

The Spenser Project: Significance

The Spenser Project has two main components:

1. Oxford University Press (OUP) will publish *The Collected Works of Edmund Spenser* in six volumes, re-edited from the earliest extant sources with ample consideration given to later editions.
2. The editors will construct a searchable digital Archive containing our fully edited text, allowing readers to examine textual features and scholarly materials in ways not possible with a print edition. The Archive will also contain facsimiles of original materials, including scans of all variant states.

A Scholarly Editions Grant will support Professors Loewenstein, Miller, Cheney, and their editorial colleagues in delivering the third, fifth, and much of the fourth volume and in publishing the corresponding digital materials online. By making the resources of a research library generally available, the Spenser Project will make a sizable contribution to humanities scholarship and teaching.

Spenser's texts are central to a literary and philosophical tradition that investigates the political function of private ethics; as such, they take their proper place among the writings of Plato, Cicero, Virgil, More, Milton, Blake, Sartre, Rawls, and Nussbaum. By carefully editing and providing broader access to Spenser's texts, we hope to strengthen our culture's engagement with this tradition.

This literary- and text-critical undertaking is long overdue. Most editions of Spenser's poems rely on textual scholarship that is two generations out of date. We are presenting the first detailed edition of Spenser's lesser known writings, including the *Spenser-Harvey Letters* and *A Vewe of the Present State of Ireland*, and are assiduously collating early copies of his more celebrated works: our editorial procedures should provide the most authoritative and complete edition of Spenser to date. Moreover, by creating a digital edition that complies with international standards for the markup of electronic texts, we will bring Spenser's works into the twenty-first century.

Narrative Description

I. Substance and Context

We propose to use NEH support for the years 2015 through 2018 to complete volumes 3 and 4 of the six-volume Oxford English Texts (OET) edition of *The Collected Works*, to advance work on volumes 5 and 6, and to continue the development of the Spenser Archive, which had an early, limited release in October 2012. Volume 1 will have been delivered to the Press prior to the commencement of the grant period; volume 2 will be nearing completion. We expect to deliver volume 5 to the Press late in 2019 and to complete the six-volume edition on or around 2020.

Spenser is a major presence in Anglo-American literary culture—not merely as a canonical poet but one whose career helped to establish the very idea of an English literary canon. His chief works greatly figure in the histories of Reformation theology; early modern printing and publishing; Renaissance moral, ethical, and political theory; psychology; sexuality; and representations of the human body. His *Shepheardes Calender* was one of the earliest collections of pastoral poetry in English. Following in Virgil's footsteps, Spenser progressed from early eclogues to his major epic, *The Faerie Queene*, a moral allegory devoted to praise of Queen Elizabeth I. *The Faerie Queene* is additionally interested in investigating the political responsibilities of monarch, aristocrat, and poet, variously responsive to the spiritual urgencies of their historical moment. His prose treatise on Ireland is an indispensable document in the study of early modern colonialism; so too are his narrative and lyric poems, which jointly present Spenser as the first Anglo-Irish author. Scholars, students, and general readers in these fields need an authoritative edition of Spenser's collected works. We additionally believe that readers should have at their disposal digital tools to enable textual exploration. Our dual-format edition will facilitate the kinds of creative and systematic investigation that is increasingly sought by literary scholars.

Most recent editions of Spenser rely on one-hundred-year-old textual scholarship. We have been awarded a contract to replace the unannotated Oxford edition of Smith and de Selincourt (1909-10), which lacks extensive collation, even of the sources known at that time. Imperfectly grounded, Smith and de Selincourt's edition is also incomplete, for it focuses exclusively on Spenser's poetry and omits several poems of uncertain authorship. The only properly scholarly edition of Spenser's oeuvre is the eleven-volume *Works of Edmund Spenser: A Variorum Edition* (Johns Hopkins, 1932-57). Although authoritative in its day, this edition is deficient by current standards. Its text rests on collations of only a small number of the extant early copies, and many of these were only spot-collated—that is, checked for the presence or absence of variants that earlier editors had identified, thereby eliminating the possibility that new variants might be discovered. Moreover, the *Variorum* editors compiled eighteenth- and nineteenth-century commentary that now seems perfunctory or tendentious. In their textual notes, neither of these early twentieth-century editions takes into account inter-editionals variants. Since the publication of the *Variorum*, new printed and manuscript materials have come to light, and the theory of textual editing has been transformed, with important practical consequences. For these reasons, both the edition of Smith and de Selincourt and the *Variorum* must be regarded as incomplete and outdated.

Since the publication of the *Variorum*, growth in the market for classroom texts has led to many editions of individual and selected works by Spenser: T.P. Roche's 1978 Yale edition of *The Faerie Queene*, A.C. Hamilton's 2001 Longman edition of the same, and the 2006 student edition for Hackett by Stoll et al., which presents each book of *The Faerie Queene* in an individual paperback volume; the 1989 Yale edition of the *Shorter Poems* by Oram et al., Brooks-Davies's Longman edition of 1995, Lee's Everyman edition of 1998, and McCabe's Penguin edition of 1999; MacLean and Prescott's edition of selected works from 1993 (supplanted by Prescott and Hadfield's edition of 2013); and Maley and Hadfield's edition of *A View of the State of Ireland* (Blackwell, 1997), based somewhat oddly on the late and derivative Ware edition of 1633. The number and variety of these editions testify to a lively, ongoing interest in Spenser (as do, additionally, Hadfield's recent biography, *Edmund Spenser: A Life*, published in 2012, and Richard

McCabe's monumental *Handbook of Edmund Spenser* from 2010, both from Oxford University Press). These materials provide clear evidence that Spenser's work commands critical and pedagogical attention, but only Hamilton's *Faerie Queene* can claim to function as a proper scholarly edition, albeit only of a single work. Our project, building on recent textual scholarship and providing complete collation of at least seven copies of each work (where seven or more survive), is the first comprehensive effort to edit Spenser's entire body of work in accordance with modern scholarly standards. By awarding us a contract, the board of Oxford University Press effectively endorsed our assessment that a new edition is needed.

