

Editing Canadian Modernism

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I. Modernist Editions and Archives

Modernist poetry in English Canada would not have a history without its editors. The history of modernism in Canada has largely been that of editors who were also poets and poets who were also editors. Given that so many American and British modernist authors were active in various capacities as editors, it follows that the conjuncture of poetic and editorial practice has long been recognized as a constitutive narrative of Anglo-American modernism (see Bornstein). Although Canada does not really have its own version of Pound editing *The Waste Land*, the correlation of authors and editors holds true for scholarship on Canadian modernists. The once-dominant critical archive devoted to what Brian Trehearne calls the “two Modernisms” (*Aestheticism* 313) associated with successive generations of poets, editors, and literary magazines in Montreal in the 1920s and 1940s has, in recent years, undergone revision to include multiple modernisms and little-magazine groups located in cities extending from Halifax to Victoria.¹ Because only a handful of modernist poets in Canada published book collections before the 1940s, and because most

1 For overviews of criticism concerning the Montreal modernists of the 1920s and 1940s, see Trehearne, *Aestheticism* and “Critical.” For a recent study of the wider dispersion of modernist little-magazine communities in Canada, see Irvine.

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relied on little magazines to serve as outlets for their poetry, histories of Canadian modernism have often been shaped by a dual focus on poets and magazine editors.² Other histories of Canadian modernism have been aligned with cognate editorial activities, namely the production of literary anthologies and the formation of small presses.³ These histories of English Canada's modernists have attended to the primary stages of editorial work connected to the production of magazines, anthologies, chapbooks, and books, although without consideration of the later stages of editorial practice associated with the reproduction of Canadian modernist texts in collected and critical editions.

By the late 1950s, after three decades of publishing individual volumes of their poetry, the Canadian modernists returned to their editorial roots to select and sort their respective oeuvres in collected editions. Most of Canada's major modernist poets have issued collected editions; these retrospective editions have typically been selective and incomplete or brought out while the poet was still publishing and subsequently superseded by later collections. The publication of collected editions has more often than not entailed the omission of poems, by the poets themselves or by their editors. While the process of editorial and authorial selection has its advantages, it also has its disadvantages. Because the criteria for a collected edition are determined by the author's or editor's preferences at the time of selection, these criteria invariably lead to revisionist representations of a poet's work. Revisionist editions have certainly affected the ways in which the critical and literary-historical narratives of Canadian modernism have been written. The collected edition represents a second stage in the editing of modernist poetry in Canada, one that typically takes place during the lifetimes of the poets and marks definitive moments in their careers, occasionally at their height and, more often, near their end, or, in the case of careers cut short by premature deaths, posthumously.

The third stage of editing modernism involves the production of critical editions. Usually undertaken after the publication of collected

² See David McKnight's "An Annotated Bibliography of English-Canadian Little Magazines: 1940–1980" for the most comprehensive list of articles, book chapters, pamphlets, monographs, indices, theses, and dissertations about modernist little magazines in Canada. See also, in particular, Dudek and Gnarowski, eds.; Fisher; Francis, "Literary Magazines," "Literary Underground," and "Montreal"; Gnarowski, *Contact*; McCullagh; Norris; Stevens; Vanneste.

³ On modernist small presses, see Francis, "Little"; *New Wave Canada*; "One-ZeroZero"; Sutherland; Tratt; Webb; Whiteman, "Contact" and Introduction xiv–xxvii. On modernist anthologies, see Gustafson; Hambleton; Kelly; Mandel; Smith, "Confessions"; Wilson.

editions, these editions have generally consisted of either supplemental volumes of fugitive poems or comprehensive volumes of complete poems. Canadian modernist critical editions date from the late 1970s to the early 1980s, when editorial and research committees were struck to publish two multivolume series, *The Collected Works of E. J. Pratt* and *The Collected Works of A. M. Klein*. These two series include critical editions that represent divergent editorial practices—the Pratt *Complete Poems* predicated on the principles derived from the Anglo-American tradition of intentionalist editions, the Klein *Complete Poems* on the continental European traditions of *critique génétique* and genetic editions. Editions in the Anglo-American tradition select a copy text on the basis of its proximity to the author's intentions, construct an eclectic text from multiple textual witnesses, and record textual variants from only authoritative versions. Based on principles originally outlined in W. W. Greg's 1949 essay "The Rationale of Copy-text," the intentionalist edition became the dominant mode of editing in North America from the 1960s to the 1980s, as evidenced by its influence on the principles and procedures adopted by the Modern Language Association's Center for Editions of American Authors (1963–75) and its Committee on Scholarly Editions (1976–) as well as Carleton University's Centre for Editing Early Canadian Texts (1979–). Editions in the continental tradition reject imperatives to select copy texts that conjecturally approximate authorial intentions; instead, genetic editions focus on the synchronic relationship between text and apparatus that foregrounds the genesis of the text, without discriminating among the authority of textual variants and versions. While the critical editions of Pratt's and Klein's complete poems are separated by their adherence to opposed editorial traditions, it is notable that both were published by the University of Toronto Press—Sandra Djwa and R. G. Moyles's Pratt edition in 1989 and Zailig Pollock's Klein edition in 1990. That these two editions appeared almost simultaneously signaled a changing of the guard. Where the Djwa and Moyles edition followed the dominant North American tradition, the Pollock edition imported an alternative European tradition (see Moyles; Pollock, "Editor"). In doing so, Pollock's Klein edition participated in the critical interrogation of Anglo-American intentionalist editing provoked by the publication of Jerome McGann's *A Critique of Modern Textual Criticism* in 1983 and D. F. McKenzie's *Bibliography and the Sociology of Texts* in 1986 (Pollock, "Genesis").

The marked differences between editorial rationales adopted in the complete Pratt and Klein editions emerge out of the contexts of the respective series in which each appears; these contexts should provide

some indication of the variability of editorial practices within the same tradition and, therefore, among editions in the same series. The E. J. Pratt Publication Project was initiated in 1978 “at the request of Mrs. Viola Pratt to prepare the poet’s Collected Works in several volumes” (E. J. Pratt Publication Project). Djwa and Moyles were named general editors of the series, with an editorial committee consisting of Robert Gibbs, Susan Gingell, Lila Laasko, and David G. Pitt and an advisory board comprised of Claude Bissell, Robert Brandeis, Northrop Frye, Douglas Lochhead, Jay Macpherson, Claire Pratt, and Malcolm Ross. The first volume in the series, *E. J. Pratt on His Life and Poetry*, edited by Susan Gingell, appeared in 1983. Consisting of autobiographical reflections on his writing life and autocritical commentaries on his poetry, the volume provided not only a textual companion to the explanatory annotations to the *Complete Poems* but also the precedent for reading Pratt’s poetry through his own interpretations and, in doing so, privileging his intentions as authoritative. Whether or not it was deliberate or incidental, the decision to issue this volume as the first in the series set an agenda for subsequent editions and thus gave clear priority to Pratt’s intentions in the editing of his *Collected Works*. Gingell’s edition was soon followed by Pitt’s exhaustively researched two-volume biography, *E. J. Pratt: The Truant Years 1882–1927* (1984) and *E. J. Pratt: The Master Years 1927–1964* (1987), which established clear points of reference to determine the poet’s intentions. Where Gingell’s first edition documented Pratt’s readings of his own writing and writing life, her second edition, *Pursuits Amateur and Academic: The Selected Prose of E. J. Pratt* (1995), assembled his commentaries on some of the authors and texts that influenced his poetry and so compiled yet another companion to the editors’ annotations on the *Complete Poems*. In effect, Gingell’s two editions function as prose supplements to the *Complete Poems*—that is, appendices to the poet’s oeuvre and to his editors’ explanatory apparatus to the poems.

