

THE WRITINGS OF JAMES FENIMORE COOPER

A STATEMENT OF
EDITORIAL PRINCIPLES AND PROCEDURES

By
James Franklin Beard
and
James P. Elliott

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I. INTRODUCTION

The Edition of THE WRITINGS OF JAMES FENIMORE COOPER described in this Statement was conceived as an Associated Edition in the program of the Center for Editions of American Authors of the Modern Language Association, authorized by the Fenimore Cooper family, sponsored by Clark University with the co-operation of the American Antiquarian Society, to be published by the State University of New York Press.

Preparation was initiated in the mid-1960's at a series of annual conferences of American Literature scholars arranged under the auspices of the Center for Editions of American Authors at meetings of the Modern Language Association. Agreement on the need for the Edition was unanimous. Four-fifths of Cooper's writings were out of print, no comprehensive edition had ever been issued, and no book of his had been edited in accordance with the exacting standards of modern textual bibliography. Even Cooper scholars did not know how many of his literary manuscripts had survived or where they were or how many contemporaneous editions of his books had been published in English or where they could be located.

The decision to proceed with exploratory work has been amply vindicated. Quite contrary to assumptions of earlier scholars, investigation has shown that Cooper was, for his time, an extremely careful craftsman. He prepared preliminary drafts of at least some of his books and revised corrupt texts with a sure hand--sometimes repeatedly; and his supposed lapses of diction have been shown to be, to a remarkable extent, the un-

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detected, progressive corruptions of careless compositors. If the number of alterations in manuscript and apparent corrections in proof were the only indications of self-conscious stylistic concern, Cooper could be considered a more self-conscious stylist than Hawthorne. In short, the testimony of Cooper's texts invites a thorough-going skepticism towards earlier conclusions about his art and artistry.

The dearth of primary scholarship on Cooper has made the last decade an exceedingly busy one for scholars associated with this Edition. There was first the problem of identifying and collecting the more than 1,000 printings of Cooper's writings in English before 1861. Thanks to the unequalled collecting skill of the American Antiquarian Society in Worcester and to many generous friends of the Edition, most of these printings are now safely ensconced as a unique reference collection on the shelves of the American Antiquarian Society, with a large collection of duplicates for routine uses of editors at the Clark University Library. Thanks to a grant from the American Philosophical Society, facsimiles of most of Cooper's extant literary manuscripts have been assembled at the Clark University Library and inventoried for the use of editors. An extensive project to locate, microfilm, and reproduce periodical and newspaper reviews of Cooper's writings from 1820 to 1861 is well advanced. A comprehensive checklist of twentieth-century Cooper scholarship and criticism is almost completed. A comprehensive file of Cooper's correspondence with publishers, of his publisher's contracts, and of other data pertaining to the

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publication of his works is being readied for the use of editors. A critical biography is in preparation. Meanwhile, ten of Cooper's works, two series of five each (the Leatherstocking Tales and the European travel books), are in the editorial process, several near publication.

This Statement does not presume to encapsulate the combinations of knowledge and skills needed to edit Cooper. This knowledge and these skills are not so readily encompassed. The reader should regard it as an effort to provide preliminary practical guidance, to establish some initial directions, for present and prospective Cooper editors. Its form is that of an introductory working handbook. It assumes that, for the moment, editors will be employing conventional methods of collation, though most of them are fully aware that electronic scanning devices for reducing type to tape and an increasingly sophisticated computer technology will soon revolutionize collation procedures. It assumes that Cooper editors have a reasonable familiarity with published Cooper scholarship and with basic elements of editorial theory and practice described in CEAA's Statement of Editorial Principles and Procedures, Revised, 1972 (fully elaborated in publications cited in the Appendix, pp. 17-25, of the CEAA Statement) and in any future statements or directives issued by CSE (MLA's Committee on Scholarly Editions). It assumes, too, that Cooper editors will familiarize themselves with published volumes in other CEAA editions, especially the Crane, Hawthorne, Howells, Irving, Melville, and Twain, and consult with the Textual Editor and the Editor-in-Chief of the Cooper Edition about specific

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problems as they arise. Without seeking to impose agreement by fiat, the present manual attempts, then, to explain some of what the Cooper editor will want to know as he prepares the successive portions of his edition. By keying the explanations to the proposed format, the writers hope to achieve clarity and to invite enquiries, suggestions, and criticism in the most direct manner possible.

For guidance in the styling of portions of the edition containing their own composition, editors are referred to A Manual of Style (Twelfth Edition), published by the University of Chicago Press. Dates should be recorded in the English manner (9 October 1825 or October 1825), one and two digit numbers should be written out, and footnotes in the Historical Introduction, Textual Commentary, and Note on the Manuscript should be collected at the conclusion of the sections in which they appear--not inserted into the line of text following the footnote numeral or placed at the bottom of the page.

Like its preliminary draft, this revised Statement has been throughout a collaboration for whose errors the writers are alone responsible; but the revision has been a far more comprehensive collaboration. Responding to our request, experienced editors outside the Edition have most generously commented constructively on our original draft. These scholars include Frederick Anderson, Jo Ann Boydston, Fredson Bowers, Edwin H. Cady, Richard Beale Davis, William M. Gibson, Howard Mumford Jones, David Nordloh, Hershel Parker, Thomas Tanselle, and Willard Thorp. A partially revised draft based on their suggestions was subjected to inten-

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sive discussion and still further revision at a four-day Editorial Conference for Cooper editors at Clark University and the American Antiquarian Society from 16 to 19 July 1976. This Conference, made possible by the National Endowment for the Humanities, was attended by Kenneth M. Andersen, Jr., Constance A. Denne, E. N. Feltskog, Kay S. House, James A. Kilby, Jr., J. E. Parsons, Thomas and Marianne Philbrick, Donald and Lucy Ringe, Richard D. Rust, James A. Sappenfield, Lance Schachterle, Robert E. Spiller, Kenneth W. Staggs, Warren S. Walker, the Textual Editor, and the Editor-in-Chief. David Nordloh was guest consultant. If it could, this revised Statement would distill the collective wisdom of all these collaborators. Obviously, it cannot. Confessing our inadequacy, then, we express our warmest thanks to all of them, especially to Kenneth Andersen, David Nordloh, J. E. Parsons, Richard Rust, James A. Sappenfield, Lance Schachterle, and Kenneth Staggs, whose editorial efforts furnished or suggested many of the illustrations here presented.

J. F. B.

J. P. E.

STATEMENT OF
EDITORIAL PRINCIPLES AND PROCEDURES

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FORMAT OF COOPER VOLUMES

- [i] Half Title [Title of Edition]
- [ii] Information concerning COOPER EDITION [Institutional Sponsors, Editorial Board, Advisory Committee]
- [iii] Title Page
- [iv] Copyright Page [includes CEAA seal or its equivalent]
- [v] Acknowledgments
- [vi] [blank]
- [vii] Table of Contents
- [viii] [blank]
- [ix-o] Historical Introduction
- 1-0 Cooper's Dedication and Introductions
- 0 Begin Clear Text of Work
- [First page following text] Explanatory Notes
- [First recto following Explanatory Notes] Textual Apparatus
Half Title
- [Verso of Textual Apparatus Half Title] Note on Editorial Contributions
- [First recto following Textual Apparatus Half Title] Textual Commentary
- [First page following Textual Commentary] Note on the Manuscript
- [First page following Note on the Manuscript] Textual Notes
- [First page following Textual Notes] Emendations
- [First page following Emendations] Rejected Readings
- [First page following Rejected Readings] Word-Division
- [First recto following Word-Division] Index (Nonfiction)

GLOSSARY OF TERMS

(Each of these terms is explained more fully in the body of the Statement.)

Substantives. Substantive variants are changes which alter the meaning of a text--ordinarily changes in words and word order. However, variants in punctuation, in spelling (in dialect, for instance), paragraphing, or even italics, should, if they affect meaning, be considered substantive. Substantive variants may result either from authorial revision or from compositorial intrusion or error.

Accidentals. Accidental variants are changes which do not affect the meaning of the text--punctuation, spelling, paragraphing and the like. Though often introduced by compositorial intrusion or error, they may, nevertheless, result from authorial revision.

Authorial Text. This is an edition or manuscript representing direct participation or intervention by the author.

Non-Authorial Edition. This is an edition of the text which does not contain new corrections and revisions by the author.

Historical Introduction. This Introduction is a brief authoritative biography of the single work being edited. It presents the essential story of the genesis, composition, publication, and contemporaneous reception of the work and precedes the clear Text.

Eclectic Text (or Clear Text). The eclectic Text is the emended copy-text, a text which approximates the author's intention as nearly as the editor has been able to determine it. The word "clear" signifies that the author's text is, with

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certain clearly indicated exceptions, free of editorial interpolations.

Explanatory Notes. In this section of the End Matter, persons, places, events, and literary allusions in nonfictional and fictional works should be briefly identified when identification will contribute to the reader's comfort and convenience. Entries should be keyed to page and line numbers of the clear Text. Identifications readily available in standard one-volume reference works should not, in general, be included.

Textual Apparatus. The Apparatus is the section of the volume following the clear Text and containing the Textual Commentary and its various attendant lists.

Textual Commentary. Significant evidence bearing on the selection of copy-text and the construction of the eclectic Text is presented in the Commentary. This evidence derives from the known circumstances of the publishing history of the work and from the collation of the various forms of the text. The Commentary should establish, as definitively as possible, the relationships among the forms of the text and the nature and extent of the author's involvement in the preparation and publication of those forms.

Note on the Manuscript. The Note provides a bibliographical description of the manuscript (in whole or in part) if extant and known and also of corrected amanuensis copy, corrected proof sheets, or other scribal corrections. It also describes manuscript alterations and discusses such pertinent

GLOSSARY OF TERMS

data as editorial and compositorial marks (printer's signatures on the manuscript, for example).

Textual Notes. These notes, keyed to page and line numbers of the clear Text, explain specific editorial decisions and readings not addressed in the more comprehensive Textual Commentary.

Emendations. This list records all post-copy-text changes (substantive and accidental) introduced by the editor into the copy-text. It is keyed to page and line numbers of the clear Text and indicates the sources of the new readings and the copy-text forms they replace.

Rejected Readings. This list of substantive post-copy-text changes in authorial editions records variants not introduced into the copy-text and rejected editorially as non-authorial. It is keyed to page and line numbers of the clear Text.

Word-Division. This section contains two lists. The first records compounded or possibly compounded words hyphenated at the end of the line in the copy-text and resolved as hyphenated or compounded in the clear Text on the basis of Cooper's practice in the copy-text and elsewhere. The second list records the normal form of end-of-the-line hyphenations in the clear Text. Both lists are keyed to page and line numbers of the clear Text.

II. FRONT MATTER

Titles. Original or copy-text titles will be retained except where considerations of clarity, uniformity, or long custom recommend otherwise. Thus, volumes collecting shorter works (miscellaneously published or previously unpublished) will be assigned new titles appropriate to their contents; and volumes customarily known by titles other than their original titles (Miles Wallingford, for example) will retain their conventional titles. The five European travel books originally appeared under numerous and confusing variant titles which obscure their generic and sequential relationship. Gleanings in Europe, a title Cooper himself bestowed on three volumes, will be assigned to the series (a practice initiated by Robert E. Spiller), and individual volumes differentiated by an appropriate geographical suffix, thus: Gleanings in Europe: France; Gleanings in Europe: England; Gleanings in Europe: Switzerland; Gleanings in Europe: Italy; and Gleanings in Europe: France, the Rhine, and Switzerland.

Illustrations. Illustrative matter will be included more for its intrinsic interest and pertinence than for decorative effect. Photocopies of appropriate maps, drawings, engravings of scenes and places, and illustrative paintings should be examined, collected, and presented--when possible--with the printer's copy for discussion and possible inclusion. Final decisions will be made after discussions with the designer, publisher, and Editorial Board.

Acknowledgments. Careful records of indebtedness should be

FRONT MATTER: ACKNOWLEDGMENTS

kept to facilitate full and accurate acknowledgments. These should, in general, be limited to institutions and foundations furnishing tangible assistance, to libraries and librarians providing books, manuscripts, facsimiles, and other research assistance, and to persons whose special contributions merit recognition.

Historical Introduction. The Historical Introduction (4,000 to 7,500 words) should be historical and factual, strenuously avoiding esoteric or idiosyncratic interpretation. It should be conceived as a biography of the individual work and present a selectively definitive synthesis of known or discoverable data describing (1) the genesis, (2) the composition, (3) the early publication history, and (4) the contemporaneous reception (before 1861) of the work. Points of biography, criticism, and intellectual or literary history are relevant here only when they bear directly on one or more of these four evolutionary stages. The Introduction should not, of course, be organized in an obtrusively formulaic manner; but, unless writers of individual historical introductions respect scrupulously the demarcations indicated, these introductions considered collectively will be redundant and inconsistent in approach.

Genesis. Information concerning the genesis of a book is found most often in the multiplicity of Cooper's personal interests as they disclose themselves in his letters, journals, readings, associations, activities, and publications. He was most frequently stimulated to write by

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his own experience of persons, places, stories, and by circumstances and ideas (historical, professional, economic, social, political, geographical) especially when new or arresting. Although evidence does not permit the compilation of an even reasonably adequate catalog of his library or reading, he read widely and miscellaneously in current publications; and he was far more familiar than his critics have generally understood with classical authors, Greek, Roman, and English (especially Shakespeare). The notion that Cooper was fundamentally unliterary, insensitive in aesthetic matters, and unaware of artistic considerations is based mainly on his indifference to idle literary shoptalk and his not-unreasonable complaint of the irrelevance and superficiality of criticism as he found it.

Composition. Evidence bearing on composition is most readily found in Cooper's letters, in his use of sources, in corrected and revised manuscripts and proofsheets, in his own and his daughter Susan's prefaces, and--though less frequently--in early or discarded drafts. The Historical Introduction should scrutinize thoroughly specific circumstances affecting, conditioning, or influencing composition: directly relevant biographical data, sources and the manner of their utilization, arrangements and negotiations with publishers as they relate to composition, and whatever evidence can be discovered concerning the evolution of the

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manuscript or text up to the point of first publication, especially rewritten or discarded drafts and corrected copies. Cooper's compositional practices varied extraordinarily from work to work, and the notion--perpetuated without examination of the facts--that he was incapable of close attention to his texts must be emphatically rejected.