Of particular note is our treatment of *A Theatre for Voluptuous Worldlings*, the *Spenser–Harvey Letters*, *Axiochus*, and *A Vewe of the Present State of Ireland*, all of which will be edited for the first time with the same rigor and care as Spenser's more celebrated works. Unlike earlier editions, ours will include such contributions by other hands as were originally published alongside Spenser's—works that are vital to an understanding of Spenser's corpus: materials such as Jan Van der Noot's commentary on the *Theatre*, Harvey's contributions to the *Spenser–Harvey Letters*, and the non-Spenserian elegies for Sidney that conclude *Colin Clouts Come Home Againe*. Current and future scholars need access to these documents and require that they be collated for variants and enriched with editorial commentary. Our treatment of Spenser's collaborations will more aptly represent his authorial practice. An authoritative edition of *A Vewe of the Present State of Ireland* is equally important; students of this work currently make do with editions that ignore competing testimony, found in its twenty-two extant manuscript copies, and rely instead on the printed text of the 1633 and later editions. We will provide facsimiles and transcriptions of five of the earliest manuscript copies of the *Vewe*, along with scans of many of the remaining seventeen extant sources, allowing scholars to engage fully with the edited text and its complex substrate.

Volumes 3 through 5 of the OET edition will contain all poetry published after the First Part of *The Faerie Queene* (which we present in volume 2; for an outline of the projected contents of all six volumes, see Appendices, p. A1, "Organization of Volumes, Oxford Spenser"). Volume 3 will collect most of

Spenser's poetic texts from the years 1591 through 1596: *Complaints*, *Daphnida*, and *Colin Clouts Come Home Againe*, all three bemoaning the cultural decay of the previous decade in accents variously satiric and elegiac; Spenser's sonnet sequence, the *Amoretti*, and the wedding poem with which it was published, the *Epithalamion*; and *Axiochus*, the uncertainly attributed translation of a pseudo-Platonic dialogue. Volume 4 will consist of Books IV through VI of *The Faerie Queene*, published in 1596 and responsive to early reception of the first installment.

These texts, like those to be printed in volumes 1 and 2, will be accompanied by critical and textual introductions, glosses, commentary, and an editorial apparatus comparable to others in the OET series. (See samples in appendices, pp. A2-A17, and online supplement linked on p. A1 for textual and critical introductions.) Some of the texts in our edition have never before received sustained, detailed critical commentary. Supplementing the print edition is a digital Archive that will provide, for the first time, densely encoded Spenserian texts, rigorously edited for a digital environment. The Archive will be free and open to the public, and its texts will be presented in a unique interface that offers far more than comments, collational notes, and glosses. By providing readers with easy access to high-quality scans of variant witnesses and carefully annotated tables of collational data, we seek to make our editorial decisions as transparent as possible. As part of a limited release of our digital Archive, we have made our encoded texts for volumes 1 through 4 already available to the general public, albeit without commentary or glosses.

II. History and Duration of the Project

We began correspondence with OUP in 1998–9. In April 1999, we submitted a formal proposal to OUP and, that September, the Press accepted *The Collected Works of Edmund Spenser* as a multi-volume contribution to its OET series. We additionally agreed to support Elizabeth Fowler and Nicholas Canny as they extract a paperback edition of *A Vewe of the Present State of Ireland* from our edition of that work, which is to appear in volume 6. Final terms of the contract were settled in August 2000.

After several meetings for editorial training and planning, we embarked on textual work, beginning collations for volumes 1 and 2. These early years were devoted to securing library support and administrative sponsorships at our home institutions. Having secured that basic infrastructure, we negotiated a preliminary custodial agreement with the International Spenser Society (ISS), and presented our aims and methods to the scholarly community at key academic conferences. Since 2002, we have made a formal annual report to the Executive Committee of the ISS; in January 2013, we began publishing annual progress reports in the ISS's online journal, *The Spenser Review*.

In a crucial development, a Humanities Digital Workshop (HDW) was established at Washington University in St. Louis (WU) in the spring of 2005. Co-directed by Loewenstein, the HDW manages textual data and creates and maintains tools to support editorial work on our edition. In 2010, a similar Center for Digital Humanities (CDH) was established at the University of South Carolina (USC), with Miller as its director. The CDH provides server space for our still growing collection of digital text-images and the database that links these text-images to collational observations.

Consistent staff support and the aid of closely supervised graduate and undergraduate workers have enabled us to build and maintain infrastructure for the entire edition. At the date of application, we have written commentary, glosses, and the critical and textual introductions to *A Theatre for Voluptuous Worldlings* and the *Spenser–Harvey Letters*; commentary, glosses, and the critical introduction to *The Shepherdes Calender*; the critical introduction to the First Part of *The Faerie Queene* (1590) and glosses and commentary for Books II and III; and the critical introduction to *Prothalamion*. All collations and forme-state analyses for volume 4 and for *Complaints* (volume 3) are complete; collations for the *Amoretti and Epithalamion* (volume 3) and the *Two Cantos of Mutabilitie* (volume 5) are also nearing completion.