Coincident with publication of the first edition in the series, Moyles issued an editorial manifesto, a statement of principles and procedures that he proposed as the rationale for Pratt’s *Complete Poems* and presented “as an example of the kind of textual transmission common to many Canadian (and, indeed, modern) poets” (56). Backed by the authority of intentionalist textual critics Fredson Bowers (59), W. W. Greg (59, 60), and G. Thomas Tanselle (61), Moyles soundly admonished his critical contemporaries—for their inattention to editorial matters concerning Canadian literary texts and, specifically, to “questions regarding ‘authorial intention’” (56)—and thus positioned himself as an editor in the Anglo-American tradition.

Consequently, Moyles and Djwa make plain their edition's affiliation with this intentionalist tradition, in that they aim to present "a critical text prepared in accordance with modern editorial theory and procedure," a text which "represents as nearly as possible the author's final intentions, arrived at through collation of all versions of the authoritative text (those published in the author's lifetime), and a reasoned choice of copy text" (Pratt, *Complete* 1:xlix). While Djwa and Moyles's apparatus to the edition places emphasis on the modernity of their editorial theory and practice, Moyles's essay goes so far as to suggest that these intentionalist principles are particularly well suited to editing modern poets. By designating the modernity of their theory and practice, Moyles and Djwa differentiate their procedures from a critically suspect "personal and interpretive editorial approach" (Moyles 64) in which the editor may choose to emend the text in order to provide "a more successful expression of that meaning which he finds most valuable to it" but which "would have nothing to do with the author" (Tanselle 182; quoted in Moyles 64)—or, in other words, to engage in idiosyncratic editorial interventions that aim to improve the text's semantic clarity, factual accuracy, and stylistic effects.⁴ "Such editions," Moyles submits, "are not satisfactory for modern authors" (64)—nor, for that matter, suitable to critically edited texts of any historical period. Although Moyles admits that he cannot "insist that [his] proposed editorial approach will be convenient for all modern Canadian texts," he "feel[s] strongly that the general principles are sound and universal in their potential application" (67, 68)—at least, he claims, to Canada's modern poets. Yet the intentionalist editorial rationale that he adopts from the Anglo-American tradition was not exclusively designed with modern texts in mind; rather, the universality to which Moyles refers is characteristic of the Anglo-American tradition's transhistorical approach to editing texts according to principles of authorial intention, whether from the fifteenth century or the twentieth century. Why, then, might Moyles consider an intentionalist method appropriate to editing Pratt in particular and modern Canadian poets in general?

Among the principal reasons for undertaking an intentionalist edition of Pratt's poetry may have been the availability of extensive archives of manuscript and typescript versions of the poems. Because manuscripts and typescripts often preserve definitive records of the poet's intentions,

⁴ Moyles cites two examples of this kind of edition, *The Poetical Works of John Milton*, ed. William Aldis Wright (Cambridge: Cambridge UP, 1903) and *The Poetical Works of John Milton*, 2 vols., ed. Helen Darbishire (Oxford: Clarendon Press, 1952–55).

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they offer invaluable resources for editors who seek to represent authoritative versions and variant states of the poems. The comprehensiveness of Pratt's archives is indeed typical of modern poets, in that they contain vast amounts of manuscript and typescript material, correspondence, and rare printed ephemera that are more often found in greater quantities in archives of twentieth century poets in Canada—as compared, for instance, to poets of the previous century. In addition, since Pratt's archives are housed in open collections at public institutions—primarily at Victoria College Library, University of Toronto, and at other Canadian university archives—rather than private collections, access to the poet's extant papers never presented an obstacle to his editors. Unlike some early to mid-twentieth-century canonical authors in Britain and the United States, their Canadian counterparts have not attracted the same acquisitive and clandestine enthusiasms of private collectors. And given that the publication project was initiated by Pratt's literary executor, the problem of the editors gaining permission to use the poet's unpublished papers was never a concern. For these reasons, then, Moyles and Djwa could be reasonably certain that their edition of Pratt's *Complete Poems* would incorporate a plenitude of archival evidence to support their editorial rationale and that they would have ample opportunity to produce a critically edited text in accordance with the poet's intentions.

Even so, the two-volume edition of Pratt's *Complete Poems* bears little resemblance to his previous collected editions, the first assembled by the poet himself in 1944 and the second in collaboration with his editor, Northrop Frye, in 1958. One major structural difference between the collected and complete volumes is the arrangement of the poems: the 1944 volume is divided into four sections (1. untitled, 2. Newfoundland Reminiscences, 3. A Miscellany, 4. Extravaganzas), where the 1958 volume is divided into two parts (1. Poems Chiefly Lyrical, 2. Narrative Poems) then subdivided into chronologically ordered groupings that correspond to the individual collections. Neither of these methods of organization is adopted in the *Complete Poems*; instead, Djwa and Moyles arranged the poems in "chronological sequence, with the date of first publication assigned" (*Complete* 1:li). Unlike Djwa and Moyles, Frye was careful to distance himself from the editorial process and position himself as a facilitator of Pratt's intentions in compiling the 1958 *Collected Poems*: "If the reader is wondering, as he easily may, why this poet should need either an editor or an introduction, I should explain that my very simple editorial duties have been assumed purely as an act of personal homage to the poet in his seventy-fifth year" ("Editor's Preface"). By their own admission, Djwa and

Moyles note that the collected editions reflect Pratt's final intentions: the 1944 volume was "[s]elected and supervised by Pratt" and "contained those poems which he wished to retain," and the 1958 volume was "Pratt's own authorized collection of poetry" that "perpetuated his preferences" in the selection of poems for the 1944 volume and added "several new poems" but still "excluded approximately one-third of his previously published work" ("Notes" 1:l). Given the priority that Djwa and Moyles grant Pratt's final intentions in their editorial rationale, it may seem somewhat ironic that the premise of the *Complete Poems* should so clearly contradict Pratt's authority over the selection and ordering of his poems.

It would be an understatement to say that Djwa and Moyles fell short of their plan to "provide a definitive reading text" (Introduction 1:xi) of Pratt's poems. One reviewer of the edition seized upon the disparity between the "chronological presentation" of the *Complete Poems* and "Frye's more generic organization of the selected poetry in *The Collected Poems of E. J. Pratt*," noting that the diachronic structure "encourages us to see the corpus as forming a biographical/historical line of development," which is reinforced in Djwa's biographical introduction "which relates Pratt's personal story to the development of his poetry" (Jones 192). More problematic to the reviewer is the "question of the author's intentions" (193) insofar as Djwa and Moyles's practice of selecting the latest authoritative version of the poem published during the poet's lifetime as the copy text (in most cases, from the 1958 *Collected Poems*) not only invites the complication of "a given poem's copy text [that] is sometimes more than forty years' distant from its chronological position in the order of the volume" (192–93) but also posits "a teleological model in which the author has a unified intention relatively uninfluenced by changing contexts, and which culminates in a final 'ideal' text" (Jones 193). Even more disconcerting to reviewers were the inaccuracies in transcription, copy-text selection, and proofreading that riddled the volume: one frustrated reviewer begins to compile a list of mistakes in the textual notes but stops abruptly and states that he has compiled "80 pages of commentary on errors, omissions, and oversights" and welcomes any publisher interested in issuing a corrected apparatus to the text to contact him (Jewinski 70). It should come as no surprise that the failure of the edition led to the reorganization of the general editorial board, which saw the retirement of Moyles and the addition of W. J. Keith and Zailig Pollock in 1993.⁵

5 According to *The Complete Poems and Letters of E. J. Pratt* web page, the reorganization of the E. J. Pratt Publication Project in 1993 led to the following changes: "It now consists of a General Editorial Board (Professors Djwa, W. J.