Publishing History. The Historical Introduction should provide a definitive overview of the significant details of the early publishing history of the work, for the fiction to about 1859-1861, the dates of the Townsend-Darley edition. Most important is information concerning authorized editions in the United States and abroad and the extent of unauthorized editions and translations. Whenever possible, records of negotiations, terms, contracts, copyright arrangements, dates of publication, sizes of editions, sales, etc., should be included or summarized, though information of a purely textual character pertinent to the Textual Commentary should not be duplicated. Useful but of lesser importance is information bearing on reimpressions of authorial texts, editions of non-authorial texts, piracies, and translations. When available, details concerning the size and frequency of reissues, modes of publication, bindings, illustration, abridgments, and quality and frequency of translations are worthy of inclusion. At the outset of their work, individual volume editors will be furnished with a list of all known editions or issues of their books in English to 1861, together with a

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census of known copies.

Reception. Discussion of the contemporaneous reception of a work should distill as thoroughly as possible in brief compass public and private responses to about 1861. For the sake of completeness, reviews and comments not utilized in the text should at least be listed in the footnotes. Essential to this discussion are facsimiles of newspaper, journal, and magazine reviews in American, British, and European periodicals. Since no even reasonably complete bibliography of these contemporaneous reviews exists, the Editorial Center has begun a card file listing and a project for microfilming, periodical by periodical, reviews and comments on Cooper's books between 1820 and 1861. While editors will have access to these files as they progress, editors of individual volumes will obviously need to supplement efforts of the Editorial Center in obtaining these materials. Once located and photocopied, these texts can be assembled in a master file and the process need never be repeated. Less available to systematic search, but equally useful, are remarks and impressions scattered miscellaneously in published and unpublished letters, diaries, and private journals.

Because the length of the Historical Introduction must be limited, the writer should address himself--in whatever pattern may be appropriate--to these four points in a concentrated, lucid manner. Accuracy, interest, brevity, and variety are invited. An intelligent, literate, and informed

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audience should be presupposed, but not necessarily an audience of Cooper specialists. Stylistic quality is obviously important. Footnotes should be held to the necessary minimum. When Cooper's writings are cited, the citation should be to other volumes in this edition if possible; if not, to the copy-text or the edition closest to the copy-text. Citations of Cooper's works should include full titles, including all articles but excluding subtitles.

III. TEXT: PRESENTATION

Cooper's Prefaces and Introductions. For successive issues or editions of some works, Cooper wrote new prefaces or introductions or appended new matter to old ones. The Cooper Edition will incorporate all these prefaces and introductions in their chronological sequence preceding the body of the Text in the appropriate volumes. When Cooper interpolated one or more paragraphs into earlier introductions, the interpolated matter should be separately presented in its proper chronological sequence. Cooper's General Introduction (1850) to the Leatherstocking Tales will, however, precede the prefaces to The Deerslayer, the volume in the Putnam edition for which it was originally written. Editorial procedures, including the determination of copy-text, will be identical to those followed elsewhere in the edition, though copy-text and stemma for Cooper's prefatory matter will be independently derived and will not necessarily correspond to the forms for the body of the Text. Information concerning copy-text and stemma of Cooper's prefatory matter will be presented in the Textual Commentary.

Distinctive Features of the Text. In all significant respects, the edition will appear in clear text. That is, Cooper's own Text as nearly as it can be reconstructed will be unmarred by editorial intrusion. In a few instances, in which the reader's interest can best be served by information introduced directly into the Text, square brackets should be used (see Ancillary Information, p. 13).

Chapter Numbering. In accordance with Cooper's own practice, chapters will be numbered or, if necessary, renumbered in sequence, Roman fashion. Emendations consequent on this renumbering will be entered automatically in the Emendations list.

Epigraphs or Mottoes. Texts of epigraphs or mottoes which Cooper conventionally prefixed to chapters of his fiction will be retained in their copy-text forms. They should be checked against their sources and significant differences should be indicated in Explanatory Notes.

Cooper's manuscripts show that he preferred to enclose epigraphs in a single set of quotation marks, with individual speeches of different characters enclosed in their own sets. While his own practice in this respect was not absolutely uniform, that of compositors was extremely erratic. The Cooper Edition will follow the styling Cooper preferred, citing emended forms and the copy-text forms they replace in the Emendations list.

Cooper's own citation of sources for epigraphs (which are sometimes obscure) is often too incomplete to be meaningful. Full identifications in Explanatory Notes would probably be omitted in reproductions of the eclectic Text by itself. The Cooper Edition will, therefore, emend Cooper's citations immediately below the text of the epigraphs, identifying author when appropriate, title of work, and position of quotation in the work, thus:

	Young, <u>Night Thoughts</u> , IX.95-98
<u>or</u>	Bryant, "Thanatopsis," ll.43-45
<u>but</u>	Romeo and Juliet, I.iii.11-15
<u>and</u>	<u>Paradise Lost</u> , IX.199-203

Line references should be keyed, if possible, to editions agreeing with standard concordances. References to Shakespeare, for example, should be keyed to G. Blakemore Evans's The Riverside Shakespeare (Houghton Mifflin, 1973), employed by the Shake-

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speare concordances of Marvin Spevack. These citations will be treated like other emendations, the Emendations entry citing the emended form and the copy-text form it replaces.

Cooper's Footnotes. Cooper's own footnotes, whether derived from the manuscript, first printing, or an edition subsequent to the first, will be considered a part of his text and positioned according to his styling, whether at the bottom of the page or in an author's appendix.

Ancillary Information. In a few editorial situations involving dates and proper names, ancillary information is of sufficient immediate consequence to the reader to justify its direct insertion into the eclectic Text in square brackets. The careful reader will wish to know, without inspecting the End Matter, the dates of the various author's prefaces (which can be readily supplied in square brackets after the appropriate captions) and the dates for author's footnotes deriving from editions subsequent to the first (which dates can be unobtrusively supplied in square brackets immediately after the text of the footnote). Similarly, readers will wish to know at once, and editors will frequently be able to supply, proper names for spaces Cooper left blank in his travel books, in deference to the nineteenth-century penchant for anonymity. There is no sufficient reason for withholding this information from direct inspection in the Text when it can be presented inconspicuously. Square brackets will be employed in the Text only to record supplementary information. If this information is, in any sense, a substitution for incorrect or incomplete information supplied by Cooper, it will be recorded in the Emendations list and explained, when appropriate, in Textual Notes.

IV. TEXT: STAGES IN THE PREPARATION OF TEXT

The fifth section of this manual (End Matter) describes in detail the format for recording the specific evidence employed to establish the Text. The present section examines the implications of CEAA principles and procedures for the editing of Cooper's writings and reviews in approximate chronological sequence the various stages in the preparation of the Text.

Selection of Copy-Text. The selection of copy-text (in W. W.

Greg's words, the text "closest to the author's hand") is the most important decision in the editing of any book. Copy-texts for Cooper's writings exist in an astonishing variety and combination of forms: his holographs used as printer's copy, amanuensis copies of his holographs corrected by him and serving as printer's copy, proof sheets corrected by him, first printings (usually first issues of first editions), and even translations for which the original English text has disappeared. Normally, however, the copy-text is Cooper's printer's copy (his holograph or an amanuensis copy corrected by him), the first issue of the first edition set from manuscript, or some combination.

Information bearing on the location, nature, and evolution of Cooper's texts is by nature cumulative. Major discoveries concerning them have been made within the last few years, and further discoveries are inevitable. Some manuscripts, probably extant, are still unlocated. Of the relatively large number located, few manuscripts of a particular work are preserved in a single collection. An extreme example of dis-

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persal, the holograph of The Water-Witch was literally scissored to pieces for autograph collectors. Its fragments must be collected and fitted together like the parts of a jigsaw puzzle. Special circumstances of the earliest printings, which vary greatly from book to book and frequently affect the accuracy of the first printed texts, also present editorial problems. The Editorial Center in Worcester collects facsimiles of holographs and related manuscripts, assembles copies of printed texts, and serves as a clearing house for information and sources of information. The individual volume editor is not relieved of his full responsibility to investigate, but all decisions in the matter of copy-text should involve close consultation with the Textual Editor and the Editor-in-Chief.

Identification of Authorial Forms. The difficulty of identifying editions which bear distinctive marks of authorial intervention and are therefore entitled to consideration as sources for emendation varies considerably from one of Cooper's works to another. If the text survives in only one or a few printed forms, the answer is usually simple. If it survives in an initially bewildering variety of editions and issues, the editor may require more comprehensive guidance than that immediately provided in Cooper's correspondence, in available biographical facts, and in his own and his publishers' known business habits. For convenience, the printed forms of Cooper's texts between 1820 and 1861 may be divided into three categories with respect to their authorial status: editions invariably authorial, editions possibly authorial, and

editions never or almost never authorial.

Editions Invariably Authorial. Whether or not it serves as copy-text, the first printing is always essential to the establishment of a Cooper text. Although Cooper's books were customarily published first in England to enable his British publishers to obtain the benefit of British copy-right, they were first set (with the single exception of Gleanings in Europe: Italy) in sufficient geographical proximity to the author to permit him to read his own proofs. He read first proofs carefully whenever possible and corrected liberally, though--like other writers of his time--apparently he did not usually read proof against his printer's copy. Between 1820 and 1826 and between 1834 and 1851 (except for Italy), his works were printed first in New York City, Philadelphia, or Cooperstown. While the Coopers resided and travelled in Europe from 1826 to 1833, first printings of his books bear European imprints. The Prairie (1827) and The Red Rover (1827) were first printed in Paris; The Wept of Wish-ton-Wish (1829) was first printed in Florence; The Water-Witch (1830) was first printed in Dresden; and Notions of the Americans (1828), The Bravo (1831), The Heidenmauer (1832), The Headsman (1833), and Gleanings in Europe: Italy (1838) were first printed in London.

Circumstances led Cooper at three distinct points in his career to undertake relatively ambitious revisions of selected earlier fictional works and to write new prefaces for them. The scope of the revision varies from extensive

TEXT: STAGES IN THE PREPARATION OF TEXT

to nominal.

Between 1831 and 1833, Cooper revised and supplied new prefaces and notes for nine early romances at £50 per book for Richard Bentley's Standard Novels series: The Spy, The Last of the Mohicans, The Pioneers, The Prairie, Lionel Lincoln, The Borderers [The Wept of Wish-ton-Wish], The Water-Witch, The Bravo, and The Red Rover. For these revisions, which included accidentals as well as substantives, Cooper employed texts of earlier editions, some interleaved. Unfortunately, the copies in which Cooper entered his corrections in script are dispersed; but they are, when extant and available, primary editorial documents. The Pilot, the first and most successful book included in Bentley's Standard Novels, was not revised by Cooper nor--with one exception--were those of his works published in the series subsequent to The Bravo. Indeed, Bentley took great liberties with some later Cooper fiction included in his series, telescoping a portion of Home as Found with its more popular predecessor Homeward Bound and abridging the text of The Deerslayer and probably that of other romances.

The expiration of the copyright of Precaution in 1838 and the fact that this early effort had been "infamously printed originally" and long out of print induced Cooper to revise it and supply a preface for Lea and Blanchard in 1838. With the author's permission, but probably without payment, Bentley reprinted the revision in 1839 as "No. 74" of the Standard Novels.

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Between 1849 and 1851, Cooper associated himself with G. P. Putnam in an "Author's Revised Edition," a venture that eventually included one new book (The Ways of the Hour) and revisions with new introductory matter for eleven earlier books: The Spy, The Pilot, The Red Rover, The Deerslayer, The Last of the Mohicans, The Pathfinder, The Pioneers, The Prairie, The Wing-and-Wing, The Two Admirals, and The Water-Witch. Putnam seems at first to have contemplated a full collection of Cooper's longer fiction. The larger project was discontinued before Cooper's death, doubtless because of copyright complications. Later, in the 1850's, Stringer and Townsend acquired the plates and completed the reissue of the longer fiction in the Putnam format. Cooper's personal involvement was limited exclusively to his revision of the eleven books for Putnam. His substantive changes were not extensive. The books were set and stereotyped in Philadelphia by John Fagan, Cooper's regular stereotyper, in a "new Scotch face" to match "the handsome type of the New York Irving."

Finally, three successive revisions of Cooper's History of the Navy of the United States (1839) scrupulously corrected errors of historical fact and provided supplementary information. The second edition was published by Lea and Blanchard in 1840, the third by H. and E. Phinney in 1846, and the fourth by G. P. Putnam in 1853. The posthumously published 1853 edition incorporated new passages on the Mexican War Cooper prepared for a never-completed

final volume of the History.

Possibly Authorial Editions. The special situations described thus far resulted in editions that are invariably authorial. Other special situations resulted in editions that may or may not have been revised by Cooper, editions whose status must be determined by Hinman or sight collation. As a busy professional, Cooper preferred to leave a book to its fate once he had seen it carefully through the press, though he could and did groan piously at the carelessness of printers. For him the prospect of pay was the best inducement to revision. Still, his concern for the purity of his texts was genuine; and the possibility of his intervention after the first printing even without pay, if the circumstances warranted, must be recognized.

Before 1827, and later if a small sale were anticipated, Cooper's books were not stereotyped but printed from standing type. Since, for several reasons, standing type was infinitely more conducive to authorial intervention than stereotype plates, successive printings from standing type by authorized publishers, especially American printings before 1827, must be scrutinized with extreme care. Cooper might hint, as in the preface to the second edition of The Spy, that the work is published "without the aid of printer's journeymen, who had much too large a hand in the first edition"; or he might neglect totally, as in the second edition of The Pioneers (mislabeled a second issue by Jacob Blanck), to let the reader know the full extent of

TEXT: STAGES IN THE PREPARATION OF TEXT

his revision. Collation is the indispensable test. When Cooper did revise, he normally left a trail of boldly recast substantive variants. A printing whose variants consist wholly or mainly of alteration of accidentals or the imposition of a pattern of house styling should probably not be considered an authorial edition.