Because the Spenser edition comprises both digital and print components, our work is not exclusively textual, but also includes the development of computational resources and the collection of visual materials. For the digital Archive, we have acquired digital facsimiles of at least one copy (and usually more) of each early printed edition of works in volumes 1 and 2, as well as scans of a great many of the earliest witnesses to be edited for volumes 3 and 4. Because we mean to publish the scans in perpetuity, we have conducted a systematic campaign to secure permission to publish from contributing repositories: to date, we have successfully cleared rights with the Folger Shakespeare Library, University of Illinois at Urbana-Champaign, Princeton University, Boston Public Library, and the Harry Ransom Center at the University of Texas at Austin.

In 2012, we released a beta edition of the digital Archive (accessible via link at <http://talus.artsci.wustl.edu/SpenserNEH2015>); in September of 2013, we completed the transcription and correction of all texts in XML, a substantial achievement that allows us to make Spenser's printed works available in the Archive. With the single exception of *Axiochus*, all texts for volumes 1 through 4, as well as a substantial body of commentary, glosses, and editorial introductions, have been linked to the website. The site also includes our forme-state analysis (the sorting of variant states of the text, organized by printed forme) and Editorial Manual, allowing viewers to acquaint themselves with the editorial principles that guide our work and to assess our process by inspecting the witnesses that informed our edited text. With our flexible, easily customized interface, we expect to meet the needs of a range of readers, from advanced Spenserian scholars to high school students encountering Spenser for the first time.

Our contacts at Oxford University Press have, on occasion, expressed resistance to our long-standing plan to allow open access to the digital Archive. Having recently stepped up their own efforts in online publishing, they would prefer to be the sole publisher of the edition in whatever medium. They therefore challenged the way we interpreted the terms of our contract in the summer and fall of 2008. On the advice

of the counsel's office at WU, and of outside counsel that WU retained to consult with us, we reasserted our original plans for digital publication; after an exchange of letters, the Press confirmed that our contract guarantees free, open access to the Spenser Archive.

Following the beta release of the Archive, we made targeted adjustments to our editorial practices, including alterations to our collation routine and refinements to our numbering system, reference schemes, and tag set. Following a review of materials submitted to OUP in 2013, we clarified the relation between for-print and digital commentary and, after a second external review of our editorial guidelines, adjusted the textual principles for the print portion of the edition, adopting a more conservative approach to original orthography. The past few years have seen additional technical refinements that should enhance our edition and contribute more generally to the normal practice of textual scholarship. Our programmers in the HDW and CDH have devised tools for digital collation, for sorting collational analyses, and for the manipulable display of edited text. (We can proudly report that a presentation of the interface at the 2013 NEH-funded summer seminar, *Early Modern Digital Agendas*, elicited from a senior participant the observation, "Finally, *this* is what a modern edition should look like!") In addition, WU's Weil Fellow in Digital Humanities, Anupam Basu, has developed valuable resources for investigating the stylistic profiles of authors and orthographic profiles of texts from the early hand-press era. His website, *Early Print* (<http://earlyprint.wustl.edu/>), contains several tools for the computational exploration and general analysis of English lexical and orthographic history. *Early Print* will allow future scholars to conduct corpus-scale analysis; we will provide direct access to its data as part of the concordance and glossatorial resources of the Spenser Archive.

As should be plain from the plans and narrative above, and the appended history of grants, we have been generously supported in our efforts. In addition to the support of the NEH and of several rare book libraries, very substantial assistance from our home institutions has enabled us to hold planning meetings; to acquire hardware, software, and facsimiles of early witnesses; to recruit graduate and undergraduate

assistants who have helped with software development, the encoding of our texts in XML, and the research and preparation of commentary; and to recruit a gifted technical staff. One of our more substantial institutional expenditures was the purchase by John M. Olin Library at WU of two early seventeenth-century Spenser folios, first editions of the 1590 and 1596 *Faerie Queene*, and Spenser's 1591 *Complaints*, which collectively serve as control texts and as sources for the online facsimiles in the Archive.

III. Editors and Project Staff

The core editorial team includes Patrick Cheney, Edwin Erle Sparks Professor of English and Comparative Literature at Pennsylvania State University; Elizabeth Fowler, Associate Professor of English at the University of Virginia; Joseph Loewenstein, Professor of English and Comparative Literature at Washington University in St. Louis; David Lee Miller, Carolina Distinguished Professor of English and Comparative Literature at the University of South Carolina; and Andrew Zurcher, Fellow and Newton Trust Lecturer in English, Queens' College, Cambridge University. Each of the editors is responsible for editing particular texts in the corpus—Loewenstein, for example, will edit the Second Part of *The Faerie Queene* during this grant cycle—and is also charged with general functions associated with the project—e.g., Fowler will supervise all essentially paleographic work.

Joseph Loewenstein, the principal investigator for the present grant application, supervises the text-critical work for the edition and is the chief liaison between editors and those providing technical support for the project. The author of three monographs, two of which are specifically concerned with English printing and book history, he has also edited *The Staple of News* for the new *Cambridge Edition of the Works of Ben Jonson* (2012). He has served on the executive committees of both the International Spenser Society and the MLA Division on English Renaissance Literature, and he now serves as Associate Editor of *The Spenser Review* and as a member of the Advisory Committee for the *Digital Anthology of Early English Drama* of The Folger Institute. In the editorial phase associated with this grant application, he is

responsible for editing and providing commentary and textual introductions for the *Complaints* volume of 1591, the Second Part of *The Faerie Queene* (1596), and, with Elizabeth Fowler, the *Two Cantos of Mutabilitie* that close (but do not conclude) *The Faerie Queene*.