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The installation of Pollock as the principal editor and administrator of the Pratt project also initiated a change in editorial policy. By the time he joined the Pratt project, Pollock had already spent more than a decade working on the A. M. Klein Research and Publication Committee, which had by that time produced four of eight projected volumes in *The Collected Works of A. M. Klein* series: *Beyond Sambation: Selected Essays and Editorials 1928–1955* (1982), *Short Stories* (1983), *Literary Essays and Reviews* (1987), and *The Complete Poems* (1990).⁶ With the appearance of Klein's *Complete Poems*, Pollock brought about a significant shift in the editorial practice of the Klein committee. Where M. W. Steinberg's edition of the short stories included a minimal editorial apparatus in which different versions of the text are mentioned (but not collated) and emendations to the copy text recorded, Pollock's edition of the poems provided comprehensive textual notes with full collations of all authoritative versions of the poems and complete lists of substantive variants. These changes in approach to editing Klein's *Collected Works* demonstrated the committee's increased attention to the processes of textual transmission and authorial revision, a movement toward critical editions that bear witness to what Pollock calls "the genesis of the text" ("Editor" 55). Pollock's subsequent editorial collaboration with Usher Caplan on Klein's *Notebooks* (1994)—which consists of fragments, incomplete drafts, abandoned texts, notes, outlines, and the like—is indicative of the Klein committee's commitment to representing the author's processes of writing not just as textual notes but as a discrete volume and integral part of the *Collected Works* as a whole.

Pollock's edition of Klein's *Complete Poems* proceeded from a similar editorial problem as that of Pratt's *Complete Poems*: the 1974 *Collected Poems of A. M. Klein*, edited by Miriam Waddington, is marred by its "hasty execution" and "numerous errors" (Pollock, "Errors" 91). Not long after joining the Klein committee, Pollock compiled and published in 1982 a

Keith and Zailig Pollock); an Editorial Committee consisting of current and past editors of volumes in the series was established (Professor Djwa, Professor Susan Gingell, Lila Laakso, Professor D. G. Pitt and Professor Elizabeth Popham); and an Editorial Advisory Board (Professor Claude Bissell, Professor Robert Brandeis, Professor Peter Buitenhuis, Dr. Michael Darling, Professor Douglas Lochhead, Professor Jay Macpherson, Claire Pratt, Professor Malcolm Ross, Professor David Bentley, and Professor Brian Trehearne). Of the three general editors, Professor Pollock was chosen to administer the Pratt Project and to act as principal investigator" (E. J. Pratt Publication Project).

⁶ The next four volumes in the series are *Notebooks: Selections from the A. M. Klein Papers* (1994), *Selected Poems* (1997), *The Second Scroll* (2000), and *Letters* (in progress).

list of errors in Waddington's collected edition—which ranged from omitted and misdated poems to inconsistencies in the selection of copy texts, faulty transcriptions, and typographical slips—as the first step toward the production of a critical study and, eventually, a complete edition of the poems. As Pollock reveals in his 2003 talk “Genesis, Exodus, Apocalypse: A Modern Editor's Journey,”

My original intention was to write a book on Klein's work, which I eventually did, but I quickly realized that the available texts simply were not in any kind of shape for the kind of serious study I was interested in doing.... The available texts presented two problems. The most obvious was that many texts were available only in inaccurate versions. But a second, more interesting, problem was that many of Klein's poems had extremely complex histories, sometimes involving numerous versions spanning up to two decades, and that this fact was far from obvious in any of the printed versions of Klein's work. The more I studied Klein the more I became fascinated by the genesis of his art and of his thought, so that when I was invited by the Klein Committee to undertake an edition of the poems, I had already been moving towards an editorial approach associated with the French *critique génétique* or genesis of the text.

That Pollock's edition originated with his plan to write a critical study of Klein speaks to the role that literary criticism plays in the construction of critical editions and, conversely, the role that critical editions play in the formation of literary-critical narratives. Pollock explains the deliberate interrelation of his critical and editorial practices in his 1993 essay “The Editor as Storyteller”: “I have gradually become aware that what I am attempting in the study and the edition is essentially the same: to tell the story of the genesis of Klein's lifework as best I can.... I believe that, as different forms of storytelling, both my textual editing and my literary criticism can legitimately be seen as mutually enriching aspects of a single endeavour” (67, 68). Although Pollock declines to name the specific story that his critical study and edition share, it is stated plainly enough in the introductory pages of *A. M. Klein: The Story of the Poet*:

This book is about a story, the story of the poet which A. M. Klein tells and retells throughout his career. Storytelling for Klein is an act of self-definition, and as his definition of his own role as a poet changes—often in predictable and sometimes in

disturbing ways—so does the form his story takes. But through all its retellings the story of the poet remains recognizably the same, drawing on the same basic set of characters, images, and gestures, and unfolding the same central vision, a vision of the One in the Many. (3)

If Djwa and Moyles's *Complete Poems* tells the story of Pratt in which the poet has "a unified intention relatively uninfluenced by changing contexts, and which culminates in a final 'ideal' text" (Jones 193), Pollock's *Complete Poems* tells the story of Klein in which the poet's intentions never cohere into the ideal One but remain irreducibly Many. As a genetic text of the poems, Pollock's Klein edition resists the intentionalist impulse to arrive at one version of the text that best embodies the poet's final intentions and, instead, follows the multiple unfoldings of the text through its stages of transmission and revision and its mediation by varying social, historical, and bibliographic contexts. Contrary to Moyles's claim that intentionalist principles are ideally suited to editing modern poets, I would counter that Pollock's genetic method of editing as "storytelling" ("Editor" 56) is a far better way to retell the signature modernist narrative of the "One in the Many." In other words, Pollock's Klein edition narrates at once the story of the poet's lifework and the story of his modernism; it reproduces the modernist's fragmentary, elliptical, discontinuous texts in a genetic edition that resists resolution of their multiplicity into singularity.

The genesis of Klein's modernism is related in his *Complete Poems* in a chronological and retrospective "re-membering" of the "One in the Many." To unpack the metaphor,

re-membering evokes an absence which the poet must confront and must struggle to overcome. Whether or not the One was a real presence at some period in the past, here and now it certainly is not.... The world which Klein's poet experiences, as opposed to the one he envisions, is characterized not by wholeness, but by fragmentation.... Our only hope, then, of gaining access to an absent Oneness is through a creative act of memory which enables us to reconstruct, or to use Klein's term, re-member the dismembered body of the One. (*A. M. Klein* 8)

Pollock's exposition of Klein's typically modernist acts of "re-membering" bears directly upon his genetic editorial method. While the intentionalist edition is predicated on the belief in a unified intention, in that its methodology seeks to reconstruct an absent unity in an eclectic text that resolves the multiplicity of the poet's intentions into a new singularity, the genetic

edition proceeds from the assumption that there is no unified intention but only a “re-membering” of the genesis of the text in its disjunct state. The chronological order of Klein’s *Complete Poems* foregrounds the historicity of Pollock’s story of the poet, for it dismembers the bibliographical structure of the collections in which many of the poems first appeared and replaces it with an editorial “re-membering” of Klein’s lifework, one in which the juxtaposition of multiple versions of certain poems subjected to extensive revision disrupts the linearity of the volume’s temporal unfolding, reminders of the multiplicity of the poet’s telling and retelling his story of modernism between the mid-1920s and the early 1950s.