Most American printings of Cooper's works after 1827, including first printings, were from stereotype plates. The likelihood of corrections in these plates from any source after the initial corrections from proof is exceedingly remote, except for obvious typographical errors or repairs of type damage. Reasonably extensive experience of Cooper editors has thus far disclosed only one case of authorial intervention in stereotyped texts. Publishers' economy was apparently a sufficient deterrent. The People's Edition (1857-1860), issued by W. A. Townsend in New York, derived from original stereotype plates, some dating back to the 1820's, though the Townsend firm then owned all the texts corrected by Cooper in the 1830's and 1840's. Hinman machining of a first American stereotype issue against selected American issues of the late 1850's normally confirms the absence of authorial intervention in all intermediate issues. This presumption applies also to the stereotyped texts revised for Putnam in 1849-1851 (reissued as part of the Choice Edition, 1856-1860, by the Townsend firm) and to stereotyped texts issued by authorized British publishers, notably the texts Cooper revised for Bentley's

TEXT: STAGES IN THE PREPARATION OF TEXT

Standard Novels. In sum, Hinman machining of stereotyped texts has, to date, been cautionary only; but the editor should, nevertheless, carefully machine collate early issues of texts Cooper revised or could have revised against their latest reimpressions.

Wherever his books were set, Cooper regularly employed first impressions as printer's copy for other authorized contemporaneous printings. Thus, sheets of works first set in New York City, Philadelphia, and Cooperstown were regularly transmitted as printer's copy to Cooper's London publishers. Analogously, sheets derived from first settings in London, Paris, Dresden, and Florence appear to have become printer's copy for the earliest editions in the United States and, at times, elsewhere. Since Cooper normally forwarded corrected sheets (publisher's revises), over which--because of time and distance--he could exercise no further control, editions derived from printer's copy so transmitted cannot be assumed to contain further authorial revision. In most instances, Cooper apparently made no revisions on the transmitted sheets, though special circumstances have created known exceptions. Cooper was so dissatisfied with the first issue of The Pioneers, for example, that he entered corrections in his own script on the Wiley-Clayton sheets before transmitting them to John Murray. The first British edition of The Pioneers, therefore, contains authorial revisions not found in any other edition. Between 1838 and 1845, Cooper supplied Richard Bentley with

manuscript (sometimes the original holograph and sometimes corrected amanuensis copy) as well as with corrected American sheets, so that there is an increased possibility that portions of British first editions during these years were also set from manuscript. In fact, Bentley's compositors worked from American printed sheets and Bentley obtained manuscripts to strengthen his claim to British copyright; but the possibility that the manuscripts could have been consulted cannot be dismissed. Sight collation of substantive variants in all situations of doubt or question is usually necessary to establish whether or not a doubtful edition contains authorial revision. Full sight collation may be necessary.

Distinguishing Cooper's revisions from publishers' alterations can be exceedingly difficult. Publishers like Bentley whose houses held to firm standards of usage and styling were sometimes encouraged by Cooper's permissive attitude towards "improvements" not only to correct errors and alter accidentals, but to extend their house styling to substantives. In transmitting the sheets of Switzerland (Part I) to Bentley, Cooper noted: "I think the French ought to be in Italics, certainly all but the proper names, and even some of them. But this is an affair I leave to you." Bentley did make the suggested emendations and so must the modern editor, but on Cooper's authority, not Bentley's. For the modern editor cannot safely admit the hundreds of additional emendations, some of them substantive, which betray themselves as house stylings both by their

TEXT: STAGES IN THE PREPARATION OF TEXT

number and by the consistency with which they were imposed in the British editions of Cooper's first four travel books. The nature of the variants and the fact that Cooper's hand is not distinctively present in them is further justification for denying these editions status as sources for authorial revisions. Nevertheless, an adequate description of the house-styling pattern should be provided as a part of the Textual Commentary.

Non-Authorial Editions. The great popularity of Cooper's fiction at home and abroad during and after his lifetime resulted in a multiplicity of editions probably unequaled by any other nineteenth-century American writer. The Cooper editor cannot ignore the number of these editions, but--fortunately--he need not be dismayed by them. They may be divided, for present purposes, into two categories: 1) piracies and other editions not personally authorized by Cooper and 2) editions published subsequent to Cooper's death.

Piracies and Other Unauthorized Editions. American copyright laws were sufficient to protect Cooper's writings from piracy and other unauthorized printings within the United States. The lack of international copyright made enforcement of authorized publishers' rights a difficult business in England, however, and in Europe an impossible undertaking. To an extent that bibliographers have not yet comprehended, Cooper's fiction was pirated voraciously in England and reprinted at will in English and in translation in Europe. Cooper's loyalty to his authorized publishers--

TEXT: STAGES IN THE PREPARATION OF TEXT

he dealt with no others--is unquestionable; and, whenever possible, he assisted them in their warfare on the pirates. In a few instances, he apparently permitted authorized publishers to make private arrangements with publishers in other countries without involving him, as in the case of Bentley's arrangement with the Galignanis and Baudry after 1833. All piracies and unauthorized editions in English before the date of Cooper's death should be recorded in the printing history of the work and their derivation established. These editions should be collated to the extent necessary to establish derivation of the text.

Posthumous Editions. While the possibility of active authorial intervention ceased, obviously, at Cooper's death, papers he left behind were in some instances published in part or employed in posthumous revisions of nonfictional works. Putnam's 1853 edition of the History of the Navy of the United States of America is the best example. Editorial policies for unpublished critical or historical manuscripts and posthumously published materials will be described in future supplements to the present Statement.

No known evidence suggests that Cooper left any unpublished fiction at his death or that any corrections or changes were introduced into the texts of his fiction on his authority subsequent to his death. The 1859-1861 Townsend-Darley edition of the fiction is of interest textually as a perpetuation of the 1849-1851 Putnam plates, and the care devoted to its preparation justifies Hinman

TEXT: STAGES IN THE PREPARATION OF TEXT

collation against the earliest issue from these plates. However, present knowledge of the history of these and other stereotype plates of Cooper's fiction in use in the 1840's, 1850's, and 1860's discloses only expected wear and repair. Subsequent editions, many of which are of interest by reason of their introductory matter, carry no textual authority and tell no significant textual story beyond the familiar record of deteriorating text. For purposes of the present edition, these printings may be disregarded.

TEXT: COLLATION

Collation is the comma-by-comma, word-by-word, line-by-line comparison of all the different or potentially different authorial forms of a text and the recording of all linguistic and significant typographical differences among the forms of the text being compared. Since the forms of Cooper's texts are extremely varied and often numerous, and since the manner in which the variants are recorded significantly affects their future usefulness (in the preparation of the Apparatus, for example), collation procedures must be carefully adapted to specific editorial situations. This adaptation infers the editor's understanding of the two standard but fundamentally different types of collation: sight, in which a printed text is compared to a manuscript or one type-setting to another; and machine, in which impressions from the same type setting or from supposedly identical plates are compared. The following para-

TEXT: COLLATION

graphs discuss the standard principles of collational procedure and notation as they relate to the Cooper Edition.

Selection of the Standard of Collation. The Cooper editor will choose one form of the text, normally a single copy or a photocopy of the first issue of the first edition, as the one standard against which other forms (author's manuscript, amanuensis copy, second, third, fourth editions, etc.) will be compared. Since the standard of collation is usually compared to these forms one at a time, it always appears on the left side of the collation sheet (see p. 30). The standard of collation will be employed in all sight and some machine collations. In machine collation, it will be employed to determine the internal consistency of the first edition and to compare the first impression of the first edition with later impressions. Determination of the internal consistency of later authorial editions requires, of course, the selection of a first issue of each of those editions as a secondary standard of collation.

Use of Photocopies. Because of the value and fragility of early Cooper editions and the incessant handling required, editors should use clear photocopies for sight collations and also for machine collations when originals are particularly rare or valuable.

Identification of Texts. Each collation sheet should provide for each copy used: title, publisher, place and year of publication, and identification of specific copies (either library and library call number, or copy number of a personally owned copy).

TEXT: COLLATION

Location of Variants. Variants should be precisely recorded with volume, page and line numbers of both the standard of collation and the text to which it is being compared. Line numbering begins with the first line of text on each page and includes Cooper's footnotes in the continuous count. On the first pages of chapters, chapter numerals will be counted as the first line. When a chapter opens with an epigraph, the line count will include the lines of the epigraph and the line containing the attribution, if the attribution appears on a separate line. Variants between two texts can then be quickly located in both texts at any future time.

Repetition of Collations. Since a single collator is rarely more than 90% accurate, all sight collations must be repeated by a different collator, who compiles separate collation sheets which can then be conflated with the original sheets to produce a more reliable collation. Repetition of the full collation provides a check on the accuracy of both collators, making possible a conflated collation which can be 98% accurate. All final collations should equal or surpass this figure. In machine collation, the standard of collation is compared with at least three other copies of the edition. If internal inconsistencies are disclosed, other machine collations must be employed to determine the number and order of the states and provide a record of the variants.

Identification of Collators. Each collation sheet should

TEXT: COLLATION

contain a box for the collator's name or initials, a box for the initials of a different collator who conflates the collation, and a box for the page number of the collation sheet. Collation sheets to be filled in by a collator can easily be produced from a ditto or multilith master.

Formulae Employed in Notation. These formulae are illustrated by entries on the sample collation sheets, pp. 30, 33 and 36.

Punctuation and Paragraphing Variants. To record these variants, the Cooper edition will use the curved dash (∩) to represent the same word or a series of curved dashes (∩∩∩) to represent an equivalent number of words in the right hand text. To eliminate possible confusion, this symbol should not be used for any other purpose. See entries 1 and 2.

Collator's Comments. All comments made by the collator for clarification and elaboration of an entry should be enclosed in square brackets. See entries 11, 12, 13 and 14.

Key Words. To prevent confusion, words shared by both texts immediately preceding and immediately following a substantive variant are recorded for both texts. See entries 6, 7, 8, and 14.

Substantive Variants. The collator places an asterisk in the left margin of the collation sheet beside every substantive variant. See entries 6, 7, 8, 10 and 14.

Transcription of Hyphens. Hyphens are transcribed with an equal sign (=); and an end-of-the-line hyphen is transcribed as an equal sign with a slash (≠). See 5, 6,

TEXT: COLLATION


and 14.

Form for Standard Collation Sheet

The following passage at the end of The Pioneers has been altered to provide hypothetical examples for the sample collation sheets. It is Text X:

1. This was the last that they ever saw of the Leatherstocking,
2. whose rapid movements preceded the pursuit which Judge Temple
3. both ordered and conducted. He had gone far towards the
4. setting sun,--the fore-most in that band of Pioneers, who are
5. opening the way for the march of our nation across the continent.

Since the concern here is to describe the form of the entries as concisely as possible, the information provided has been invented and the order of presentation scrambled. The following explanations apply to the examples on the sample collation sheet on p. 30.

1. This is a punctuation variant: the comma is deleted in Text Z and the curved dash stands for the word preceding the deletion. The caret following the curved dash  signals the absence in the right hand text of the punctuation following the word in the left hand text. If the comma appeared in Text Z and not in Text X, the caret would follow the word in the left hand column, thus: Leatherstocking[^].
2. This is a paragraphing variant: note that the curved dashes do not signal repetition of punctuation (the period), which must be repeated in the right hand column of the sheet.
3. This is a punctuation variant accompanied by a change from upper to lower case. Curved dashes are not used here, since

~~TEXT: COLLATION~~

SAMPLE COLLATION SHEET

The Pioneers

Sample Notations for Sight Collations
(Also applies to Manuscript and Machine Collations)

Initials of Collator

Initials of Conflator

Page no. of Collation

New York: Publisher's name Call No.
[Text X], 1823 _____

London: Publisher's name Call No.
[Text Z], 1823 _____

Identifying No. _____

Identifying No. _____

	Vol	pg	line		Vol	pg	line	
1.	II	455	1	Leatherstocking,	II	367	21	~A
2.	II	455	3	conducted. He	II	367	22	~. P ~
3.	II	455	3	conducted. He	II	367	22	conducted; he
4.	II	455	4	Pioneers	II	367	23	pioneers
5.	II	455	1	Leatherstocking	II	367	21	Leather=stocking
6.	*II	455	3-4	He had gone far towards the setting sun,--the fore=most	II	367	22-23	He was the fore*most
7.	*II	455	5	the march of	II	367	24	the tramp of
8.	*II	455	1	they ever saw	II	367	21	they saw

TEXT: COLLATION

Text Z contains a capitalization variant at that point as well as a punctuation variant.

4. This is a change in capitalization: no curved dashes are used.
5. This is a hyphenation variant: Text Z hyphenates the name which is one word in Text X. Questionably and inconsistently compounded words should be recorded on 3" x 5" index cards which indicate their variant forms and their locations in each edition. These cards should be consulted later for resolution of compound words in both List A and List B of Word Division.
6. This is a change in a long passage. Preceded by an asterisk, the entry also records the word (He) immediately preceding the variant and the words (the fore=most) immediately following. The two texts have these words in common.
7. This is a one-word change in Text Z; the words in common are recorded.
8. This is an omission of a word in Text Z; the words in common are recorded.

Manuscript and Proof Collation. These collations follow the format for sight collation described above with several supplementary procedures. The Cooper Edition assumes that fair copy or the final version of the manuscript, whatever its internal revision, will be compared to the standard of collation. Locations of cancellations and additions (but not full transcriptions) will also be recorded in manuscript and proof collations, for they often provide information useful

in the emendation process.

Manuscript alterations will be transcribed independently. Using a photocopy of the holograph, the editor will record all the alterations on its margins or on separate sheets keyed to the manuscript pages. Transcription from facsimiles can be begun during the initial collation, but it can only be completed by inspection of the holograph. These manuscript alterations will be described in summary form in the Textual Apparatus, and illustrated in the Note on the Manuscript (see pp. 60-61). The complete record of alterations will eventually be placed in a permanent repository for the use of scholars.

When corrected amanuensis copy or corrected proof is being collated, the collator must identify Cooper's hand wherever it appears, even if the final reading of these insertions or cancellations is identical to the standard of collation. This procedure enables the editor to distinguish between Cooper's revisions and misreadings by the amanuensis or compositor.

Location of Cancellations and Additions. Cancellations should be recorded within angle brackets, the collation indicating approximately how many words have been cancelled: <1-w>. Additions, of course, should be preceded and followed by arrows (↑↓). Added passages should be raised a half line above the normal line of the entries. If no variation occurs in an added passage, ellipsis may be used.

TEXT: COLLATION

Doubtful Transcriptions. Doubtful words or phrases should be questioned within square brackets.