Patrick Cheney served as managing editor for the project in its planning stages. He continues as primary liaison to Oxford University Press and to the Advisory Board of the edition. One of his six monographs on Renaissance English Literature is an account of Spenser's literary career, while three others focus on Spenser's relation to Marlowe and Shakespeare. A past president of the International Spenser Society, Cheney has co-organized two international conferences on Spenser, and has co-edited collections of essays from both symposia. In addition, he has contributed essays to three major reference works recently published on Spenser: *The Cambridge Companion to Spenser* (2001), the Palgrave *Critical Companion to Spenser Studies* (2006), and the *Oxford Handbook to Spenser* (2011). He now serves on the editorial board. For Oxford, he has co-edited Marlowe's *Collected Poems* (2005) and, for the forthcoming *Norton Shakespeare*, the nondramatic "Poems." During the period relevant to this grant application, his particular responsibility will be to edit and prepare commentary and introductions for *Colin Clouts Come Home Againe*, *Daphnaida*, and the *Prothalamion*; to assist David Miller with commentary for the *Miscellaneous Poems*; and to review copy-editing of volumes 1 and 2, once they are returned by OUP.

Elizabeth Fowler brings to the project expertise in medieval as well as Renaissance literary culture. The author of a well-received study of the institutions of personhood as reflected in the law and literature of late-medieval and early modern England, she is primarily responsible for editing Spenser's treatise on English colonial practice in Ireland, a text that exists in multiple manuscript witnesses as well as in an early seventeenth-century printed edition. With Cheney, Fowler co-organized two international conferences important to the international Spenserian community. During the period of this grant, she will transcribe (or supervise the transcription of) the most important manuscript witnesses of the *Vewe*, collate those witnesses to set the final edited text, and compose most of the commentary and introductions for

that text; she will also, with Loewenstein, complete the commentary and critical introduction for the *Two Cantos of Mutabilitie*.

David Lee Miller has twice served as president of the International Spenser Society; he also designed the Hudson Strode Program in Renaissance Studies at the University of Alabama and served as its first director. He currently directs the Center for Digital Humanities at the University of South Carolina, which received a grant from the NEH to fund *Paragon*, a project to develop software for the digital collation of printed books. He now serves as editor of *The Spenser Review*, which, with help from Zurcher, Loewenstein, and the staff of the Humanities Digital Workshop at WU, he has reconstructed to double as the digital infrastructure for Spenser studies, the hub of which is our Spenser Archive. (Technical support for the journal is provided by University of South Carolina, Washington University, and Cambridge University, institutions that also support the Spenser Project.) Miller's first book was a study of the poetics of the First Part of *The Faerie Queene*, and he has contributed a comprehensive discussion of the scholarly and critical traditions surrounding Spenser's epic for the Palgrave *Critical Companion to Spenser Studies* (2006). He has also co-edited four collections of essays, including one volume on approaches to teaching *The Faerie Queene*. During this grant cycle, he will edit *Amoretti and Epithalamion* for volume 3 of the edition and *Fowre Hymnes* for volume 5; he will also review the other editors' critical introductions and commentary for volumes 3 through 5, and prepare commentary and introductions for the *Miscellaneous Poems*.

Andrew Zurcher brings to the edition special expertise in paleography and bibliography and serves as our glossator and linguistic consultant. Since he is also a leading expert on Spenser's diplomatic and administrative experience in Ireland, he will edit Spenser's *Secretarial Correspondence* and will prepare a short biography for inclusion in the edition. He has shared in the textual work on the First Part of *The Faerie Queene*, and will continue to advise on text-critical matters, especially with respect to the Second Part. During the period of the grant, Zurcher will also edit *Mother Hubberds Tale* for volume 3, share in

preparing the commentary for Book V of *The Faerie Queene* (volume 5), and prepare the editorial apparatus for the *Secretarial Correspondence* (volume 6).

We have enlisted the support of several contributing editors and staff:

- Before his retirement, **Gordon Braden** held the Linden Kent Memorial Professorship of English Literature at the University of Virginia. As editor of *Axiochus*, he will make his primary contribution to the edition during the period of the grant. Braden is an expert on the confluence of Classical and Renaissance traditions, with major publications that include *The Classics and English Renaissance Poetry* (1978), *Renaissance Tragedy and the Senecan Tradition* (1985), and *Petrarchan Love and the Continental Renaissance* (1999). He is one of the three editors of *The Oxford History of Literary Translation in English: 1550-1660* (2010).
- **Nicholas Canny**, Professor Emeritus of History at the National University of Ireland, Galway, will assist Fowler in editing *A View of the Present State of Ireland*. Past President of the Royal Irish Academy and a Corresponding Fellow of the British Academy, Canny specializes in early modern English colonial practice in Ireland. He has written or edited nine books on early modern Ireland and British colonial history, two of which won the Irish Historical Research Prize.
- **Douglas Knox** (WU) serves as our project manager. He joined the project in 2011, after having served for three years as the Director of Publication and Digital Initiatives at the Newberry Library in Chicago.
- **Annelise Duerden** is assisting Professor Fowler with transcriptions of manuscripts of the *View*. She now serves as Assistant Project Manager, having worked on the Spenser Project since 2010.
- Several other consultants support the print and digital components of the Spenser Project: **Stephen Pentecost** (WU) is the programmer and short-term data management specialist for the Archive; **Andrew Rouner**, Director of the Digital Library at Washington University's Olin Library, advises on standards, long-term curation, and the digitization of primary materials; **Micah Zeller**, Copyright and Digital Access Librarian at Olin Library, advises on matters concerning intellectual property. Students at each of the U.S. editors' four institutions are also involved in several aspects of editorial work.