Pollock’s decision to reorder the poems in chronological sequence based on dates of composition may be evidence of what he calls “complex editorial problems which demand an increasingly active intervention from the editor” (“Editor” 56), but his practice is not the only kind of intervention possible. For instance, it diverges from Waddington’s collected edition in which she preserves the sequencing of the poems as arranged by Klein in *Hath Not a Jew ...* (1940), *Poems* (1944), and *The Rocking Chair* (1948).⁷ Along with the book-length *The Hitleriad* (1944), these collections Waddington intersperses among five chronologically ordered sequences of previously uncollected poems (Poems 1927–1937, Radical Poems 1932–1938, Poems 1941–1947, Poems 1948–1952, Epitaph). Although both Pollock and Waddington follow a roughly chronological pattern, the *Collected Poems* invokes a principle of bibliographic organization absent from the *Complete Poems*:

I have based my arrangement of the poems not on chronology alone, but also on the desire to make a book where the poems can live, find room, and speak for themselves. This is the most important and least tangible part of an editor’s task and perhaps his most serious responsibility. A book should be more than a mechanically assembled aggregation of poems and then, if the writing is any good at all—and Klein’s writing is—the book becomes a living thing and the poems can move out of it into the reader’s mind where they may continue to live and grow long after he has read them. (Waddington, Introduction viii)

Where Pollock compiles his edition as the aggregation of versions and variants, Waddington imagines the book itself as a unit of composition,

7 For another account of the relationship between Pollock’s edition of the *Complete Poems* and Waddington’s edition of the *Collected Poems*, see Bentley, “Book.”

a book in which Klein's bibliographic structures and his fugitive poems organized into chronologically ordered bibliographic units converge in the simultaneous telling of alternate stories of the poet—some told by the poet himself, the others “re-membered” by his editor. Just as Pollock's edition coincides with the story he tells in his critical study of Klein, so Waddington's edition recalls the critical narratives about Klein's poetry that she constructs in her 1970 monograph *A. M. Klein*. In particular, she notes in her introduction to the collected edition that she has “isolated, but not displaced from their general chronological order, the group of radical poems, because of their importance to Klein's development” (viii)—and, more than likely, because this grouping corresponds to her chapter on these socialist-modernist poems; her retention of the bibliographic structure of the four published volumes similarly matches her successive chapters on each collection in her 1970 monograph. For Waddington, her edition had already become “a living thing” in her readings of Klein's poetry and her empathetic retellings of the story of a fellow mid-century Jewish, socialist, modernist poet in Canada.

There are perhaps still other variations on Klein's story, other possible editions, other modernisms to narrate. For Pollock, however, the “exodus” from Klein and move to Pratt has occasioned a change of medium—from print to hypertext (“Genesis”). Since joining the Pratt project in 1993, Pollock has gradually adapted his genetic editorial approach to an online environment. With his ongoing collaboration with Djwa on the development of a prototype for a hypertext edition of Pratt's complete poems and his plans to produce a hypertext edition of the complete poems of P. K. Page, Pollock has made plain his continued antipathy toward the intentionalist edition as a model for editing Canadian modernist literary texts. His rejection of the intentionalist edition and gravitation toward *critique génétique*, social-textual criticism, and hypertext theory as the basis for his editions of Canadian modernists invites further consideration of theoretical and practical concerns particular to editing modernist texts. Because the archives of Canada's modernist authors are generally more comprehensive than those of earlier generations, their editors are frequently faced with armadas of avant-textual matter—notes, sketches, drafts, complete and partial manuscripts, proofs—that pose pragmatic problems for those who work in the continental tradition, those who, like Pollock, want to tell the whole story of the genesis of the poet's lifework. Hypertext, then, presents the editor with an opportunity to move beyond the physical organization of the print edition and to rearticulate the genetic structure of the text:

There is no predetermined beginning, middle or end or centre, no privileged vantage point from which the texts are viewed or around which they are organized. The relevance of this to an editor interested in the genesis of the text is obvious. In a hypertext edition you are not restrained, as you are in a print edition, to choose one text to print as the reference point for all of the other texts. It is possible to present all versions of the text in their completeness and to interlink them so that the user can easily trace the transformations the work as a whole has undergone in its evolution. The flexibility of hypertext, then, provides an escape from the misleading and cumbersome model of a single printed text accompanied by textual notes at the bottom of the page or the back of the book. (Pollock, "Genesis")

It remains to be seen what kind of story of Pratt the hypertext edition will tell and how it will differ from Djwa and Moyles's print edition. One key difference will be the comprehensiveness of the Pratt hypertext, which will include "all completed versions of every poem, linked to scanned-in images of every page of every version" (Pollock et al., eds.); this presumably means that the hypertext edition will also include the full complement of unpublished poems, only a selection of which appear in the Djwa and Moyles edition. In addition to the complete poems, the Pratt hypertext project will incorporate Elizabeth Popham and David Pitt's edition of "all of the more than 1,100 letters" (Pollock et al., eds.). Although these hypertext editions are still part of the Pratt *Collected Works* project, it stands to reason that the pairing of the poems and letters in hypertext may well occasion different readings of Pratt's poetry. In particular, the proximity of the letters to the poems should invite greater scrutiny of the sociality of his poetry's composition, production, and transmission, for the letters are records of his social interactions with writers, editors, and publishers. If the pairing of the first two volumes in the Pratt project privileged the poet's intentions, the pairing of the final two volumes will expose the ways in which those intentions are contingent upon the social relations between the poet and his literary and print culture. It would seem, then, that the exodus from print to hypertext has brought about two significant shifts in the "re-membering" of Pratt's story: it is a story about the genesis of the text based on the principles of *critique génétique* and genetic editions and, at the same time, a story about the poet's social and collaborative engagements based on the methodology of social-textual criticism.

Pollock and Djwa's projected Pratt and Page editions are in part modeled on McGann's concept of hypertextual or hypermedia archives ("Gen-

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esis"). Originally formulated in his 1996 essay "The Rationale of Hypertext," elaborated in his 2001 monograph *Radiant Textuality: Literature After the World Wide Web*, and implemented in the 1997 design and 2004 redesign of *The Complete Writings and Pictures of Dante Gabrielle Rossetti*, the hypertextual archive offers McGann an alternative to the intentionalist edition. This kind of archive provides a digital support to enact his vanguard theory of editing "socialized texts" (*Textual* 86), which he first advanced in his 1983 critique of the Anglo-American tradition of textual criticism and editorial practice. According to this theory, each version of a text is conditioned by social interactions between the author and various non-authorial agents and institutions—typists, publishers, editors, proofreaders, typesetters, printers, bookbinders, illustrators, and so on (*Textual* 60–61). Therefore, McGann contends, the author's intentions are always socially constituted and historically contingent. A hypertextual archive in which a text is situated as a "socialized text" not only represents every version in its codicological and bibliographic contexts but also takes into account the variable social pressures exerted on the text during the processes of composition, production, and transmission. The editorial apparatus to an archive of socialized texts therefore documents the sociality, historicity, and multiplicity of the text and its author's intentions. Hypertext thus facilitates the conjunction of multiple intentionalities, not in an ideal, ahistorical unity, as in the intentionalist, eclectic-text edition, but in a decentred, historically and socially contextualized structure of interlinked versions.