Printer's Marks. The collator should record and identify any markings on the manuscript or proof sheets which might be printers', proofreaders' or compositors' marks.

Supplementary Notations for Manuscript and Amanuensis Collations.

SAMPLE COLLATION SHEET

The Pioneers

Initials of Collator

Page no. of Collation

New York: Publisher's name Call no. Manuscript (AMS)
 [Text X], 1823 _____

Identifying no. _____

	Vol	pg	line		pg	line	
9.	II	455	1	This was the last that they ever saw of the Leatherstocking, whose	145	43	This the last {3-w} that . . . Leatherstocking, whose ↑ was ↑ they ↓ ↓ ↓
10.	*II	455	5	continent.	145	44	continent, ↑ to be seen no [more?] ↓
11.	II	455	1	This was	145	43	[This was [Printer's bracket here corresponds to the beginning of new line in Text X]

TEXT: COLLATION

9. This entry shows a cancellation and two additions in the manuscript: there is no variation between substantives or accidentals here.
10. This entry shows an addition in the manuscript that has been deleted in the standard of collation. It is a substantive variant, and so an asterisk precedes the entry. The final word of the addition cannot be reliably transcribed and is questioned within square brackets.
11. This is a printer's bracket which appears on the manuscript. The collator identifies the mark with a statement in square brackets and also records the information that the line break indicated by the bracket coincides with the line break in Text X, the standard of collation.

Machine Collation. Collation of different impressions from the same type settings (whether or not copies bear imprints of the same publishing house) should be performed on the Hinman Collating Machine. By superimposing images of the two texts upon each other, the Hinman machine readily locates even slight differences between the two copies: textual variants (accidental and substantive) and typographical variants (resettings, wider or narrower spacings, type damage, addition or deletion of running heads and signatures). The results supply two types of checks.

Internal Consistency. The editor has qualified proof of internal consistency or inconsistency of the first impression of an edition: CEAA requires at least three machine collations of every first impression of editions cited in

TEXT: COLLATION

the Textual Apparatus to establish this internal consistency. The standard of collation is again a single copy for all three collations, matched against three copies of the same impression. If the machine collator discovers no significant differences, the probability is great that no significant revision took place on the plates. If significant differences do emerge, the editor must consider the possibility of several states of the impression. Significant differences would include substantive changes or obvious resetting of lines and pages. If a collator discovers different states within a first impression, he should collate a copy of each of the states against at least three other copies of the same state (if possible) to establish internal consistency within an individual state.

Late Reimpressions. Machine collation also checks late re-impressions of the plates of editions to be cited in the Textual Apparatus. To determine whether or not there have been changes between impressions, the first impression should always be machined against three different issues published subsequent to Cooper's death, preferably in the late 1850's or early 1860's. If significant variants emerge from this type of machine collation, the editor must examine intervening impressions to determine exactly the origin of the variants. These variants might indicate substantive revisions within the plates.

Though the machine collator uses the same collation

TEXT: COLLATION

sheets and notations as the sight collator, he will note and record additional kinds of information, which may or may not prove textually significant.

Differences in Spacing. A reset word or line, which should always be recorded and is always obvious on the machine, may be useful in establishing the sequence of the copy in the press run.

Extensive Type Damage. When a letter or particular punctuation mark is not imprinted on the page or is imprinted imperfectly so that the syntax or sense of a sentence is affected, the damage should be recorded.

Supplementary Notations for Machine Collations.

SAMPLE COLLATION SHEET

The Pioneers

Initials of Collator

Page no. of Collation

New York: Publisher's name Call no.
[Text X], 1823 _____

New York: Publisher's name Call no.
[Text X], 1823 _____

Identifying no. _____

Identifying no. _____

	Vol	pg	line		Vol	pg	line	
12.	II	455	2	movements	II	455	2	movement: [defective type; "s" is not printed, though there is space for it]
13.	II	455	4-5	band of Pioneers . . . our nation	II	455	4-5	band of Pioneers . . . our nation [lines reset; no changes]
14.	*II	455	4	the fore=most in that	II	455	4	the first in that [line reset]

TEXT: COLLATION

12. This is an example of type damage: the collator records the resulting reading, but explains that the apparent variant is not substantive because there is a space for the letter. The variant has been caused by damage rather than revision.
13. This is a reset line; notice that there are no variants between the two lines. Within a single impression, this type of difference could indicate two states, if the resetting is accompanied at other points by actual revision. Without collateral evidence, however, the resetting could simply indicate a repair to a plate made sometime during the press run. If this variant appears in a collation between earliest and latest impressions, it is even more likely to indicate repair of a damaged plate rather than revision, unless it is accompanied by substantive revision. Given the innumerable reimpressions of some of Cooper's works (the Carey, Lea and Carey plates of The Pioneers, for example), such evidence of repairing is common. When a machine collator encounters reset type, he must revert to sight collation.
14. This is an actual revision in a plate. The reset line is accompanied by a substantive change within it, indicating that some kind of revision has taken place.

For Alternative Methods of Collation, see Appendix A, pp. 77-83.

TEXT: CONFLATION OF SUBSTANTIVE VARIANTS

When all sight collations are completed and checked, substantive variants, including all accidental variants affecting meaning, must be conflated--that is, arranged in tabular form

	Wiley-Clayton 1823 (A)	Murray 1823 (B)	Wiley-Seymour 1823 (D)	Collins, Hanesy & Wiley 1825 (Non-Authorial)	Carey, Lea & Carey 1827 (Non-Authorial)	Colburn & Bentley 1832 (F)	Putnam 1831 (F)	Editor's Notes	Foundations	Rejected Readings
1.	I.194.19 lac'd					172.3 laccd		Regularization of dialect; probably reject; check other occurrences of regularization. Possible textual note.		I.194.19 lac' d/A; laced F
2.	I.195.6 Maraduke, so that one		I.195.7 Maraduke, and one						I.195.6 and one/D; so that one A	
3.	I.200.14-19 Anglais! dey be vep! De French If dere was gen'ral. Ah-hai! Toulon tale! C'ere bonj! I do wish dat I wask Londre—par-donnez mi! wite it een bonj!					155.21 Anglais!			I.200.14-19 Anglais JE, Anglais! De French de one gallont peop', If dere was gen'ral. Ah-hai! Toulon tale! C'ere bonj! I do wish dat I wask Londre—par-donnez mi! wite it een bon A	
4.	I.225.29-30 competi- tor, ilks." "Oh, ik's					I.133-34 competi- tor. It's	197.5-6 competitor. "Oh, ik's		I.225.29-30 competitor. "Oh, ik's"; competitor, like." "Oh, ik's A"; com- petitor. If "it's E	
5.	I.238.19-20 who might offer	I.238.19-20 who chose to offer	I.238.19-20 who might offer						I.238.19-20 chose to offer; might offer C-F	
6.	I.246.13-14 post. "Ebbery					185.26-28 post, and making that appeal to the justice of his auditors, which the degraded condition of his case so naturally suggested. "Ebbery			I.246.13-14 post. . . suggested. If "Ebbery/E post. If "Ebbery A	
7.	I.251.15 patent							Error in copy-text perpetuated in other texts. Capitalize on CE sur- shortly. Possible blanket Emendation entry should cover this and the other occurrences of this correction.	I.251.15 Patent/CE; patent A	

Apparatus Lists

TEXT: CONFLATION OF SUBSTANTIVE VARIANTS

so that the sequential history of each particular variant in authorial or possibly authorial editions is displayed in a single line. The first column invariably records the reading of the earliest form of the text--that is, the presumed copy-text. Subsequent columns in chronological sequence record substantive variants in later authorial or possibly authorial forms of the text. A blank column at any point on the Conflation sheet indicates that the reading at that point agrees with the reading in the column to its left. Volume, page and line number should precede each reading on the Conflation sheet. On p. 38 are sample entries from the Conflation of Substantive Variants for The Pioneers. The sequence of collated copies is as follows: Wiley-Clayton 1823 (the earliest form of the text), Murray 1823 (which used as printer's copy sheets of the Wiley-Clayton 1823 corrected by Cooper); Wiley-Seymour 1823 (a partial resetting of the Wiley-Clayton heavily corrected by Cooper); Collins, Hannay and Wiley 1825 (derived from Wiley-Seymour 1823); Carey, Lea and Carey 1827 (derived from Collins, Hannay and Wiley 1825); Colburn and Bentley 1832 (Standard Novels edition--derived from Carey, Lea and Carey 1827 and heavily revised by Cooper); and Putnam 1851 (derived from Colburn and Bentley Standard Novels 1832, lightly revised by Cooper). (We have omitted from this discussion the portion of The Pioneers published in the Commercial Advertiser Letter C in the Apparatus--because it contains only a few chapters. It would be treated in the Conflation like any other edition, except that its variants would appear only in the part of the Conflation including pages printed in the Advertiser.)

TEXT: CONFLATION OF SUBSTANTIVE VARIANTS

1. This is a standardization of dialect. In the Wiley-Clayton (1823) and all subsequent editions up to the Putnam, this word has been printed in dialect form; but it has been standardized for the last edition. The comment under the column Editor's Notes suggests that this change is one which will eventually be rejected as an emendation of the copy-text, since it violates Cooper's usual practice in this novel of preserving dialect when he revises. The editor's note directs his attention to other possible occurrences of this same type of change, with the likelihood that the change will appear on the Rejected Readings list accompanied by a textual note.
2. Here a Wiley-Clayton (1823) form has been changed in the immediately subsequent American edition--the Wiley-Seymour (1823) --and perpetuated in all subsequent editions.
3. Here is a deletion of a long passage in a subsequent edition--the Colburn and Bentley (1832). The copy-text reading was perpetuated in the mainstream of the transmission of the text until the author's revision in the Colburn and Bentley (1832), although the copy-text form appears in later reimpresions of the Carey plates.
4. Here is a multiple variant: the copy-text reading is revised in the Colburn and Bentley (1832), then further revised in the Putnam (1851). (The fact that the Putnam revision here recalls a portion of the copy-text reading is apparently a coincidence).
5. Here is a unique variant: this variant appears only in the Murray (1823), which was not used as printer's copy for any

TEXT: CONFLATION OF SUBSTANTIVE VARIANTS

subsequent American or British editions.

6. Here is a passage elaborated in a later edition--again the Colburn and Bentley (1832). The intervening editions agree with the copy-text; the Putnam (1851) follows the revised Colburn and Bentley (1832) reading.
7. Here is an example of an error which has gone uncorrected in all editions. Since the word refers to a specific business transaction, the editor's note advises that the correction be made on the authority of the Cooper Edition. The correction will be an entry on the Emendations list. (If three or more occurrences of this correction are accumulated, it may be part of a blanket Emendations entry).

The Conflation of Substantive Variants in tabular form provides the editor with several types of evidence.

Pattern of Revision. Most important, the Conflation charts the pattern of revision within the transmission of the text and provides data for distinguishing between authorial and non-authorial editions. The pattern of revision within the transmission of the text is often crucially important in showing that an edition does or does not reflect Cooper's revision. In The Pioneers, for example, the Conflation shows that the Collins, Hannay and Wiley (1825) and the Carey, Lea and Carey (1827) do not reflect Cooper's revision, although both are in the mainstream of the transmission of the text and the latter's stereotype plates were reimpressed many times. These two editions evidence only compositorial errors, repunctuation (which does not appear

TEXT: CONFLATION OF SUBSTANTIVE VARIANTS

on the Conflation unless substantive) and paragraphing variants (chiefly addition of new paragraphs). Thus, both editions are omitted as non-authorial in the lists of the Textual Apparatus.

The Murray (1823) displays a different situation.

Numerous substantive variants appear in it but in no other edition. Though it lies outside the mainstream of the transmission of the text, its unique variants argue that Cooper included revisions on the Wiley-Clayton (1823) sheets he sent to Murray. This edition, then, is authorial, a source for emendation of the copy-text, and is cited on the lists of the Textual Apparatus.

Correction of Errors. The Conflation also provides the editor with a list on which he can enter an error in accidentals in the copy-text and the edition which corrects it. The editor keeps a judicious amount of space between the entries on the Conflation, for as he reads through the copy-text and compares non-substantive variants in the collations, he may perceive errors in the copy-text which he can then enter on the Conflation, recording the edition which corrects them (see 7: here the error is corrected by the Cooper Edition).

First Form of Apparatus Lists. Once the editor has eliminated from consideration non-authorial editions which appear on the Conflation and recorded corrections of errors in the copy-text, he has the basis for the lists of the Textual Apparatus. In the last column to the right of the Conflation sheet, he can enter the initial form of the entries for the Emendations

TEXT: CONFLATION OF SUBSTANTIVE VARIANTS

and Rejected Readings lists and indicate the points at which textual notes are appropriate.

TEXT: PROCESS OF EMENDATION

Emendation is an act of critical judgment involving conscious rejection of a copy-text reading, substitution of a different reading on the author's or (rarely) the editor's authority, and full recording of the transaction in the Apparatus. The process of emendation, the heart of the editorial function, begins only after the editor has selected his copy-text, studied the evidence contained in the Conflation of Substantive Variants, and assembled all available sources of information on the history of the text: correspondence, contracts, and other publishing records.

At this point in the editorial process, the editor should have developed a firm and discriminating awareness of the unique patterns of revision his book exhibits. This knowledge can be formed only after he has assimilated all the evidence pertaining to the different forms of his text--the relationship of the various forms to each other and--so far as possible--to those of other books. Sensitive response to particular editorial problems will seek to avoid absolutely inflexible applications of editorial policy. Particular authorial forms may represent different intensities of authorial attention. For instance, Cooper paid extremely close attention to the preparation of the first edition of The Prairie--the Bossange--in 1827. Here even a small change from the manuscript, like "her occupation" to "the occupation,"

TEXT: PROCESS OF EMENDATION

may be authorial. In the Putnam edition (1851), which Cooper revised in a most cursory manner, the identical variant is--in terms of probability--less likely to be authorial, not only because Cooper's attitude was cursory but because the Putnam exhibits an inordinate amount of house styling. Editorial judgment, informed by a full awareness of the particular circumstances of composition and revision, can and must be consistent and responsible without being merely mechanical.