Finally, we receive advice and feedback from an Advisory Board of specialists from England, Ireland, Wales, Canada, and the United States:

- Nicholas Canny, Professor of History, National University of Ireland, Galway
- Helen Cooper, Professor of English, Cambridge University, England
- Patricia Coughlan, Associate Professor of English, University College Cork, Ireland
- David Gants, Associate Professor of English, Florida State University, United States
- Andrew Hadfield, Professor of English, University of Sussex, England
- A.C. Hamilton, Professor Emeritus of English, Queen's University, Canada
- David Scott Kastan, Professor of English, Yale University, United States
- Richard McCabe, Professor of English, Oxford University, England
- Anne Lake Prescott, Professor of English, Barnard College, United States

These board members were chosen for several reasons: experience in editing Renaissance texts (several have prepared important editions of Spenser's works); stature in the community of Spenser scholars; knowledge of technical bibliography; and expertise in early modern Anglo-Irish history. Some members of the Advisory Board are closely involved in the edition: we rely on David Gants, a senior textual consultant and electronic editor for *The Cambridge Edition of the Works of Ben Jonson* (2012), for text-critical advice; Nicholas Canny's contribution has previously been mentioned.

IV. Methods

A. Eclectic Copy-Text

This is to be a historical-critical edition organized chronologically, with the first five of our six volumes representing Spenser's literary career as a sequence of printed works—from the early translations of *A Theatre for Voluptuous Worldlings*; to the two works of Spenser's pre-Irish period, *The Shepheardes Calender* and the *Spenser–Harvey Letters*; to the major publications of the 1590s, the First Part of *The*

Faerie Queene, *Complaints*, *Amoretti and Epithalamion*, *Axiochus*, *Colin Clouts Come Home Againe*, *Fowre Hymnes*, *Prothalamion*, and the Second Part of *The Faerie Queene*; followed by the posthumously published *Two Cantos of Mutabilitie*. Our sixth volume supplements this large printed corpus (roughly 386,000 words) with works originally released in manuscript: his *Secretarial Correspondence* and *A Vewe of the Present State of Ireland*. We depart from traditional editorial practice by adopting as our copy-text a “best copy,” based on the corrected states of all formes (the printed sheets, containing two, four, or eight pages of text on each side of a printed sheet), rather than the inevitably mixed copy represented by any particular witness; our eclectic best copy will be compiled from scans of extant copies of each first edition and made permanently available in our open-access digital Archive. Our model for the adoption of an eclectic copy-text is Charlton Hinman’s photo-facsimile of the Shakespeare First Folio, which reproduced no particular extant copy—since no extant copy preserved its constituent formes in only corrected states—but instead assembled images of the cleanest and best-inked corrected formes from the various surviving copies. (A Finding Aid of all copies of early editions located to date is linked at <http://talus.artsci.wustl.edu/SpenserNEH2015>. In addition, the digital texts linked at that URL demonstrate how signature numbers link to copy-text scans.) As an easily accessed scholarly reference, our digital eclectic copy-text is preferable, we believe, to traditional single-witness physical copy-texts.

In the print edition, we will provide access to textual variants (organized by state and edition) in a set of conventional collational notes. (For sample instances of our textual practice see Appendices, pp. A2-A14.) For the digital edition, which can support multiple presentations of each text, we will provide access to a digital facsimile of the eclectic copy-text as well as transcriptions and facsimiles of all variant states and early editions.

In one instance, we will not base our copy-text on a first *printed* edition. Written *circa* 1596, *A Vewe of the Present State of Ireland* was registered with the Stationer’s Company for publication in 1598, but it was not printed until 1633. Twenty-two manuscripts of the *Vewe* survive, many of which predate the print

version by decades; we intend to use MS Rawlinson B. 478, registered in 1598, as our copy-text, while providing facsimiles and transcriptions of four other manuscripts in the digital edition (and scans of as many of the remaining seventeen as we can acquire).

We are fortunate in being able to build on the bibliographical groundwork of F. R. Johnson, whose *Critical Bibliography of the Works of Edmund Spenser* (Johns Hopkins, 1933) forms the basis of our Finding Aid for extant copies of early editions and provides a set of bibliographical descriptions against which we can check our work. We have also drawn on the analyses of the First Part of *The Faerie Queene* by Yamashita and Suzuki, on the collations they undertook to extend those analyses for the second Longman edition of *The Faerie Queene*, and on a study by Zurcher that corrects and reinterprets their findings in important ways. By extending and occasionally correcting the collations of Yamashita et al., we have brought the total number of collated copies of the First Part of *The Faerie Queene* (which will appear in volume 2, edited prior to the start of the grant period) to fourteen and the total number of observed variants to almost 3,000. We have also brought the total number of collated copies for the Second Part of *The Faerie Queene* (volume 4) to eighteen.