Admittedly and perhaps advisedly, my own editorial work has been less radical than McGann's and the Pratt project's innovations in hypermedia. Even so, their questioning of the orthodoxies of editing according to principles of authorial intention has illuminated some of the editorial problems I have encountered in my critical editions of Canadian modernist poets, including Dorothy Livesay, Anne Wilkinson, and, most recently, F. R. Scott. Like Pollock, whose Klein edition originated with his plan to write a critical study of the poet, my current research proceeds from the assumption that literary and textual criticism mediate the construction of critical editions and, reciprocally, that critical editions mediate the formation of literary-critical narratives (see Pollock, "Editor" 67–68). The dialectical reciprocity of these critical and editorial narratives works toward the recovery of a socialized narrative of Canadian modernism, one that is embedded in the sociality of its textual production and the material practices of its editorial construction. Hence my most recent projects take account of the sociality of editing modernist literary texts, from their

production in little magazines, anthologies, and book collections to their reproduction in collected and critical editions. Both my editorial work on Scott's complete poems and translations and my current book-length project on the history of scholarly editing in Canada address the relationship among all three editorial stages, giving particular consideration to the sociohistorical contexts and organization of literary texts as well as their codicological and bibliographic contexts.

II. Modernist Anthologies

In the May 1932 issue of *Canadian Forum*, Scott published a sequence of eighteen poems under the title "An Anthology of Up-to-Date Canadian Poetry." This was the first in a series of anthologies that he and his fellow modernists would compile over the next five decades. It would not be an overstatement to say that the editing of poetry anthologies facilitated the consolidation of modernism's emergent formations in Canada—including Scott's work on *New Provinces*, Ralph Gustafson's *Anthology of Canadian Poetry*, Ronald Hambleton's *Unit of Five*, John Sutherland's *Other Canadians*, and the successive editions of A. J. M. Smith's *The Book of Canadian Poetry*. With his 1932 *Forum* "Anthology," Scott anticipated the ways in which these mid-century anthologies later served as a means to narrativize and stabilize modernism in Canada by transitioning the emergent and uneven formations of modernist little-magazine culture into book form.⁸ As a contributing editor of the *Canadian Forum*, Scott once called it "almost a poetry 'little magazine'" (quoted in Djwa, "*Canadian*" 18) because of its regular publication of modernist poets; his decision to embed his "up-to-date" anthology *within* a little magazine speaks to the close relationship between anthological and periodical editing during the formative period of modernist print culture in Canada. In fact, because many of Canada's modernist anthologies were edited by little-magazine editors and because many of the anthologies appeared before the majority of the contributors had published their first collections, the anthologized poems were often selected from the pages of magazines or directly solicited from magazine contributors.

Scott's *Forum* "Anthology" conforms with and diverges from anthological conventions in significant ways. It is not a gathering of eighteen poems by several different authors but, rather, a sequence of his own poems, framed by a prologue and an epilogue. The prologue is an excerpt from

⁸ For more on the ways in which modernist anthologists conceptualized their collections as narratives and the idea of modernism itself as a narrative, see Diepeveen 144ff.

An
anthology, as
the *OED* reminds
us, was
originally a
“gathering
of flowers,”
its meaning
derived from
ancient Greek
anthos (flower)
and *legein* (to
gather).

Robert Stanley Weir’s 1908 translation of “O Canada!” and the epilogue a quotation from a political pamphlet entitled *My Creed*, issued in 1931 by H. H. Stevens, then Conservative Minister of Trade and Commerce. The inclusion of these framing texts by authors other than Scott gesture toward the conventional construction of an anthology, but the predominant text is Scott’s own sequence of sixteen poems. While the inclusion of only his own poems in an anthology is unconventional, the type of poetry Scott brings together is entirely in keeping with anthological conventions in the Greco-Roman tradition. After all, the verses by ancient Greek and Roman poets now known as *The Greek Anthology* is an encyclopedic gathering of epigrams. Scott’s “Anthology of Up-to-Date Canadian Poetry” is, similarly, a collection of epigrams, though neither encyclopaedic nor historical in scope like its classical precursor. These “up-to-date” epigrams are strictly satirical and topical, their invective aimed at Canadian political and judicial figures, institutions, and corporations of the time. This “updating” of the anthology as a form for the presentation of Scott’s epigrams is typically modernist in practice, the making new of an ancient form and the transposition of that form to a contemporary situation.

Characteristically modernist, Scott’s choice of the term “anthology” for his 1932 compilation of satiric epigrams is ironic. An anthology, as the *OED* reminds us, was originally a “gathering of flowers,” its meaning derived from ancient Greek *anthos* (flower) and *legein* (to gather). The metaphoric association between the anthology as a collection of poetry and as a “gathering of flowers” stems from the earliest extant anthology of ancient Greek epigrams, Meleager’s *Garland*, later incorporated into *The Greek Anthology*. This figurative grafting of poetry and flowers was certainly current in the early twentieth century, insofar as titles of anthologies still regularly employed metaphors such as “garden” or “garland” or “wreath.” Scott’s “up-to-date” anthology is the antithesis of “a gathering of flowers,” for his epigrams are formally uncultivated and aesthetically unpleasant, more like a random collection of unsightly weeds plucked from cracks in the sidewalk than an artfully woven garland. Of course, even *The Greek Anthology* is replete with satirical epigrams about ugliness, immorality, corruption, and unethical behaviours. Even if there is nothing altogether new in the satiric manner of Scott’s epigrams, the modern urban and industrial world depicted in his 1932 anthology speaks to the modernity of his subject matter. As he stated in the *Forum* the previous year, “Gardens are very nice in their way ... and poetry can be made of them; but they represent a small portion of reality. The modernist kicked poetry rather rudely out into the street” (“New” 337). Furthermore, Scott’s modernist technique in

his epigrams is akin to the imagism of Ezra Pound, H. D., and Richard Aldington, whose early imagist poems were likewise influenced by *The Greek Anthology*. Although their early Hellenism is not so consistently directed toward modern urban and industrial subjects as Scott's 1932 anthology, their derivation of imagism in part from the Hellenic epigram is a likely influence on his modernist poetics. Moreover, their poetry's appearance in a series of well-known and influential imagist anthologies may have prompted Scott to think about his own anthologization.

"An Anthology of Up-to-Date Canadian Poetry" is the product of Scott's self-anthologization, a practice that generated the prototype of what he later named an "auto-anthology." This gathering is an "auto-anthology" insofar as Scott's text is a collection of texts by several authors, a text that conjoins his own epigrams with quotations from other authors. It is not an anthology about the self, nor is it a vehicle for self-expression; these epigrams are utterly impersonal. Rather, Scott's self-anthologization is a gesture toward the socialization of poetry and of the self. Because an anthology is by definition a text by several authors, the socialization of individual poems takes place in the process of anthologization, as the text enters into a socialized space occupied by other authors' texts. For this among other reasons, as Anne Ferry notes in *Tradition and the Individual Poem: An Inquiry into Anthologies*, the anthology is what she calls a "more explicitly sociable" (145) text than a published collection of poems by an individual author. That is, the individual poem's sociality is activated in the act of anthologization, its entrance into the socialized, public space of the anthology. For Scott, however, the self-reflexivity of the anthological act involves not just the socialization of the individual poem but the socialization of the self. This self-socialization coincides with the act of self-anthologization, in that Scott displaces himself as poet into the position of anthologist. No longer an individual poet, he is now one of three authors in his own anthology. So the poet becomes the anthologist, a compiler of his own and others' texts. At the same time, the multiplicity of authorial voices in the anthology is augmented by the polyvocal character of Scott's epigrams, so that the voice of the individual poet is dispersed among a multiplicity of authorial voices. The modernist poet as anthologist has not one voice, but many. To borrow from the original title to *The Waste Land*: he do the anthology in different voices.