The emendation policy of the Cooper Edition will be conservative: that is, it will neither modernize punctuation and spelling in the perspective of present usage nor emend to impose consistency or "improvement" on the Text. The copy-text will be held inviolate unless sufficient evidence for emendation presents itself. Since, in accordance with Greg's principle, the likelihood of compositorial corruption is much greater with respect to accidentals than substantives, the policy of emending accidentals must be somewhat different from that of emending substantives.

Emendation of Accidentals. The editor will emend spelling, punctuation, capitalization, and paragraphing of his copy-text for only two reasons.

Visual Evidence of Authorial Intervention. Cooper could and did revise accidentals along with substantives in editions subsequent to the copy-text. But because his accidentals were freely altered by compositors, and the changes undetected by him (apparently he did not usually read proof against his printer's copy), visual

evidence of authorial intervention is necessary if variants in accidentals, other than corrections of obvious errors, are to be accepted. Such evidence is most frequently provided in corrected amanuensis copy, proof sheets or interleaved copies corrected by Cooper as printer's copy for revised editions.

Corrections of Obvious Errors. Whether the copy-text is print or manuscript, it may contain obvious errors violating rudimentary amenities. Punctuation may be missing at the ends of sentences, for instance, or faulty punctuation may seriously impair meaning. The editor is responsible for emending such demonstrable errors in the copy-text, if they exist, citing the first authorial edition, if any, in which the correction appears. He must be cautious, however, not to correct spelling, punctuation, or other apparent errors which were, in fact, acceptable alternatives in Cooper's time or to impose consistency for the sake of consistency. Contemporaneous authorities, such as the edition of Noah Webster closest in time to the composition of the work, should be consulted to determine acceptable alternative forms. When the copy-text is an unpublished manuscript or a printed text with no manuscript and only one authorial edition, emendation will consist wholly of the correction of obvious errors.

Emendation of Substantives. Most emendations of the copy-text will be authorial changes of words and word order: that is, they will derive from substantive variants in authorial editions.

Visual and Collational Variants. Visual evidence of substantive revision in Cooper's hand constitutes, of course, the

most reliable source of substantive emendation of the copy-text. But most substantive variants will emerge in the collation of authorial editions. The preponderant number of these variants will derive from editions lying within the mainstream of the transmission of the text (that is, sources for reprintings). Editions which Cooper revised and which lie outside the mainstream are much more rare, but when this situation occurs, these editions may also serve as sources for substantive emendation.

Emendations on Editorial Authority. When substantive errors are perpetuated in all editions, an overwhelmingly persuasive case can sometimes be made for substantive emendation on editorial authority. The uncorrected ascription of a speech to the wrong character in all editions would be an example.

The firmest rule the editor can follow while emending his copy-text is to examine each possible emendation with maximum care. The fact that a substantive variant appears in an authorial edition does not necessarily make it an authorial revision. Each variant reading and its relationship to other variants must be fully studied and weighed before it can be accepted as an emendation. (See discussion of Rejected Readings, pp. 68-70.)

Sources for entries in the Emendations list will, of course, be identified. If an authorial edition is the source, the emendations list will cite that edition. If the emendation is the result of an editorial decision, the list will

TEXT: PROCESS OF EMENDATION

cite CE (Cooper Edition). When a correction appearing initially in an edition not revised by Cooper is perpetuated in later editions which he did revise, the list will cite the earliest authorial edition to contain the correction, and a textual note will identify the non-authorial edition originating the correction.

TEXT: PREPARATION OF PRINTER'S COPY

This section of the Statement deals with the painstaking procedure of preparing printer's copy for inspection and for the publisher. At this stage, as at every stage in editing, all possible accuracy is required, for any mistakes not corrected before the text is set are almost prohibitively expensive to change.

Preparation of Photocopy. In general, printer's copy should be prepared on photocopied pages of the first printed state, whether or not it is copy-text, rather than on a transcription of manuscript or a photocopy of proof where proof is copy-text. Use of an editorial transcript as printer's copy should be avoided, if possible; for, as an additional form of the Text, a transcription introduces new possibilities of error. On these photocopied pages, the editor enters all emendations (authorial revisions and editorial corrections), using appropriate copy-editing symbols to the left of the text and typing out the resulting reading to the right of the text. (See Appendix B, pp. 84-89, for detailed instructions concerning the preparation of photocopied pages and proper techniques

in his happy countenance, that was created by 1
 the thoughts of ~~A~~ home, and a Christmas fire 2 of home
 side, with its Christmas frolics. The sleigh was 3
 one of those large, comfortable, old-fashioned 4
 conveyances, which would admit a whole family 5
 within its bosom, but which now contained only 6
 two passengers besides the driver. ~~As~~ outside 7
 was ~~A~~ a modest green, and its inside of a fiery red 8
~~was~~ was intended to convey the idea of heat in 9
 that cold climate. Large buffalo skins, trimmed 10
 around the edges with red cloth, cut into festoons, 11
 covered the back of the sleigh, and were spread 12
 over its bottom, and drawn up around the feet of 13
 the travellers—one of whom was a man of mid- 14
 dle age, and the other a female, just entering 15
 upon womanhood. The former was of a large sta- 16
 ture; but the precautions he had taken to guard 17
 against the cold, left but little of his person ex- 18
 posed to view. A great-coat, that was abun- 19
 dantly ornamented ~~if it were not made more~~ 20
~~comfortably~~ by a profusion of furs, enveloped 21
 the whole of his figure, excepting the head, which 22
 was covered with a cap of martin skins, lined 23
 with morocco, the sides of which were made to fall, 24
 if necessary, and were now drawn close over the 25
 ears, and ~~fastened~~ fastened beneath his chin with 26
 black ~~ribbon~~ ~~its top~~ was surmounted with the tail 27
 of the animal whose skin had furnished the mate- 28
 rials ~~for the cap~~ which fell back, not ungracefully, 29
 a few inches behind the head. From beneath this 30
 masque were to be seen part of a fine manly face, 31
 and particularly a pair of expressive, large blue 32
 eyes, that promised extraordinary intellect, covert 33
 humour, and great benevolence. The form of his 34
 companion was literally hid beneath the ~~garments~~ 35
~~and variety of~~ garments which she wore. There 36
 were furs and silks peeping from under a large 37
 camellet cloak, with a thick flannel lining, that, 38
 camellet

8

8

A The color of / A.S.
 8 / A that of / 8
 A the latter

40

8

8

8 / 8 / 8

A rest of the

8

8

This method of preparing printer's copy was suggested by Richard D. Rust.

TEXT: PREPARATION OF PRINTER'S COPY

for entering emendations on the printer's copy.)

When he has prepared his printer's copy, the editor should examine it carefully throughout to ascertain that all insertions and deletions are accurately and clearly indicated; and he should remain alert for still undetected errors in the copy-text and in his printer's copy.

Sample Printer's Copy. The example of marked printer's copy from The Pioneers shown on p. 48 employs procedures and symbols standard for the Cooper Edition (see Appendix B for additional sample pages, from The Prairie):

- ⊘ Delete punctuation mark, word or words.
- ⊘ Delete letter or punctuation mark and close up.
- ⊘ Close up.
- ^ Caret: insert punctuation mark, word or words.
- ⊙ All periods inserted into the text should be circled.
- ∩ Insert apostrophe.
- ∩ Insert close quotation marks.
- ∩ Insert comma, semicolon, colon, period.

See A Manual of Style, Twelfth Edition (Chicago, 1969), for additional symbols.

When two or more revisions are made in the same line, their order should read from left to right. A slash should separate each discrete change made in one line from any other.

TEXT: PROOFREADING PROCEDURES

Volumes in the Cooper Edition will require complete proofreadings at five stages in their evolution. By complete proofreading we mean that the editor should read the proof sheets (or, for the first reading, the printer's copy), keeping the Apparatus by him, while trained and trustworthy assistants read each edition cited in the Apparatus, including the copy-text, a paragraph at a time. This task can be accomplished simultaneously if the editor assigns each authorial edition to a reliable assistant and schedules group readings. Or, the editor may read the proof separately against each authorial edition. He may also tape himself reading the authorial editions and have them played back to him as he reads proof at the various stages. In any case, the editor has the authorial editions read to him, and any deviation from them in the printer's copy or proofs must be accounted for in the Apparatus. Otherwise, an error has been made. Printer's errors should be clearly marked by **PE** circled in the margin next to the correction; the editor's errors or alterations should be marked by a circled **AA**. The former errors are chargeable to the printer, the latter to the Edition if they exceed the maximum allowed.

Printer's Copy. The editor will perform the first proofreading on his final printer's copy and the typescript of his complete Textual Apparatus before his volume is inspected by the CEAA representative (or an equivalent). After the volume has been sealed (or approved), the Editorial Center will deliver printer's copy to the publisher. The publisher will need both Text and Apparatus to estimate pagination and manu-

TEXT: PROOFREADING PROCEDURES

facturing costs. The volume editor should, of course, always retain photocopies of all materials submitted.

Page Proof Galleys. Page proof galleys of the clear Text and the typescript of the Introduction and the Textual Apparatus must next be checked and the latter two keyed to the page proof. This is, in some ways, the most important proofreading of all. Here the proofreader must catch most of the mistakes made by the printer and most of the remaining mistakes in the Introduction and Apparatus. Also, this is the first point at which entries in the Apparatus can be keyed to the page and line numbers of the setting of the clear Text.

First Revises. First revises of the clear Text and page proof galleys of the Introduction and Apparatus are now proofread. This is a quicker proofreading because the Apparatus is already keyed to the clear Text. The editor must, however, be certain that the page and line numbers are accurate.

Second Revises. Second revises of the clear Text and first revises of the Introduction and Apparatus are now proofread. This reading checks the printer and the editor; the editor can determine at this point that the volume is accurately printed in all its aspects. The proofs at this stage may be machine collated if the printer has had few errors to correct.

Final Revises. The final revises of both Text and Introduction-Apparatus will be machined against second revises of the Text and first revises of the Introduction and Apparatus to make

TEXT: PROOFREADING PROCEDURES

certain that no unwanted changes have been introduced into the volume. The Hinman Collator is utilized because the differences between the penultimate and final proof sheets are slight. This procedure is a final precautionary check on the accuracy of the printer and the editor before the sheets are released to the bindery.

V. END MATTER: EXPLANATORY NOTES

Works of fiction and nonfiction will usually require short sections of Explanatory Notes immediately following the Text. These Notes should be brief, cogent, and informational. Their sole function is to assist the reader in understanding the Text; and they should duplicate as little as possible information in the Historical Introduction, the Text or the Textual Apparatus. Except for necessary clarification, information should not be noted if it can be readily found in one-volume, general, unabridged reference encyclopedias, such as recent editions of the Columbia Encyclopedia or the Viking Desk Encyclopedia.

Explanatory Notes will, in general, supply needed identification of persons, places, events, and circumstances, or documentation for literary allusions. The modern reader may wish to know, for instance, that the "Sir William" referred to in The Pioneers is Sir William Johnson. In addition, some special kinds of supplementary information may, if presented briefly and tactfully, enhance the modern reader's comprehension of the Text. The notes prepared by Susan Fenimore Cooper for some volumes in the Household Edition (1876) of Cooper's fiction are, for instance, sometimes worth recalling or reprinting. A misquotation in an epigraph or elsewhere may stand in need of comment. Particular kinds of specialized diction, such as nautical terms, may need glossing for the modern reader. Or, occasionally, information from letters or documents can be effectively brought to bear on the text. Cross references, if possible to other volumes in the present edition, will sometimes be useful. Some books may require few if any explanatory notes; others, including Cooper's historical fiction and non-fictional writings, may require a fair number. Pertinence and rigorous selectivity are the criteria to be employed in all such editorial situations.

END MATTER: EXPLANATORY NOTES

Materials for notes should derive, whenever possible, from primary and standard secondary sources. References to an author's works should, if possible, be keyed to editions employed in standard concordances.

Preparation and Filing. To prepare and file explanatory notes, almost to the moment when the manuscript is ready for the inspector and printer, 5" x 8" cards are most useful. Sources for each note should be photocopied and recorded fully on the card, but on the printer's copy only when Cooper's own sources are cited or when controversial or problematic points are documented. These cards and photocopies should be submitted to the Editorial Center with the typescript of the notes, for they may be helpful in checking, rephrasing, or retyping. The photocopies will, of course, obviate tedious legwork in rechecking sources at the various stages of proofreading.

Keys. All notes should provide accurate page, line, and word keys to the Text. If a note refers to more than one page or line, the numerals of the key should clearly indicate that fact, thus: x.9-10; 76.31-77.2; 76.1-5. If a footnote by Cooper must be annotated, its line number is determined by the cumulative lineation of the page.

Word keys consist of: 1) a single word or phrase being noted; 2) the first one or two words of a passage, ellipsis marks, and the last one or two words of the passage. Word keys should always be followed by colons. Words reproduced in the key should appear exactly as they stand in the Text,

END MATTER: EXPLANATORY NOTES

with or without capitals, italics, etc.

16.13-17 celebrated hills . . . Shakespeare: King Lear IV.i.73-74.

34.25 Blackheath: a large common south of London; scene of Wat Tyler's rebellion and Jack Cade's uprising.

181.7 Fuseli: Henry Fuseli (1741-1825), German Swiss painter and author, member of the Royal Academy.

208.19 gammes: musical scales (French).

END MATTER: TEXTUAL APPARATUS

The Textual Apparatus consists of four to six parts arranged in the following order: Textual Commentary, Note on the Manuscript, Textual Notes, Emendations, Rejected Readings, and Word-Division. The Note on the Manuscript will be omitted, of course, when manuscript or proofs of a particular volume are unrecovered; Rejected Readings will be omitted when only one edition is cited (as in Gleanings in Europe: England or Gleanings in Europe: Switzerland).

The purpose of the Apparatus is to document the evidence employed by the editor in establishing the eclectic Text of his volume. Collectively, the sections of the Apparatus provide a complete record and explanation of the changes the editor has made in the copy-text. In short, no unexplained, unacknowledged or unrecorded (silent) changes will be made in any copy-text of this Edition, and all cross references between sections of the Apparatus will be clearly and accurately indicated.