B. Collation and Textual Criticism

The Finding Aid indicates considerable range in the number of surviving copies of Spenser's printed works. We remain loyal to our original plan to collate at least seven copies of all the extant editions of Spenser's works printed before 1611, except when fewer than seven copies survive (as, for example, in the case of *Daphnaida*). Most of our collations are performed using a modified version of Carter Hailey's "Comet" optical collating apparatus; in a few cases, we have used Lindstrand and Hinman collators. For many of the texts in volumes 1 and 2, we have exceeded our seven-copy goal, extending collational work whenever the first seven collations failed to capture variants that previous editors identified. Having already completed the collations for volume 4 and half of the collations for volume 3, we expect to finish collating all of Spenser's printed texts by the conclusion of the grant period. It bears mentioning that we have strengthened our collational procedures since beginning the edition: we have continued to work with

libraries to obtain scans and, as costs for these scans have come down, begun to do a scan-to-scan “pre-collation” before traveling to repositories to do on-site collation with actual witnesses. Though our budget for scans has necessarily increased, we are netting an overall savings—a reduction in the time and cost of travel and, because we are now accumulating a library of scans that supplements our collational notes, an increase in the durable utility of our textual work.

For the print version of the edition, we make the following editorial interventions in the copy-text:

- The long s, VV and vv (for W and w), and ligatures are silently changed to conform to modern typographical convention.
- Obvious compositorial error—e.g., foul case—is corrected and indicated in collational notes.
- Obvious errors of punctuation are corrected, although we make no effort to normalize punctuation. All changes to punctuation are indicated in collational notes.
- Errata noted in early editions are corrected.
- Other compositorial errors are corrected when our editorial judgment suggests that correction is warranted. Such changes will be indicated in collational notes and will be discussed, in most cases, in the editorial commentary. A complete description of our editorial principles can be found in the Editorial Manual at the digital Archive: <http://talus.artsci.wustl.edu/SpenserNEH2015>.

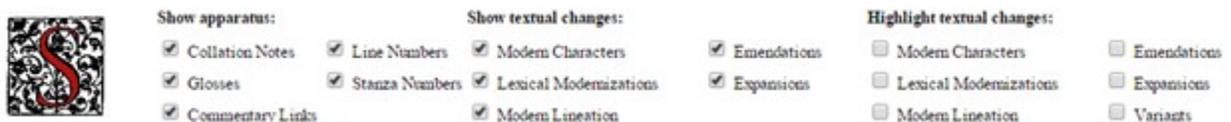
C. Apparatus

Although OUP has indicated a willingness to allow us to augment the scale of our editorial apparatus, our contract provides for a ratio of roughly three words of apparatus—collational notes, glosses, and commentary—for every ten words of edited text in the print edition. We expect the Press to reevaluate these provisions when they review volume 1, to be submitted in the spring of 2015. Whatever the final determination, adequate collations and textual introductions are our first priority when distributing the remaining allowance. These will be prepared by the particular editor for each work and subsequently reviewed by Loewenstein. The remainder of our “allowance” will conform to the norms of the OET

series, with textual and critical introductions and endnotes providing more close-grained editorial commentary (as exemplified by our sample text). But because of the idiosyncratic character of Spenser’s diction, frequently remarked on by his contemporaries, we will also include a core glossary of words that appear in Spenser’s corpus; marginal glosses for difficult, but less frequently used, terms; and, in volume 6, a collection of short glossatorial essays, prepared by Zurcher, to address particularly distinctive and interesting constituents of Spenser’s lexicon. We will also include a brief biography (by Zurcher), and a chronology (to be prepared by Cheney and Fowler).

The digital edition will allow us to publish far richer commentary than will be possible in a print edition; having ensured that the printed glossary and commentary render the text approachable, we will use the digital Archive to offer a range of interpretive supplements. Now accessible in a limited release, the Archive allows us to knit commentary to text and enables users to generate a number of visual configurations. (For comparative examples of commentary prepared for print and for the digital archive, see Appendices, pp. A13-A14.)

The screenshot below shows which toggles are available to shape the online display of text and apparatus.



Four classes of auxiliary material (“apparatus”) can be toggled on or off: collational notes, commentary links, line or stanza numbers, and glosses. In addition, five classes of specifically textual interventions can be toggled to display modified and unmodified versions of the edited text. This allows readers to suppress choices that they find overzealous or to promote interventions that they find helpful. Readers working in the Archive can also turn on highlighting to identify editorial changes, including alterations in line breaks,

expansions of abbreviations, normalizations of characters and words, and emendations. By experimenting with these toggles, the inexperienced but curious reader can discover many of the concerns fundamental to editorial practice.

In addition to displaying the copy-text and variants, the Archive includes the full state analysis for each early edition of Spenser's texts. The web display organizes variants according to the forme on which they appear, and individual variants are sorted into states according to the sequence in which we believe the changes were made. The forme-state analysis page also includes, whenever possible, links to scans of pages containing variants. (For examples, see <http://talus.artsci.wustl.edu/SpenserNEH2015>)

Because *The Shepheardes Calender* went through five editions during Spenser's lifetime, the Archive includes a section on inter-editional variations, which compares all five of these editions and the posthumously published first folio edition. By checking or unchecking toggles on this page, the reader can highlight particular types of textual variants. Clicking on a highlighted word, for example, gives the reader a list of variations on that word across all six editions; clicking on any particular variant in the list will yield an image of the page on which it appears. We are currently preparing similar pages for the First Part of *The Faerie Queene*.

D. Concurrent Manuscript Work

Paleographic work on the *Vewe*, to be published in volume 6, is underway and will continue during the period of the grant. As noted above, Bodleian Rawlinson MS B.478 stands as our copy-text, and we plan to note all significant variants in other contemporary manuscripts in the apparatus. Fowler has recently acquired clearer images of Rawlinson, which she is using to check her transcription, itself prepared with reference to two other transcriptions of Rawlinson, prepared separately but under Fowler's supervision.

With Christopher Burlinson, Zurcher has completed an edition of Spenser's *Selected Letters and Other Papers* for OUP and has arranged permission for us to expand that edition for incorporation into the *Collected Works*.

