type definitions change, someone will have to look again at the markup decisions that are now being made in order to keep the electronic New Variorum Shakespeares current as electronic texts. I see myself getting caught up in an endlessly recursive loop of the kind I would create in trying and failing to write a program in an early computer language called SNOBOL about 35 years ago. Such are some of the advantages and disadvantages of electronic NVS publication.

Notes

1. My narrative elides a crucial incident in the development of an electronic NVS, namely the involvement of Professor Gregory Crane of Tufts University, the classicist editor-in-chief of the Perseus Project and a pioneer in humanities computing at Harvard in the 1980s. After initially volunteering his expertise to MLA, Crane conclusively demonstrated that it would be possible to have an electronic Variorum by creating an electronic text of an already published volume, encoding it in detail in Standard General Markup Language (SGML) to conform to the Text Encoding Initiative (TEI), the standard for encoding texts in the humanities – a huge amount of work. It is quite impossible to overstate how much the New Variorum Shakespeare remains in Greg Crane's debt. For a very early vision of what an electronic NVS might be, see Brockbank.
2. All images of the eNVS interface included here are from an unpublished prototype, and do not necessarily represent the eNVS interface or content as it will appear upon publication.

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