END MATTER: TEXTUAL COMMENTARY

The Textual Commentary will contain a complete and concise explanation of all phases of the establishment of the eclectic Text of the volume. In the Commentary, the editor must describe the earliest forms of the Text, explain his choice of copy-text, discuss the contemporaneous transmission of the Text, differentiate between the authorial and non-authorial editions, indicate the patterns of authorial revision, and elucidate special classes of emendation and editorial problems. Information should be presented as clearly and intelligibly as possible, with as little technical jargon and unnecessary complication as the inclusion of essential facts permits. Individual volume editors should appropriate whatever is useful from the following discussion and employ whatever organizational pattern is most effective in their particular volumes.

Earliest Forms of the Text and Selection of Copy-Text. The Textual Commentary should locate and elucidate the textual significance of any extant manuscripts or proof materials. (Their physical description should be reserved for the Note on the Manuscript.) The earliest printed forms in English (whether American, British, French, Italian, or German) should next be described with careful attention to place of publication, publisher, exact date of publication (determined freshly from primary sources such as correspondence, publishing records, and publisher's advertisements, although secondary sources should also be consulted), distinctions between states and impressions, and identification of printers when possible. Skillfully managed, the editor's discussion of the early forms of the Text

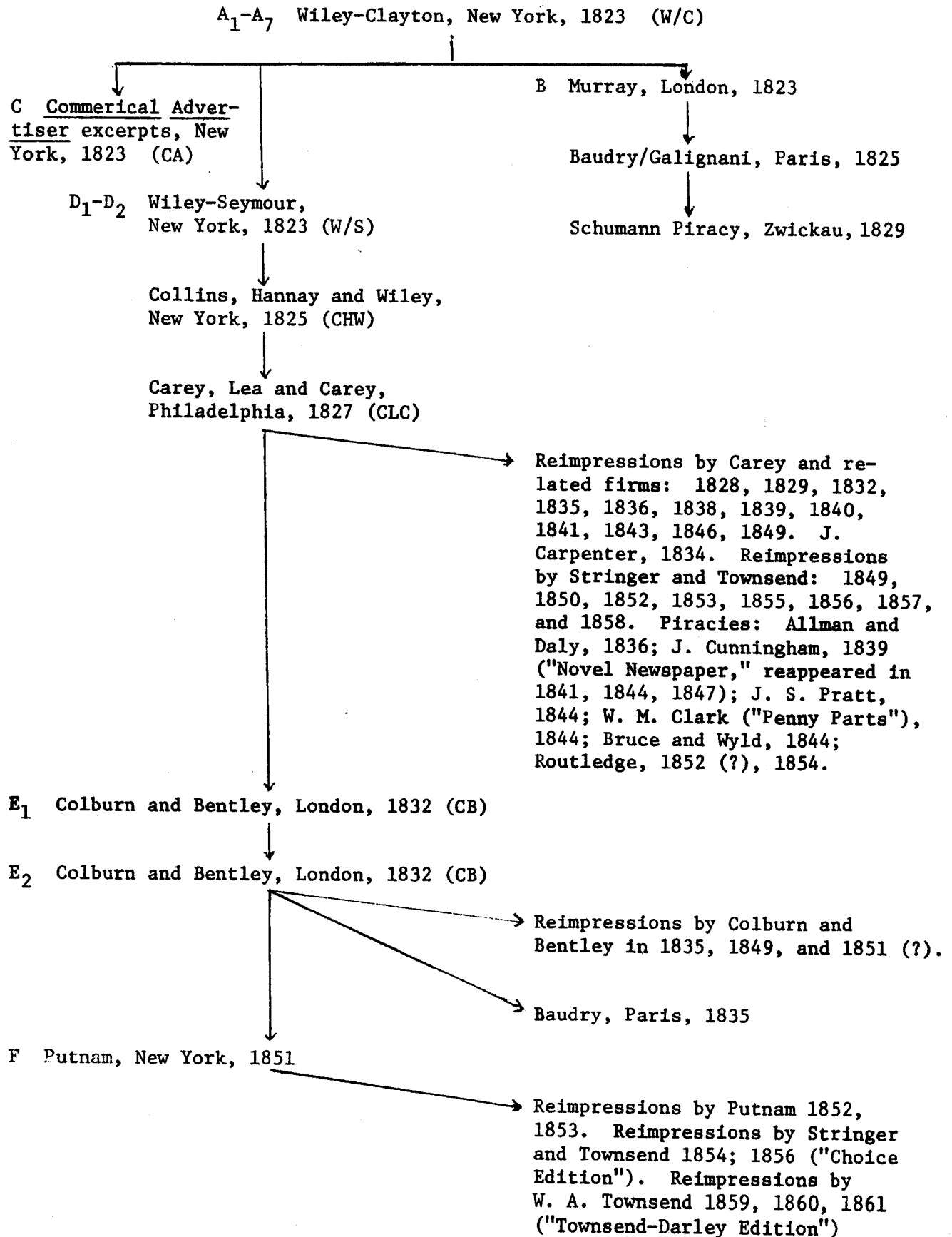
END MATTER: TEXTUAL COMMENTARY

and their interrelationships will, in fact, constitute an explanation and justification of the choice of copy-text. (See the remarks on selection of copy-text on pages 14-15 of this Statement.)

Transmission of the Text. Since the most voluminous evidence for emendations of the copy-text is likely to be authorial revisions, all editions which may contain such evidence must be thoroughly investigated and their characteristics as thoroughly described as those of any early edition. Information from correspondence, publishing records and other sources external to the Text may be usefully introduced here; but the results of full collations are indispensable to demonstrate the exact interrelationships among authorial and doubtfully authorial editions. Invariably non-authorial editions, authorized or unauthorized, must also be examined with care and collated with sufficient thoroughness to determine their derivations conclusively. Perhaps the most satisfactory terminus ad quem for this investigation is 1861, a year marking the decade after Cooper's death and the publication of the final volumes of the Townsend-Darley edition of his fiction. (Consult the remarks on authorial and non-authorial texts on pp. 15-25 of this Statement.)

The most immediately graphic form for summarizing this genealogical information is a chart usually referred to as a stemma. The stemma for The Pioneers, furnished as an example on the following page, lists all known editions and reissues of The Pioneers in English between 1823 and 1861. Only

STEMMA FOR THE PIONEERS



editions with letters prefixed (authorial editions, that is) are cited in the Apparatus. Note that the mainstream of the transmission of the text moves from the copy-text (Wiley-Clayton) through three American printings--Wiley-Seymour, Collins, Hannay and Wiley, and Carey, Lea and Carey--to the British edition of Colburn and Bentley, back to the American with the Putnam--each new edition deriving from the edition immediately preceding it. Although the Murray (based on the Wiley-Clayton) lies outside the mainstream, collation discloses that the Murray does contain authorial revision. And, despite their central position in the transmission of the text, two other editions clearly in the mainstream--the Collins, Hannay and Wiley and the Carey, Lea and Carey--were not revised by Cooper, as the collations prove. The Cooper editor, like any editor of nineteenth-century texts, must abide by the evidence and anticipate the unexpected.

Special Classes of Emendations and Problems. The experience of Cooper editors thus far suggests that almost every problem known to nineteenth-century editing presents itself somewhere in the corpus of Cooper's texts, but the specific cruces a particular text will present cannot be fully predicted or solved in general discussion. The Textual Commentary is, of course, the appropriate part of the edition for the consideration of all knotty editorial problems. The discussion should confine itself so far as possible, however, to the examination of special types or classes of problems relating to the emendation of accidentals and substantives or subgroups of

END MATTER: TEXTUAL COMMENTARY

accidentals and substantives, avoiding, except for purposes of illustration or exception, detailed attention to single readings. Examples of the kinds of situations the editor might be compelled to treat are: house styling, scribal anomalies, habitual misreadings by amanuensis or compositors, characteristic misspellings in the manuscript ("forthnight" for "fortnight," for example), Cooper's intentions with respect to dialect, or special instructions by Cooper to the publisher. The editor will also describe in the Textual Commentary any styling practices peculiar to his volume or to the Cooper Edition--the italicization of roman punctuation after italic words, or the adoption of standard running heads different from those of the copy-text, for example. Since these are matters of styling and not of substantive/accidental change, they are not reported in the lists of the Apparatus.

END MATTER: NOTE ON THE MANUSCRIPT

This section of the Apparatus will describe the physical properties of extant pre-publication forms: preliminary drafts, author's manuscripts, amanuensis copy, and proof sheets. The bibliographical (that is, the physical) aspects of these forms of the text should be discussed in approximately the following order: degree of completeness, number of pages, nature and idiosyncracies of page numbering, paper (color, texture, measurements, watermarks), colors of ink, extent of revision, kind and frequency of printer's and compositor's marks, identity of amanuensis, characteristics of proof sheets, and any other

END MATTER: NOTE ON THE MANUSCRIPT

important or unusual aspects of the forms.

In the Note on the Manuscript the editor will provide a description and summary of pre-copy-text alterations, illustrated by characteristic quotation and perhaps by genetic transcription of a manuscript page. A complete printed record of manuscript alterations would swell volumes to unmanageable proportions. Angle brackets (<>) will be used to signify deletions, and arrows (↑↓) to signify insertions. The editor will also keep a full record of alterations on a facsimile of the manuscript or on sheets appended to the facsimile. Facsimiles and the appended sheets will be deposited for future reference.

END MATTER: TEXTUAL NOTES

Textual Notes explain specific emendations and rejected readings whose rationale may not be self-evident from the Text and the Textual Commentary. An asterisk precedes each entry on the Emendations and Rejected Readings lists discussed in a textual note. One Emendations entry for England reads:

*I.72.26 two-pence]CE; two pence A

The textual note reads:

I.72.26 Cooper's intention here is apparently to designate a single coin, not two cents.

Collective Textual Notes. At times, an identical explanation applies to more than one entry in Textual Notes. The locations of these entries should be collected at the first emendation or rejected reading addressed by the explanation. Subsequent textual notes whose locations are cited will refer to the collec-

END MATTER: TEXTUAL NOTES

tive note. They will not repeat the explanation. In The Pathfinder manuscript, Cooper sometimes neglects to complete comma sequences required by interlinear insertions. The first occurrence of this emendation reads:

*I.iv.1 too,]A; \sim^{\wedge} AMS

The collective note keyed to this entry explains that the present edition is correcting Cooper's oversight here and at I.14.16 and I.25.22. The Emendations entries read:

*I.14.16 leaves,]A; \sim^{\wedge} AMS

*I.25.22 then, perhaps,]A; $\sim^{\wedge} \sim^{\wedge}$ AMS

The corresponding textual notes read:

I.14.16 See textual note for I.iv.1.

I.25.22 See textual note for I.iv.1.

END MATTER: EMENDATIONS

The Emendations list is a presentation in tabular form of all editorial emendations of the copy-text. By comparing the Emendations list with the eclectic Text, the reader should be able to reconstruct the copy-text. Thus, all emendations of accidentals or substantives, of whatever origin, accepted as emendations of the copy-text must appear on this list, together with indications of their sources.

Symbols for Sources of Emendations. The sources or authorities for emendation will be uniformly designated as follows in the Emendations list and the Rejected Readings list.

AMS Manuscript

AMAN Amanuensis copy

END MATTER: EMENDATIONS

- C-AMAN Cooper's scribal revisions of amanuensis copy
PR Proof sheets
C-PR Cooper's scribal revisions of proof sheets
A First printed edition of the work (place of publication, publisher, and date of publication).
The alphabetical sequence designating editions to be cited will normally correspond to their chronology.
B₁ First impression (or state) of first revised edition (place of publication, publisher, and date of publication)
B₂ Second impression (or state) of first revised edition (place of publication, publisher, and date of publication)
CE Emendation on the authority of the Cooper Edition

Forms for Recording Emendations. Most of these forms are illustrated here by samples from the edition of The Pioneers.

(N.B.: the actual Emendations list of The Pioneers is more complex, there being seven states of A[A₁-A₇] and two of D[D₁-D₂].)

Assignment of Symbols to Authorial Editions.

- A New York: Wiley-Clayton, 1823
B London: John Murray, 1823
C New York: Commercial Advertiser, 1823
D New York: Wiley-Seymour, 1823
E₁ London: Colburn and Bentley, first impression,
1832
E₂ London: Colburn and Bentley, second impression,
1832

F New York: Putnam, 1851

CE The Cooper Edition

Sample Forms for Emendation Entries. The following selections from the Emendations lists of The Pioneers and England illustrate the form for various types of emendations. Volume, page and line number here refer to the copy-texts. These will subsequently be keyed to the eclectic Text.

1. I.194.15 small]F; so small A

Deletion of one word, "so," on the authority of the Putnam edition (F). In the absence of any indication to the contrary, the texts intervening between the copy-text (A) and the text containing the accepted variant (F) are presumed to agree with the copy-text.

2. I.200.14-19 Anglais]E₁; Anglais! dey be vipt! De French be¹one gallant peop', if dere vas gen'ral. Ah-ha! Toulon take! c'est bon! I do vish dat dey take Londre--pardonnez moi; mais, it ees bon A

Deletion of a passage of several sentences on the authority of the Colburn and Bentley edition, first impression (E₁). Because the end punctuation (!) of the revised passage and the copy-text passage is identical, the Emendations list does not record either exclamation point.

3. I.204.1 and consequently only understood by himself and]D; so that they were understood by none but A

A somewhat long reading in the Wiley-Seymour (D) here replaces a reading of approximately the same length in the copy-text. No ellipsis is used in the accepted reading. Since the reading from the eclectic Text is sufficiently unambiguous,

END MATTER: EMENDATIONS

the key words preceding and following the variant are not cited.

4. I.238.9 to serve]C; that it might serve A

A reading from the pre-publication newspaper serialization of a part of the text is authority here for emendation of a phrase. The Textual Commentary gives the exact page and line numbers of this incomplete form of the text. Since this is a unique variant appearing only in the Commercial Advertiser (C), a companion entry in the Rejected Readings list (see p. 70, sample 3) gives the rejected readings subsequent to the Commercial Advertiser. The Murray edition (B) is presumed to agree with the copy-text.

5. I.266.1 earnestness,]E₁; exquisite earnestness, he A;
great earnestness, he D

This is a multiple revision. The copy-text reading was presumably revised by the author in the Wiley-Seymour (D) and then finally revised (by deletion of the adjective and the pronoun) in the first impression of the Colburn and Bentley (E₁). The Murray (B) is presumed to agree substantively with the copy-text (A).

6. II.110.34 not without]CE; without A

Failure to supply a necessary negative in the copy-text has been perpetuated in all later editions. The present edition (CE) corrects this error.