E. Technology

The Spenser Project has sought to use technology to support efficient and careful editorial work, to prepare a robust digital publication, and to ensure the long-term preservation and utility of our digital record for future scholarship.

i. XML and Supporting Technology

The edition is built around a collection of XML files. Marking up our texts in XML, a nonproprietary markup language, ensures that the data provided by the Archive will be stable and usable in future contexts. Adopting an XML schema provides a structure for recording higher-level editorial intentions in a form that will support multiple derivative publications, independent of short-term changes in commercial publication technologies.

We use the oXygen XML editor as our primary software for editing XML documents. All XML files are maintained under version control in a repository that uses open-source Subversion software. This prevents data loss and makes transparent the full record of our editorial changes. These files are stored and backed up by Arts and Sciences Computing at Washington University.

The Humanities Digital Workshop writes code and maintains additional data to support project work. Code for the project is stored in a separate Subversion repository. The current digital prototype depends on a series of scripts that transform our master XML files into a set of HTML, CSS, and JavaScript files for public viewing. We produce static files that are served on a standard Apache server. The digital prototype relies on standard technologies that are in common use and likely to be durable. We expect

future web browsers to be able to render the site, and we expect the site to be easily transferable to other hosting servers.

ii. Text Encoding Policy

The edition is built around a collection of XML files, which we have encoded in accordance with the P5 Guidelines of the Text Encoding Initiative. (For more information on TEI P5, please refer to <http://www.tei-c.org/Guidelines/P5/>.) XML's hierarchical structure notoriously obliges TEI encoders to choose between organizing their encoding primarily around physical-bibliographic structures or around literary or “content” structures. To suit the needs of the Spenser edition, our encoding gives preeminence to the literary, but with careful supplementary tagging to capture such physical-bibliographic features as signature numbers, running titles, page headings, page numbers, catchwords, typefaces, and lineation. We have produced an XML file for each early edition of Spenser’s works (e.g., 1579 *Shepheardes Calender*, 1581 *Shepheardes Calender*, etc.); in the case of *The Faerie Queene*, we provide a separate XML file for each of the books in each edition. Excepting certain silent adjustments (e.g., normalization of spacing) set out in our Editorial Manual, the XML files transcribe the copy-text exactly. When individual witnesses disagree, the variants are noted in the XML markup. We have transcribed each variant, together with the inferred reason for the variant, and the sigla of the collated copies in which a given variant is observable. Further, we note in the markup which of the variants (or what emended form) has been adopted for our edition. This inclusive rendering is meant to make our texts useful to scholars interested in tracking the relation between our edited text and its documentary substrate. (A sample XML file is available at <http://talus.artsci.wustl.edu/SpenserNEH2015/>.) Moreover, the richness of our encoding allows us to design style sheets that provide greater flexibility of access to our literary and text-critical data.

iii. Images

The project gathers digital images to support transcription and collation, and to enable future students and scholars to compare our edition to its sources. Whenever possible, we acquire digital facsimiles from rare book libraries in Tagged Image File Format (TIFF), in full color, with a resolution of 600 pixels per inch. When such images are unobtainable, we have acquired JPEGs of the best available quality and in grayscale if necessary.

We have images of at least one copy of each early edition of works for volumes 1 and 2, and images of all variant forms in all states of variation; for all volumes subsequent to volume 2, we are acquiring scans of at least seven witnesses to be collated. We standardize all of our images by cropping and color-correcting in order to remove distracting elements, but do not otherwise manipulate our scans or obscure differences among copies. Until final publication of the digital Archive, all scans will be stored at the Center for Digital Humanities at the University of South Carolina. This collection of facsimiles serves a dual purpose, initially providing control texts for collation and later constituting the reference core of our digital Archive. Our master-copy TIFF images are compressed and converted to JPEGs for online presentation. These JPEGs are available to editors and project staff through administrative interfaces, and are sutured to the searchable, fully edited texts in the Spenser Archive, allowing scholars to move between the edited and scanned texts.

F. Sustainability

As our letters of institutional support (see Appendices, pp. A32-33) suggest, we have enjoyed the sustained support of our academic institutions as well as the commitment of OUP and the assistance of fellow scholars and librarians at more than two-dozen research institutions.

We rely on OUP to maintain the print edition as long as it is commercially viable. For the curation of our digital core and delivery of the Archive, which is the open-access face of our project, we rely on Olin

Library at Washington University. The library is building a Fedora repository for campus use; its digital librarians intend to house the Spenser Project when it ceases to be in active editorial development. Upon completion of the edition, Olin Library will publish the Archive, making it discoverable to search engines and accessible to users; it will also preserve the master XML files in a digital repository. Committed to the maintenance and dissemination of the Spenser Archive and similar projects, the University Librarian, Jeffrey Trzeciak, has recently created a new position: digital infrastructure librarian. Doug Knox, our Project Manager, is serving on the search committee for the new librarian.

As has already been mentioned, we chose to encode the edition in XML because of its versatility; it allows us to provide for multiple forms of viewing, adaptable to future technological developments. But our attention to sustainability goes beyond a focus on material curation and media adaptability. Our custodial agreement with the International Spenser Society promises to ensure the *intellectual* sustainability of our edition for the foreseeable future, if not indefinitely.

V. Work plan

Completion targets are in roman.