While he was writing the poems for this 1932 anthology, Scott was also collaborating with several other colleagues on the manifesto of the League for Social Reconstruction. This socialist manifesto proclaimed the need for "a new social order which will substitute a planned and socialized

economy for the existing chaotic individualism and which ... will eliminate the domination of one class by the other" (Scott et al. ix). In 1935, Scott contributed a chapter to the organization's first book, *Social Planning for Canada*, which the collaborators called "the result of group discussions and co-operative writing on the part of a number of individuals over the past three years" (vii). While typical of anthologies in its gathering of several authors' writings, *Social Planning for Canada* is also atypical in its identification of the book as the collective work of several authors but not as a collection of discrete texts by different authors. Whatever its anthological character, *Social Planning for Canada* integrates the practice of "co-operative writing" into its authors' planning for a co-operative social order. This work of collaborative writing bears certain affinities to Scott's 1932 anthology, not least its socialist critique of the injustices of monopoly capitalism. In other words, the anthological form and socialist content of Scott's epigrams find correlatives in both the co-operative social order espoused by the League for Social Reconstruction and the "co-operative writing" employed by the authors of *Social Planning for Canada*. Indeed, Scott had already articulated this correlation between poetic form and social order in the June 1931 *Forum*, where he claimed that the "modernist poet, like the socialist, has thought through present forms to a new and more suitable social order" ("New" 338). This program for a modernist poetics in line with a socialist politics manifests itself in his 1932 anthology, where the modernist poet creates a new kind of anthology as the poetic form through which he enacts his socialist critique of the capitalist social order. For Scott, the modernist's remaking of poetic form is analogous to the socialist's renovation of social order.

Coincident with the assembly of his "up-to-date" anthology and the composition of *Social Planning for Canada*, Scott became involved in the compilation of the first anthology of modernist poetry in Canada, *New Provinces*. Not published until 1936, *New Provinces* had been in the planning stages since 1929 (Smith, Letter to F.R. Scott, 10 January 1929). Each of the six poets included in the anthology—A. J. M. Smith, Leo Kennedy, A. M. Klein, E. J. Pratt, Robert Finch, and Scott—made preliminary selections of his own poems, which were subsequently submitted for approval by the group as a whole. Each poet assembled his own "auto-anthology" which was then subject to collaborative processes of selection and editing; these processes were, like the writing of *Social Planning for Canada*, co-operative. It is fitting that *New Provinces* should thus approximate a socialized editorial model, since two of the principal figures behind the project—Smith, who wrote the anthology's original, rejected preface and

Scott, who composed the unsigned published preface—were initially keen, in Scott’s words, to “introduce a touch of political radicalism somewhere” in the anthology (Letter to E. J. Pratt, 11 January 1934) or more concretely, in Smith’s words, to “get some verse that is definitely politically left-wing” (Letter to F. R. Scott, 15 February 1934). To this end, Smith twice recommended that they solicit poems from Dorothy Livesay, whose agitprop, leftist poetry had recently appeared in the Toronto-based communist periodical *Masses* (1932–34). Scott circumvented the matter of contacting Livesay by proposing her inclusion in a second anthology of “politically left-wing verse ... entirely concerned with the social order” (Letter to A. J. M. Smith, 17 February 1934). Smith’s rejected preface to *New Provinces* gestures toward the possibility of an anthology of this kind when he alludes to artistic practices “that will facilitate the creation of a more practical social system” but admits that the present anthology is only “the faintest foreshadowing” of that kind of social and artistic work (“Rejected” xxxi, xxxii). In his preface to *New Provinces*, Scott’s more confident assertion of the anthology’s response to what he calls “the need to restore order out of social chaos” (“Preface”) reflects his own poetry’s contribution to the remaking of social order and reinforces his sense of the anthology’s capacity to represent new poetic and social orders.

III. Social Notes and Socialized Texts

As it happens, the dismal sales of *New Provinces* led Scott to abandon the proposed second anthology, turning his attention instead to another related project. By 1939, he had compiled a 168-page typescript of poems and translations entitled “The Auto-Anthology of F. R. Scott.” Whether deliberate or not, the unorthodox title of Scott’s 1939 typescript recalls the title of his 1932 “Anthology.” Most of the poems from his 1932 anthology are included in the typescript but in a different arrangement. They appear under the title “Social Notes,” a title Scott first employed for a sequence of thirteen poems published in the March 1935 issue of the *Canadian Forum*. He integrated poems from these two sequences under the title “Social Notes” in the “Auto-Anthology” typescript. In adopting the title “Social Notes,” he foregrounds the socialized character of this mini-anthology—socialized, that is, in the full sense of being social and socialist. It is more than likely that the title “Social Notes” is an allusion to the League for Social Reconstruction’s “co-operative” anthology *Social Planning for Canada*, an allusion which invites readings of the two texts as companion anthologies that function as socialist critiques of capitalism. Or, to put it another way, “Social Notes” is a kind of cultural supplement to

Social Planning. “Social Notes” is the realization of a socialized poetics, a mode of poetry predicated upon a socialist conception of culture, poetry whose form and content derives from what Raymond Williams would call a “common” culture—that is, in the double sense of mutual (culture as the products and processes of social relations) and ordinary (culture as everyday phenomena and social practices) (11). According to the authors of *Social Planning*, culture in a capitalist society is a “luxury” available only to a “privileged class” in contrast to a socialist society in which culture is “a quality of life, intrinsic in a society, of which all individuals will normally partake” (35). For Scott, “Social Notes” is similarly concerned with the socialization of culture, where poetry is a mode of “common” cultural expression. Years later, he would describe this mode of poetry as “‘pregnant doggerel,’ verse with a sharp social point but scarcely poetry” (Letter to Leon Edel, 20 September 1979).

Given the historical specificity of the poems, it is not surprising that later versions of “Social Notes” in his published volumes would be sharply contracted. That their most complete representation occurs only in the “Auto-Anthology” typescript and not in his published volumes is one of the typical problems I confront in my present work on the critical edition of Scott’s complete poems. The text of “Social Notes” in the “Auto-Anthology” typescript differs substantially from later truncated versions printed in his volumes *Overture*, *The Eye of the Needle*, *Selected Poems*, and *Collected Poems*. In the first three of these volumes, the text maintains on a much diminished scale the “Auto-Anthology” typescript’s integration of the two sequences published separately in *Canadian Forum* in 1932 and 1935, but the final volume reverts to the original division of the sequences. While this latter arrangement in his *Collected Poems* of 1981 represents Scott’s final intentions, the text existed for over forty years in variant forms of the integrated version first conceived in the “Auto-Anthology” typescript. This poses a problem for an edition of Scott’s poems that could take into account the reception and production history of “Social Notes” as it was disseminated during the majority of his career. An edition that employs principles of final authorial intention would then elide much of the history of the text’s reception and reproduction but, at the same time, would restore the text to a state closer to its original periodical publication in the 1930s. Yet the final versions of “Social Notes” in the *Collected Poems* omit poems from the periodical versions, so its restoration of 1930s versions is still incomplete. Were an edition to represent “Social Notes” as a sequence of poems from the 1930s, the version which corresponds to Scott’s final intentions at that time is the “Auto-Anthology” typescript.