7. I.275.11 "It]D; ' ~ A

The copy-text puts this speech in single quotation marks. The Cooper Edition rectifies the error, citing the Wiley-Seymour (D) as the source of the correction.

END MATTER: EMENDATIONS

8. II.197.12 juror. Fifty . . . errand.]E₁; juror. A₁

A long sentence has been added here in the Bentley edition (E₁). The designation om. is not used, the common key word "juror" locating the emendation.

9. I.84.17 Berkeley]CE: Berkely A (*Also corrected at I.112.24, I.141.28-142.1 and I.170.16.*)

An identical emendation that recurs three times in England is reported by this single blanket entry. The prose which explains the other locations is printed in italics. None of the corrections appears again on the Emendations list.

Patterns of Citation. On the basis of their physical characteristics, emendation entries may be divided into four types. Numbers in parentheses refer to corresponding entries from sample entries (shown above).

Short Emendation. Emendations of a few words--as in (1), (3), (4), and (5)--should not contain ellipsis. In (4) the single word "to" (a single word in the eclectic Text substituted for the phrase "that it might" in the copy-text) is too commonly used a word to be cited alone as a reference (others would include "a," "the," "and," "but"); and so the word "serve," which is common to both texts, is included in the entry on both sides of the square bracket.

Long Emendation. An insertion or recasting of more than a sentence in the copy-text permits the use of four spaced periods to indicate ellipsis. If the emendation is

END MATTER: EMENDATIONS

contained in a single sentence--as in (8)--three spaced periods may be used. Ellipsis marks should appear to the right of the square bracket only if they refer to a passage quoted earlier in the entry.

Except for emendations governed by the procedure stated here, the Cooper Edition suggests that insertions and recastings accepted as emendations of the copy-text be written out. The insertion--even a fairly long one--is easier for the reader to follow if it is fully written out in the Emendations list. (See entry 3.)

Emendation of Punctuation. An emendation of punctuation admits the use of the curved dash--as in (7)--since the spelling and order of the words cited on both sides of the square bracket are the same. The curved dash never appears to the left of the square bracket, nor should it be used to transcribe hyphenated words.

Blanket Emendations Entries. Three or more occurrences of an identical emendation or rejected reading should be listed in a single entry. Located at the initial occurrence of the emendation, but referring to each identical recurrence in succession, it both records the emendation and indicates the points of recurrence. Editorial intrusions should be italicized and placed in parentheses. (See entry 9.)

Neither the Emendations nor Rejected Readings lists will use the abbreviation "om." to show that a word or words have been inserted in the copy-text. All emendations of the copy-text should be reported through the use of key words shared by the copy-text and

END MATTER: EMENDATIONS

the source for the emendation (see entry 8).

The Emendations list does not record variants in accidentals appearing in readings falling between the copy-text and the source of emendation unless those variants are considered substantive for that edition.

An asterisk precedes each entry in the Emendations and Rejected Readings lists discussed in Textual Notes (see Rejected Readings for illustration).

END MATTER: REJECTED READINGS

The Rejected Readings list records in sequential tabular form substantive readings from authorial editions which are not, according to the editor's determination, accepted in the eclectic Text. While the formula for notation of entries is similar to that of the Emendations list, it differs in certain necessary ways. The reading to the left of the square bracket is still always the reading accepted in the eclectic Text, but the readings to the right of the square bracket are always from editions subsequent to the edition containing the accepted reading. The letters designating authorial editions must be identical to those on the Emendations list.

The headnote to Rejected Readings must specify the classes of variants that are considered substantive for a particular volume and therefore reported in the list. For example, an editor may consider significant such variants as different dialect spellings (see entry 1), commas deleted (or added) before and after restrictive (or non-restrictive) "which" clauses, and

paragraphing variants. In general, the editor should report in this list classes of variants which Cooper may have instituted, even though the editor rejects them as probably not authorial. The editor must explain in his Textual Commentary why specific classes of readings are sufficiently significant for inclusion.

At any point in the eclectic Text at which there is a rejected reading, all editions containing that reading or other variant readings must be cited on the list. Editions which are not cited for that entry are presumed to agree with the eclectic Text. For example, entry (4) shows that the two impressions of the Colburn and Bentley (E_1 and E_2) and the Putnam edition (F) have the same variant reading; all other editions agree with the copy-text.

Sample Forms of Rejected Readings Entries. Again, these entries are from The Pioneers.

1. I.194.30 Joodge]A; Jooge F

Though this entry may appear at first glance to be a typographical error and hence an accidental variant, it is actually a dialect variant--a class of variants which was significant in Cooper's revision of The Pioneers and considered substantive by its editors.

2. I.211.20 herself]A; himself E_1 - E_2

The two impressions of the Colburn and Bentley (E_1 and E_2) evidence a clear error. Since this is a substantive error appearing in an authorial edition, it is recorded on the list. Note that the Putnam (F), having corrected the error, agrees with the copy-text (A) and is not cited in this entry.

END MATTER: REJECTED READINGS

3. I.238.9 to serve]C; that it might serve D-F

This entry, when combined with the Emendations entry at the same point (see Emendations list, entry 4), records a variant in the Commercial Advertiser accepted as an emendation of the copy-text. Since the unique variant exists outside the mainstream of the transmission of the text, all cited editions subsequent to the Advertiser contain the copy-text reading--a fact that is indicated by this entry. Telescoping the Emendations and Rejected Readings lists provides the reader with an Historical Collation.

4. *I.266.31 and whiz]A; whiz E₁-F

The omission of the necessary conjunction occurs in the Collins, Hannay and Wiley (1825). A textual note identifies this non-authorial edition as the source of the corruption perpetuated in the two impressions of the Bentley (E₁ and E₂) and in the Putnam (F).

5. II.322.34 started]A; stared E₁-F

This entry illustrates the thin line dividing substantives from accidentals. Though the variant reading in Bentley and Putnam could be simply a spelling corruption (in which case it would not appear on the Rejected Readings list), the context here indicates that this variant is a substantive change.

("Natty started/stared at the sound of his own name.")

Variants of accidentals--that is, variants which do not affect meaning and hence are not substantive variants--do not appear on the Rejected Readings list. An entry like II.106.25 all]A; a!l C is unacceptable.

END MATTER: WORD-DIVISION

Word-Division is divided into two sections, each of which records a different class of compounds or possible compounds. These words are keyed to the page and line numbers of the eclectic Text.

End-Line Hyphenated Compounds in the Copy-Text. List A records compounds or possible compounds which are hyphenated at the end of the line in the copy-text and which must be editorially resolved as hyphenated or unhyphenated. The resolution in the Cooper Edition is indicated by the form in which the compound appears in the list. Information for the preparation of this List derives mainly from inspection of the treatment of these words and phrases in the copy-text and in contemporaneous manuscripts and works by Cooper.

I.19.4 dining-room

I.87.29 -by-rule

II.75.20 silversmiths

As early as possible, each editor should submit to the Editorial Center a list of end-line hyphenated compounds in his copy-text (with their locations) in the form in which the hyphenations have been resolved. These lists will then be circulated to other editors to assist them in their resolutions.

End-Line Hyphenated Compounds in the Eclectic Text. List B records compounds or possible compounds which are hyphenated at the end of the line in the Cooper Edition. The editorial resolution, whether the word derives from copy-text or an emendation, is indicated by the form of the word listed.

END MATTER: INDEX

Only the eclectic Text of Cooper's nonfictional writings (including his own introductions, prefaces, and notes) will be indexed. In these works, the names of all persons, places, events (battles, elections, catastrophes, and the like), all allusions, and all topics of discussion of whatever sort should be entered in the Index. Since an Index, properly prepared, may function as a reference source as well as a tool for locating specific matter, names of persons incomplete or merely alluded to in the Text should be entered in a complete or reasonably complete form in the Index. Place names or other names inconsistently spelled in the Text should be cross-referenced to a single Index entry containing the correct or most frequent spelling, followed immediately if necessary by the variant spellings in parentheses. The choice of headings should be governed by common sense and, given the editor's knowledge of the work, attention to the kinds of information a reader is most likely to seek. In general, headings should be substantive, unpretentious, significant, and as specific as possible. A Manual of Style (Twelfth Edition), published by the University of Chicago Press, contains a brief, sensible guide to preparing an Index. Useful also is Martha Thorne Wheeler's Indexing: Principles, Rules and Examples (Fifth Edition), issued by the New York State Library.

Forms of Analytical Presentation. When entries are followed by few page numbers, an analytical arrangement or description will not usually be necessary; but long lines of page references, unaccompanied by guidance from the indexer, can be frustrating to the user. Even when page references are few, the indexer may wish to provide some further guidance.

END MATTER: INDEX

Either (or both) of the following forms may be employed, depending on which is most appropriate in a given instance:

- 1) Berne, arrival in, 51-52; bears of, 62; description of, 70-75, 110, 275-76; history of, 145-55, 250; people of, 210-15, departure from, 285
- 2) Switzerland
architecture, 75, 87-90, 160-71, 201-05, 281-83
climate, 25, 167
customs, 97-99, 125-26, 273
government, 50-58, 76-77, 164-66, 200-01, 245, 261-67, 279-81

Steps in the Preparation of the Index. Although indexers have developed many techniques, the following procedures are recommended as simple and sound:

- 1) Taking revises of page proof of the eclectic Text, the indexer goes through the Text underscoring in red or another conspicuous color the names of all persons, places, etc., and inserting in the margins of appropriate pages headings for all index entries to be supplied by the indexer. If the headings do not appear in print on the page, the indexer writes them in the margins.
- 2) Each heading and page reference is then copied individually on a 3" x 5" card and the cards are kept, at this stage, in the order of the copying.
- 3) Each heading and page reference is then verified, from the card to the page. New headings may be added in the process.
- 4) Page references for identical headings are then conflated in numerical sequence on a single card.
- 5) The need for analytical entries can be fully determined

END MATTER: INDEX

at this stage and the entry prepared on a single 3" x 5" card. Also, proper names can be completed in headings and necessary cross references entered on separate cards.

- 6) Entries can then be typed and page numbers rechecked.
- 7) Proof should be read against the typescript and also verified against the page proof of the final revises.

Subjects which are discussed in Explanatory Notes will be indicated by an asterisk in the Index.

APPENDICES

SECRET

APPENDIX A: SIGHT COLLATION OF THREE OR FEWER EDITIONS

For a work with a maximum of three forms or editions, a more efficient method of collation than that described on pp. 25-37 of this Statement may be employed. This method reports six separate steps of the editorial process on one legal size sheet: Sight Collation, Machine Collation, Conflation of Substantive Variants, first forms of the Emendations and Rejected Readings entries, and initial Preparation of Printer's Copy. It may be used for works with or without a manuscript.

These sheets (see the example on p. 78) may be prepared as follows. The first issue of the printed text is photocopied and positioned towards the left side of a legal size page turned lengthwise. Line numbers can be pasted on from photocopies prepared to size and pre-cut in strips. Variants from different authorial or possibly authorial forms (including manuscript alterations)* are then entered in separate columns to the right of the printed text in different colored ink or pencil. The corresponding reading in the printed text is bracketed in the same color. Each variant is preceded by the volume, page and line number of the edition which is its source (or the page and line number of the manuscript). The left of the sheet is reserved for variants disclosed by Hinman collation. The extreme right is reserved for the entries that will eventually constitute Emendations and Rejected Readings. This method is illustrated by examples from Lionel Lincoln (1825), which lacks a manuscript but has a heavily revised later edition, and also from Notions of the Americans (1828), which has a manuscript. Notation for this method follows that previously described for sight collation, except that the curved dash cannot be used.

*Long variants or cancellations should be typed on the verso of the collation sheet.

1 From the place where this inquisitive party stood,
 2 nigh the main-mast, a wide sweep of the quarter=
 3 deck was untenanted; but nearer to the spot where
 4 the listless seaman hung idly over the tiller of the
 5 ship, stood a being of altogether different mould and
 6 fashion. He was a man who would have seemed
 7 in the very extremity of age, had not his quick,
 8 vigorous steps, and the glowing, rapid glances
 9 from his eyes, as he occasionally paced the deck,
 10 appeared to deny the usual indications of many
 11 years. His form was bowed, and attenuated nearly
 12 to emaciation. His hair, which fluttered a little
 13 wildly around his temples, was thin, and silvered to
 14 the whiteness of at least eighty winters. Deep fur-
 15 rows, like the lines of great age and long endured
 16 cares united, wrinkled his hollow cheeks, and ren-
 17 dered the bold haughty outline of his prominent fea-
 18 tures still more remarkable. He was clad in a sim-
 19 ple and somewhat tarnished suit of modest gray,
 20 which bore about it the ill-concealed marks of long
 21 and neglected use. Whenever he turned his pierc-
 22 ing look from the shores, he moved swiftly along
 23 the deserted quarter deck, and seemed entirely
 24 engrossed with the force of his own thoughts, his
 25 lips moving rapidly, though no sounds were heard
 26 to issue from a mouth that was habitually silent.
 27 He was under the influence of one of those sud-
 28 den impulses in which the body, apparently,
 29 sympathized so keenly with the restless activity of
 30 the mind. When a young man ascended from the
 31 cabin, and took his stand among the interested and
 32 excited gazers at the land, on the upper deck.
 33 The age of this gentleman might have been five
 34 and twenty. He wore a military cloak thrown
 35 carelessly across his form, which, in addition to
 36 such parts of his dress as were visible through its
 37 open folds, sufficiently announced that his profes-
 38 sion was that of arms. There was an air of ease

22.11 quickⁿ

G * 3.28 of years.