December 2014 through May 2015 (prior to grant period)

- Cheney (with Miller): FQ I, drafting introduction and commentary
- Cheney: *Shepherd's Calendar* textual introduction
- Loewenstein: *Letters* introduction
- Loewenstein: Textual introduction to the edition
- Miller: 1590 FQ introduction
- Bundle Volume 1

June through November 2015 (prior to grant period)

- Cheney (with Miller): FQ I introduction and commentary
- Cheney: *Editorial responses to OUP* (ongoing)
- Fowler and Duerden: Transcribe Folger *Vewe* MS

- Loewenstein: *Complaints* textual introduction
- *Loewenstein: Complaints, drafting commentary*
- Miller: *FQ* II and III commentary (cut for print)
- Zurcher: Glossatorial essays
- Zurcher: 1590 *FQ* textual introduction
- Bundle Volume 2

Start of grant period

December 2015 through May 2016

- Braden: Set *Axiochus* text
- Cheney: *Pre-collate all texts for Volumes 3 and 5*
- Miller: Amoretti & Epithalamion, *drafting commentary*
- Miller: Fowre Hymnes, *collate scans of control (Folger) against source copy*
- Miller: *Pre-collate Fowre Hymnes using scans (test Paragon)*
- Zurcher: Set *Secretarial Correspondence* text

June through November 2016

- Braden: *Axiochus* textual introduction
- Cheney: *Collate all texts for Volume 3 and 5*
- Cheney: Textual introduction for Volume 3 texts
- Fowler: *Correct Rawlinson Vewe text*
- Fowler and Duerden: Transcribe Huntington Ellesmere *Vewe* MS
- Loewenstein: *Complaints* commentary (by Aug.)
- Miller: *Collate Fowre Hymnes against live copy*
- Miller: *Amoretti & Epithalamion* textual introduction
- Zurcher: *MHT* commentary
- Zurcher: *Secretarial Correspondence* commentary, textual and critical introductions

December 2016 through May 2017

- Braden: *Axiochus* introduction and commentary
- Cheney: Follow-up collations for Volume 5
- Cheney: *Daphnaida* and *CCCHA* commentary

- Fowler: Set Rawlinson *Vewe*
- Loewenstein: *Complaints* introduction (by Jan.)
- Miller: Amoretti & Epithalamion, *drafting introduction*
- Miller: Fowre Hymnes, *drafting commentary*
- Miller: *Amoretti & Epithalamion* commentary
- Zurcher: Biography

June through November 2017

- Cheney: *Daphnaida* and *CCCHA* introductions
- Loewenstein: *FQ IV* commentary (by Aug.)
- Miller: *Amoretti & Epithalamion* introduction
- Miller: Fowre Hymnes, *continue drafting commentary*
- Miller: *Fowre Hymnes* textual introduction
- Fowler and Duerden: Transcribe Osborne *Vewe* MSS (2)
- Bundle Volume 3

December 2017 through May 2018

- Cheney: *Prothalamion* introduction and commentary
- Fowler and Loewenstein: *TCM* commentary
- Fowler: Collate *Vewe* MSS
- Miller: Fowre Hymnes, *drafting introduction*
- Miller: *Fowre Hymnes* commentary

June through November 2018

- Miller: *Fowre Hymnes* introduction
- Miller: *Misc. Poems* commentary, introduction, and textual introduction
- Zurcher and Loewenstein: *FQ V* commentary (by Aug.)
- Loewenstein: *FQ VI* commentary (by Aug.)
- Fowler and Loewenstein: *TCM* introduction

End of grant period

December 2018 through December 2019

- Bundle Volume 5
- Loewenstein: 1596 *FQ* introductions
- Bundle Volume 4
- Fowler: *Vewe* commentary and introductions
- Zurcher et al.: Complete materials for Volume 6

VI. Final Product

At the core of the Spenser Project is a set of documents, richly tagged and built in XML, which will be used to generate its two crucial outputs. The first, *The Collected Works of Edmund Spenser*, will comprise a six-volume print edition of Spenser's entire corpus, most of its constituent works edited from an eclectic copy-text, which is accessible through the digital Archive. Its apparatus will fully accord with the standards of the Oxford English Texts series. The second output, a digital Archive accessible via the Internet, will reproduce and extend the text and apparatus of the print edition. The Archive will offer an enriched textual apparatus and documentation as well as flexible tools for navigating, analyzing, and situating the edition in the larger scholarly landscape. (If we can do so without protest from OUP, we will also provide direct access to our XML files, so that scholars with computational interests can pursue further investigation into the edition.)

By agreement with Oxford University Press, editorial materials to appear in the print edition cannot be published in the Archive prior to print publication, so the full rollout of the editorial apparatus will be constrained by our publication schedule. That said, a password-protected prototype of the Archive is already operational.

As was indicated in the section on Methods, the text of the print edition will be conservative with respect to orthography and punctuation. Because of the flexibility afforded by our encoding process, the digital Archive will allow for a greater range of outputs: to the scholarly reader, we can offer the text as printed

in the Oxford version; to others, we offer toggles and a customizable interface to generate a more accessible text.

The first two volumes, which we expect to deliver to the Press in 2015 and 2016, are nearly complete. During the grant period, we will continue work on volumes 3 and 4, which contain most of Spenser's major works from 1591 to 1596; in addition, we expect to complete a good deal of the editorial work for volume 5, comprising Spenser's last poetic publications. And finally, we expect to develop substantially our online Archive. Because we expect the print publication of volumes 1 and 2 during the grant period, we plan to provide, before completion of this period, full online access to Spenser's works from 1569 to 1590.

We expect to deliver volume 5 by the end of 2019 and volume 6 by 2020. At that time, we will migrate the edition to the permanent curatorship of Olin Library at Washington University, and grant intellectual trusteeship of the edition to the International Spenser Society.