Scott's correspondence from the period confirms that he attempted to have the typescript published, so we can be relatively certain that he wanted to have this version in print. Even so, the reduction of "Social Notes" from twenty-eight poems in the "Auto-Anthology" typescript to seven in *Overture* in 1945, eight in *Eye of the Needle* in 1957, then six in *Selected Poems* in 1966 indicates that the complete "Auto-Anthology" version may have been what he wanted in 1939 but that the prospect of collecting his "pregnant doggerel" in published volumes changed his intentions. The restoration of "Social Notes" to a total of eighteen poems for his *Collected Poems* in 1981 marks another shift in his intentions, a return to his original partitioning of the two sequences in the 1930s. By dividing them in his *Collected Poems* into sequences entitled "Social Notes I, 1932" and "Social Notes II, 1935," the poems are hypostasized as historical documents: their social function is relegated to the past; they become historical artifacts, museum pieces abstracted from their social contexts. Ironically, the poems from the sequences that refer to obscure historical events and public figures from 1932 and 1935 have been omitted from the *Collected Poems* versions. Even if Scott's final intention was to approximate versions of "Social Notes" from the 1930s, its execution in his *Collected Poems* contradicts his original intentions. There, they are no longer "up-to-date" anthologies but historical anthologies.

Perhaps my editorial problem stems from the fact that Scott's poetic notes are inseparable from their social contexts; their context *is* their content. They are at once texts and contexts, poems as annotations, poems that demand to be read as socialized texts.⁹ These poems may require an editorial apparatus in which their social contexts are represented both in explanatory notes and in textual notes, since the sociality of the text is determined severally—by the social content of the poems, by the social function of the poems in their different typescript and print versions, and by the shifting social character of authorial intentions. The existence of "Social Notes" in so many versions lends itself to the annotation of a progressive, socialized text, for its notational form reflects its status as a work in progress, a text open to revision and reconstruction.

The editorial problem of "Social Notes" captures in miniature a general tendency in Scott's *Collected Poems*, where many of the poems from the "Auto-Anthology" typescript were first published. Some of the poems in the typescript had been published in periodical form, but later versions often

9 For an exemplary analysis of the various social, political, legal, and historical contexts of Scott's two "Social Notes" sequences and their relationship to his prose writings of the 1930s, see May.

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appear in the typescript. Scott subsequently revised some of the versions from the typescript for publication in his *Collected Poems*. This process of revision takes place over decades, so that his final intentions may not be established until fifty to sixty years after the original composition of the poem. Even so, Scott meticulously listed the dates of composition for the majority of these early poems in the index of his *Collected Poems*. Only in a few instances does he give two dates, one for the original year of composition, another for the year of final revision. These exceptions are more often than not the rule, however: his frequent silent revisions to his early poems hide the social and historical process of changing intentionalities that contribute to his arrival at final intentions.

Scott's retrieval and revision of early poems from the "Auto-Anthology" typescript for his *Collected Poems* speaks to his enduring regard for the collection. In fact, the template for his *Collected Poems* seems to have been "The Auto-Anthology of F. R. Scott." It is evident that he distinguished these kinds of comprehensive and retrospective collections from a typical single-author volume, since he dropped the title "Auto-Anthology" when he published *Overture*, two-thirds of which derives from the "Auto-Anthology." Still, he remained attached to the title "Auto-Anthology." He later resurrected it as the working title for his *Selected Poems* in 1966 (Scott, Letter to A. J. M. Smith, 15 April 1965) and, again, for his *Collected Poems* in 1981 (Scott, Letter to Leon Edel, 20 September 1979). Taking into account the standard definition of an anthology as a multiple-author collection, the definitive feature of the title "Auto-Anthology" is not the co-presence of his own poems and texts by other authors (as in his 1932 "Anthology") but is the title's tacit recognition that his identity as a poet is multiple. As McGann puts it, "Authors do not have, *as authors*, singular identities; an author is a plural identity" (*Textual* 75). If an author's identity is plural, as McGann claims, it is so because his identity is socially—and multiply—constituted. Embodying the plurality of authorial identity, Scott's "Auto-Anthology" comprises an eclectic collection representing the historical development of his early poetry from 1922 to 1939—from translations of early-modern Italian madrigals to "pregnant doggerel." Its title configures the conjuncture of self (*auto*) and multiple-author text (*anthology*), presenting itself as a text in which the self is socialized. Scott's residual attachment to the title "Auto-Anthology" until the end of his career guides my editorial work on his complete poems, an edition in which the plural and socialized identity of the individual poet will obtain its fullest character. Writing to Leon Edel in 1979 about his inclination to retain the title "Auto-Anthology" for his final collected volume, Scott

recognized the radical plurality of his oeuvre. “Who’s the Ezra Pound for my Waste Land?” he asked Edel. If, in collaboration with his editor John Newlove, the process of editing his *Collected Poems* produced his *Waste Land*, then my analogy might be to say that, in the process of editing his complete poems and translations, I am trying to retrieve the full plurality and sociality of his oeuvre and let the modernist poet do his “Auto-Anthology” in different voices.

IV. Socialized Editions

Because I tend to read Canadian modernists’ individual, selected, and collected volumes as collaborative productions and socialized texts, I have extended some of these considerations to my edition of Scott’s complete poems and translations. Editorial principles and procedures for the edition have been established in collaboration with Brian Trehearne, General Editor of the Canadian Modern Poetry: Texts and Contexts series,¹⁰ a recent addition to the family of Canadian Poetry Press editions, which have appeared since 1986 under the stewardship of D. M. R. Bentley (with assistance from associate editor R. J. Schroyer). Bentley’s development of a standard editorial model for Canadian Poetry Press editions follows what he calls a “middle way” between intentionalist, eclectic-text editions and facsimile or diplomatic-transcript editions. This “middle way” preserves not only “as much as possible of the appearance and spatial dynamics of the original” but also features such as the author’s idiosyncratic or irregular spelling and punctuation (Bentley, “Canadian Poetry Press” viii). While these editions still allow for emendation of obvious typographical and typesetting errors, the editor’s intervention is reduced to a minimum.

These basic editorial principles also apply to the Canadian Modern Poetry series, but the availability of an overwhelming number of variant states of the texts has necessitated certain choices about the selection of copy texts and the compilation of textual variants. For previously published poems, the copy text is the latest version published during the poet’s lifetime, even if later unpublished versions exist in manuscript or typescript. For previously unpublished poems, the copy text is the latest extant version of the poem. This is fundamentally the same copy-text rationale as Pollock’s Klein edition, the basis of which can be found in McGann’s idea of the socialized text. Citing McGann’s claim that “literary works are

¹⁰ Editions scheduled for publication in the series include A. J. M. Smith, *Complete Poems*, ed. Brian Trehearne (2006); John Glassco, *Complete Poems*, ed. Trehearne; and F. R. Scott, *Auto-Anthology: Complete Poems and Translations, 1918–1984*, ed. Dean Irvine.