4.11 years] B; many
years A

G * 3.33-
34 bold outline

4.17 bold] B; bold
haughty A

E 3.27 quarter = deck
G * 3.30 with his

4.24 with] B; with
the force of A

D 4.3 impulses,
F 4.4 sympathized
H * 4.5 when another
young
G * 4.6 the gazers

23.10- sympathised
11

4.30 another] B; a A
4.31- gazers] B; inten-
32 ested and sit-
cited A

23.18 whichⁿ

(R.P.) * 4.37

announced that] A; B

* [Textual note needed
to explain this]

G * 4.11 announced his

APPENDIX A: SIGHT COLLATION OF THREE OR FEWER EDITIONS
LIONEL LINCOLN

- I. The following explanations are keyed by letter to the sample collation page from Lionel Lincoln, which has two authorial editions and one edition possibly authorial: a first edition (A) published by Charles Wiley (1825); a second edition (possibly authorial) published by John Miller in London (1825); and an edition (B) revised by Cooper for the Bentley Standard Novels (1832). Other pre-1861 editions of Lionel Lincoln should be collated to the extent necessary to establish their derivation and verify their almost certain non-authorial status.
- C. The column containing the Bentley variants (which would be recorded in red ink) precedes that containing the Miller variants because the Bentley edition is known to be authorial and contains a larger number of variants. There is high probability that the Miller edition is non-authorial.
- D. At l. 28, the Bentley edition supplies a comma not present in the Wiley. The key word ("impulses") is bracketed in the text and written in the Bentley column. The curved dash is not used.
- E. At l. 23, the collation records a hyphenation variant. Because no variant is recorded at this point in the Miller column, the Miller text is presumed to follow the Wiley here.
- F. At l. 29, the collation records a spelling variant: both the Bentley and the Miller use the British spelling. The word is bracketed twice--in two colors--in the text.
- G. At ll. 10-11, 17, 24, 31-32, and 37, the collation records substantive variants (which are starred)--the deletion of words in the Bentley edition. The words preceding and following the variant are recorded in the Bentley column

APPENDIX A: SIGHT COLLATION OF THREE OR FEWER EDITIONS

and bracketed in the text.

- H. At l. 30, the collation records the replacement of one word in the copy-text with another in the Bentley edition.

When sight and machine collations are completed and checked, the collation sheet automatically displays the Conflation of Substantive Variants, which is necessary for the process of emendation. The right hand column contains entries for Emendations and Rejected Readings (the latter indicated by a circled R.R.), with an editor's comment at l. 37 suggesting a textual note to explain the rejection of that Bentley variant.

When these preliminary steps are completed, another set of photocopied pages of the Wiley text can be used to prepare printer's copy. By referring to the data on the collation sheet, the editor can quickly locate the points at which emendation should be made.

APPENDIX A: SIGHT COLLATION OF THREE OR FEWER EDITIONS
NOTIONS OF THE AMERICANS

The following explanations are keyed to the sample page from Notions of the Americans, whose text has three forms to be collated: a heavily revised manuscript; the Colburn edition (1828) set from manuscript; and the Carey, Lea and Carey reprinting (1828), probably set from Colburn proof sheets Cooper sent to Carey.

- A. The column containing the manuscript variants precedes that containing the Carey variants because the manuscript is known to be authorial, while the Carey is not.
- B. At l. 6, the Colburn deletes a comma present in the manuscript. The key word "married" is bracketed in the text and written in the AMS columns followed by the comma.
- C. At l. 25, the Colburn edition adds a comma not present in the manuscript. The key word "inscription" is written in the AMS column followed by a caret to indicate absence of punctuation.
- D. At l. 8, the collation records a capitalization variant.
- E. At l. 17, the collation records a spelling variant present in the Carey alone. At l. 23, both the manuscript and the Carey show the identical spelling variant.
- F. At l. 21, a substantive variant appears in the manuscript. The key words "friends" and "has" are included in the bracketed portion of the text and written in the AMS column, along with the variant "A monody." The Carey here reads the same as the Colburn.
- G. At ll. 4-5, both the manuscript and the Carey contain similar substantive variants. Notice that the two variants are not punctuated identically, the Carey adding a comma after

1 [almost every man] whose name has stood on the
 2 roll since its formation. But, alas! there [is] one ex-
 3 ception [The poor Dane has fallen.] The worthy
 4 professor was too long engaged in sedentary
 5 employments in a warm climate. I write it with
 6 grief, but he was married at Verona, about eleven
 7 o'clock on the morning of the 16th August last, [to
 8 the daughter] of an Italian [physician.] Jules Bè-
 9 thizy and Waller were both at Florence when he
 10 was first taken, and they flew [to his assistance]
 11 with the earnestness of a [long-tryed] friendship.
 12 But remedies were too late. From the first mo-
 13 ment the symptoms seemed [threatening; and] as
 14 the best advice was fortunately so close at hand,
 15 there is reason to think the malady was perfectly
 16 incurable. Bèthizy has some suspicions of foul
 17 play, and [makes dark allusions] to [philtres] and
 18 amulets; but the father of the fair infection so-
 19 lenly protests that the whole is the effect of sun
 20 and solitude. We have done all that remained to
 21 sorrowing [friends. An epithalamium has] been
 22 written by the Russian, and it was set [to] solemn
 23 music by the [Abate.] A brass plate has been let
 24 into the back of the [antefix] of the devollet, [con-
 25 taining an appropriate] [inscription], and two [in-
 scriptions]

* 1.6 every man
 * 1.7 is <1-w> an exception
 H, I 1.7-8 <it is> The poor Dane ↑ has fallen ↓
 G * 1.8 professor trusted himself for too
 long a time, in sedentary em-
 ployments, in
 married,
 B 1.9 to a younger daughter
 * 1.10 Physician
 D 1.10
 H 1.11 to his <aid> assistance
 H 1.12 long tried <and> friendship
 H 1.13 threatening <but> and
 H 1.14-15 makes <1-w> dark allusions
 H, F * 1.17 friends. <His> A monody has
 J * 1.17 to [libely?] music
 E 1.17 Abbate
 1.18 fountein [no ite]
 H 1.18 containing <the> an appropriate
 C 1.18 inscription ^

* 1 is an exception
 G #2-4 professor trusted his
 self, for too long a
 time, in sedentary
 employments in

11 long tried

E 18 philtres

E 24 Abbate

APPENDIX A: SIGHT COLLATION OF THREE OR FEWER EDITIONS

"himself" and deleting a comma after "employments."

- H. At ll. 3, 10, 11, 13, 21 and 24-25, the collation sheet recovers manuscript cancellations, placing them in angle brackets. These are short enough to be included in the AMS column; longer ones should be typed on the verso of the collation sheet. At ll. 2 and 17, the cancelled word is unrecovered, and the approximate lengths of the cancellations are recorded. They will be recovered, if possible, from the holograph.
- I. At l. 3, the collation records an insertion in the manuscript with arrows. Notice that the line bracketed in the text and the lines written in the AMS column contain no variants; this entry records only a cancellation and an insertion.
- J. At l. 22, a possible transcription of a manuscript variant is recorded in square brackets and questioned.

The additional editorial steps described in the Lionel Lincoln section may be applied to this collation.

In the case of both collations--Lionel Lincoln and Notions--the work being collated in the extreme right column may be recorded on a separate sheet. A legal size sheet is turned lengthwise and the appropriate number of columns drawn on it, each column corresponding to a page of the printed text. The sheet can be folded so that each column is presented in succession and the variants recorded directly opposite the corresponding reading in the printed text. These worksheets may then be filed. They should be prepared only for editions which the editor is fairly certain are non-authorial.

APPENDIX B: FURTHER HINTS FOR PREPARING WORKSHEETS FOR MANUSCRIPT
TRANSCRIPTION AND PRINTER'S COPY

Page 38 of the first printing (Bossange 1827) of The Prairie has been reproduced three times on pages 87-89 to demonstrate the manner of preparing worksheets for manuscript transcription and printer's copy. To prepare these pages (and the page from The Pioneers, page 48 of this Statement), each page of the first issue of the first edition is reproduced (either in enlarged photocopy or enlarged copyflow from microfilm), then cut to the edges of the text and pasted on dittoed sheets with numbered lines drawn lengthwise (see p. 87, Worksheet for Manuscript Transcription and Printer's Copy). One or two photocopies of these sheets are then prepared. The first copies become the worksheets for transcribing the manuscript copy-text (see p. 88); the originals become the printer's copy (see p. 89). The second copies may be kept as spares.

The page of transcription of the manuscript copy-text of The Prairie on page 88 includes all copy-text readings, with indications of the anomalies and possible ambiguities. At line 2, for example, the unusual spelling "covetted" is transcribed; and at line 15 the doubtful reading "elders" is recorded and questioned. The sigla calling for the changes in the printed text appear to the left; the resulting reading is typed to the right. This set of pages will eventually be deposited as the editor's transcription of the manuscript.

When the editor has transcribed the manuscript copy-text and determined and recorded all the emendations to it, he uses the original pages to prepare printer's copy. Keeping the set of copy-text pages and the Conflation of Substantive Variants before

APPENDIX B: FURTHER HINTS FOR PREPARING WORKSHEETS FOR MANUSCRIPT
TRANSCRIPTION AND PRINTER'S COPY

him, he reproduces the copy-text in the second set--except at those points at which he makes emendations. There he calls for the emended reading.

A comparison between sample pages B and C shows that preparation of printer's copy involves two kinds of procedures.

Variants Originating in the First Printing. Variants originating in the photocopied text (here the Bossange 1827) and accepted by the editor as emendations are already incorporated in the printer's copy. The editor must examine them carefully for correctness (and, of course, verify the accuracy of these entries on the Emendations list), but he does not call for emended readings in the printer's copy. For example, the manuscript at lines 13-15 reads "catching that gravity of demeanor and restraint of manner, from their [elders?]" The Bossange edition reads "catching, from the fierce models before them, that gravity of demeanour and restraint of manner" The latter reading is accepted as an emendation of the copy-text and thus appears unchanged in the printer's copy. Note, however, that at line 6 the Bossange variant "into"--replacing the manuscript reading "in"--is rejected, and the holograph reading is reinstated.

Emendations Originating in Editions Subsequent to the Photocopied Edition. These emendations must be inserted in the printer's copy. At lines 2-5, the 1832 Bentley edition contains a long substantive variant which is accepted as an emendation. In the printer's copy, it is typed at the bottom of the page and

APPENDIX B: FURTHER HINTS FOR PREPARING WORKSHEETS FOR MANUSCRIPT
TRANSCRIPTION AND PRINTER'S COPY

connected by lines to its proper position in the Text. A much shorter emendation deriving from the Bentley edition occurs at line 17, where "the" is substituted for the copy-text form "a." This alteration is signaled in the left margin.

Other alterations in the prepared copy are changes in punctuation and spelling deriving from the manuscript copy-text: the addition of the "t" at line 2, the insertion of the comma in line 15, the deletion of the comma in line 10, and the capitalization in line 21. The prepared copy has, thus, been transformed into the eclectic Text of the work, combining the pointing, spelling and other accidentals of the copy-text with emendations derived from authorial forms subsequent to the copy-text.

When the first issue is copy-text, the editor may not find it necessary to prepare his printer's copy by pasting the photocopied text on pre-lined paper. He should, however, type out any long emendations to the copy-text.

exciting their descendants to an exhibition, 1
which their depraved tastes coveted, as beings 2
of more humanized temperaments are known to 3
love to look upon the interest of scarcely less 4
appalling spectacles. The men were subdi- 5
vided into groupes, assorted according to the 6
deeds and reputations of the several individuals 7
of whom they were composed. 8

They, who were of that equivocal age which 9
admitted them to the hunts, while their dis- 10
cretion was still too doubtful to permit them 11
to be trusted on the war-path, hung around the 12
skirts of the whole, catching, from the fierce 13
models before them, that gravity of demeanour 14
and restraint of manner, which in time was to 15
become so deeply ingrafted in their own cha- 16
racters. A few of a still older class, and who 17
had heard the whoop in anger, were a little 18
more presuming, pressing nigher to the chiefs, 19
though far from presuming to mingle in their 20
councils, sufficiently distinguished by being 21
permitted to catch the wisdom which fell from 22
lips so venerated. The ordinary warriors of 23
the band were still less diffident, not hesitating 24
to mingle among the chiefs of lesser note, 25

exciting their descendants to an exhibition, 1
 which their depraved tastes coveted, as beings 2 coveted
 of more humanized temperaments ~~and known to~~ 3 temperaments love
 love to look upon the interest of ~~scarcely~~ less 4 of less
 appalling spectacles. The men were subdi- 5
 vided into ~~into~~ groupes, assorted according to the 6 in groupes,
 deeds and reputations of the several individuals 7
 of whom they were composed. 8

They, who were of that equivocal age which 9
 admitted them to the hunts, while their dis-10 hunts
 cretion was still too doubtful to permit them 11
 to be trusted on the war-path, hung around the 12
 skirts of the whole, catching ~~from the forest~~ 13 catching that
~~models before them~~, that gravity of demeanour 14

and restraint of manner, which in time was to 15 manner, from their elders / time,
 become so deeply ingrafted in their own cha-16
 racters. A few of a still older class, and who 17
 had heard the whoop in anger, were a little 18
 more presuming, pressing nigher to the chiefs, 19
 though far from presuming to mingle in their 20
 Councils, sufficiently distinguished by being 21 Councils
 permitted to catch the wisdom which fell from 22
 lips ~~so revered~~. The ordinary warriors of 23 lips.
 the band were still less diffident, not hesitating 24
 to mingle among the chiefs of lesser note, 25

A from the elders? / A

Cap.

&

1
∞
∞
1

exciting their descendants to an exhibition, 1
 which their depraved tastes coveted, ~~as being~~ 2 coveted, as the . . . gladiator.
~~of more humanised temperaments are known to~~ 3
~~love to look upon the interest of scarcely less~~ 4
~~appalling spectacles~~ 5 The men were subdivided 6 into groups, 7
 deeds and reputations of the several individuals 8
 of whom they were composed.

They, who were of that equivocal age which 9
 admitted them to the hunts while their dis-10 hunts
 cretion was still too doubtful to permit them 11
 to be trusted on the war-path, hung around the 12
 skirts of the whole, catching, from the fierce 13
 models before them, that gravity of demeanour 14
 and restraint of manner, which in time was to 15 time,
 become so deeply ingrafted in their own cha-16
 racters. A few of ~~A~~ still older class, and who 17 of the still
 had heard the whoop in anger, were a little 18

more presuming, pressing nigher to the chiefs, 19
 though far from presuming to mingle in their 20
 Councils, sufficiently distinguished by being 21 Councils,
 permitted to catch the wisdom which fell from 22
 lips so venerated. The ordinary warriors of 23
 the band were still less diffident, not hesitating 24
 to mingle among the chiefs of lesser note, 25

as the luxurious Roman dame witnessed the struggles
 and the agony of the gladiator.

CONFIDENTIAL

1. [Illegible text]

2. [Illegible text]

3. [Illegible text]

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