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social rather than personal or psychological products" (*Critique* 43–44), Pollock argues that "publication represents a completion of the work rather than contamination of the author's intentions; it is an act of collaboration which the editor should respect." Faced with the choice between later "unpublished versions" and earlier "published versions" of certain poems, he rejects the former "because they represent an incomplete stage in the collaborative process of literary production" ("Editor" 62). In doing so, Pollock disputes the copy-text rationale in the Anglo-American tradition, in which the author's final intentions trump any other criteria. Editions in the Canadian Modern Poetry series similarly take issue with absolute deference to the authority of final intentions, questioning not just the sociality but the finality of unpublished revisions.

Each edition in the series will include lists of *all* variants in published versions and *some* variants from selected manuscript and typescript versions. Scott's extensive practice of revision and preservation of poems in numerous heavily revised versions makes the inclusion of all typescript and manuscript variants a logistical impossibility—at least in the format of a print edition. Because the textual notes would be colossal in size and labyrinthine to navigate if I were to list all of the manuscript and typescript variants, we have decided to restrict the collation of variants from selected manuscript and typescript versions to a limited number of his more significant (and, in most cases, canonical) poems. This works out to approximately 25 percent of the poems. Discursive notes following each poem's chronological list of published, manuscript, and typescript versions will briefly describe the archival sources and locations and outline the rationale for the selection of versions included in the collation. Rather than always listing the textual data in standard notational format, these discursive notes will also offer a descriptive narrative of each poem's genesis and its archive of versions and variants.

Since 1999, Canadian Poetry Press has expanded its purview to include an extensive collection of online critical editions (see Bentley, "*Canadian Poetry Online*," and Bentley, ed.). For the Canadian Modern Poetry series, the website will be used initially to mount digitized facsimiles of the individual volumes published or, in the case of unpublished typescript collections, compiled during the poet's lifetime. To integrate these digitized facsimiles into the online apparatus will initiate a modification of the critical edition and move toward what McGann calls an "archive" (*Radiant* 69). As part of the online apparatus to the Scott edition, the eight published volumes of his poetry and the unpublished "Auto-Anthology" will appear in facsimile as a digital archive. Unlike McGann's and the Pratt project's

electronic editions, this digital archive is *not* a hypertext but an updated example of what Donald H. Reiman calls “versioning” (169). Developed in the mid-1980s as an alternative to the Anglo-American tradition of critical editing and editions, versioning involves facsimile reproduction of different versions of the text. The practice of versioning places emphasis not on authorial intention or the selection of authoritative copy texts but on the reproduction and interrelation of variant texts in their original bibliographic contexts. One of the main advantages to the Scott digital archive is that the arrangement of poems in the individual volumes will be easily accessible to the reader, so that the order of their “plotless narrative” (quoted in Bentley, “Book” 88), as Earl Miner puts it, remains intact.

There are both practical and theoretical reasons why the digital archive is a necessary part of the apparatus to the Scott edition. I have decided to follow Pollock’s example in his Klein edition and arrange Scott’s poems according to the chronology of their composition, with the exception of poems that Scott set in sequences, such as the two sets of “Social Notes.” These exceptions gesture toward the necessity of the digital archive as a supplement to the print edition. While I agree with Neil Fraistat’s contention that “to read an individual poem in isolation or outside of its original volume is not only to lose the large retroactive sweep of the book as a whole ... but also to risk losing the meanings within the poem itself that are foregrounded or activated by the context of the book” (5), I would counter that the recontextualization of an author’s complete poems in a diachronic structure also sets in motion alternative narratives and releases occluded significations. For instance, to read fugitive poems in juxtaposition to previously collected poems may reveal the exclusionary and revisionist strategies that inform by any given collection—whether an individual volume, a selected edition, or a collected edition. In contrast, the publication of a complete edition makes perfectly plain its revisionist practice: by recovering those poems left out of published volumes, a complete edition calls attention to the mechanisms of selection and exclusion and may even call into question a poet’s self-construction at certain historical moments. By offering an alternative to the ways in which the thematic organization of his *Collected Poems* masks the historicity and sociality of his poetry and poetics, the chronological sequencing of Scott’s complete poems in the print edition will emphasize their specific historical contexts—whether personal, social, political, or literary. These contexts are not merely determined by his intentions as a poet. Rather, they are the contexts of a socialized edition, a critical edition that accounts for the historicity, sociality, and multiplicity of authorial intentions. What the diachronic structure of the

print edition cannot represent, however, are the bibliographic contexts of Scott's individual volumes and his fluctuating intentions with respect to the selection and ordering of his poems, a conspicuous lack which necessitates the incorporation of facsimiles of his poetry collections into the digital archive. To mount a digital archive of the volumes published during Scott's lifetime will preserve a record of the sociality of their production in collaboration with a host of editors, publishers, and presses responsible for the dissemination of Canadian modernism, including Lorne Pierce of Ryerson Press, Louis Dudek, Irving Layton, and Raymond Souster of Contact Press, William McConnell of Klanak Press, Alan Safarik of Blackfish Press, William Toye and John Glassco of Oxford University Press, and Jack McClelland and John Newlove of McClelland and Stewart. At the same time, to reassemble Scott's poems in chronological order should stimulate the development of new critical and literary-historical narratives about a poet whose social, political, and historical consciousness was unequalled among the Canadian modernists, a poet whose intentions were never final, always multiple, and constantly subject to revision. With this in mind, the print edition and digital archive of Scott's poems and translations will participate in the recovery of a socialized narrative of Canadian modernism, one that is firmly grounded in the textual histories of its composition and transmission and the material practices of its editorial construction.

At a time when editors are moving increasingly toward the production of digital editions, yet still producing print editions, the editing of Canadian modernist texts has entered a crucial period of transition. As we design and implement the next generation of editions, we would do well to recall the stories that previous generations have compiled in their print editions. The histories of the Pratt and Klein projects tell a cautionary tale about the transition from print to digital media, about changes in editorial theory and practice, about the limitations of methodologies and technologies. Instead of instantiating ruptures in our editorial tradition, the present generation of editors should remember that the theories, practices, and formats adopted by editors in the 1970s and 1980s recorded stories about modernism in Canada that corresponded to the theoretical and critical conventions of their time, and even though these stories might now seem at times outmoded, erroneous, or naïve, they nevertheless require our continued attention. Beyond the Pratt and Klein projects, still other histories of Canadian modernists and critically edited texts produced in the past half century or so reveal a plenitude of alternative editorial methodologies and narratives of the period. Rather than consign these editions and their narratives of modernism to citations and notes, we need

to take fuller account of their versions of editing modernism in Canada. Scholarly editions of modernist texts have provided Canadianists with invaluable resources, but we have yet to consider the ways in which they have mediated our critical and literary-historical constructions of Canadian modernism. Until we acknowledge the ways in which these editions have already mediated our critical and literary-historical constructions of Canada's modernisms, we will more than likely remain unaware of the role that the intentionalist edition has played in the production of dominant narratives of the period. However far we have already advanced in the development of web-based editions, innovations in digital media have done little to remedy literary-historical amnesia about Canada's modernists, since our hypertext editorial projects have been exclusively devoted to canonical authors. Even among canonical authors, we need to consider more carefully that the literary critical and historical narratives already mobilized by restricted attention to their major texts will be reduplicated by the selective recovery of these texts in series of editions if they exclude their marginal and fugitive works. Whether in print or digital media, the editorial recovery of socialized narratives of modernism in Canada must take into account the sociality of their production and reproduction by collaborative entities—that is, by the historical networks of authors, editors, and publishers that produced the texts and by the institutional networks of editors and presses that reproduce the texts in critical editions. Just as the history of modernism in Canada is a story about collaboration so, too, is the story of its future.

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