

The Collected Works of Allan Ramsay

Textual Policy

General Editor: Murray Pittock

Editor, *Poems*: Rhona Brown

Editor, *Prose*: Rhona Brown

Editor, *Gentle Shepherd*: Steve Newman and David McGuinness

Editor, *Tea-Table Miscellany*, Murray Pittock and David McGuinness

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1. General Textual Policy

1.1 Prefatory Remarks:

The goals of the policy that follows are fivefold:

- i. Provision of a clear policy
- ii. List of relevant primary MS sources (further printed sources are also available on line at the Project Website)
- iii. Practice for establishing copytext
- iv. Coherency and consistency of approach to (iii)
- v. Procedures for validating/checking (iii), and recording variants

These are adjusted and varied as appropriate in the case of providing musicological notes and a musical descent for the text.

The audience of this textual edition is composed of specialist scholars or graduate students in literature, history and music. That said, Ramsay's oeuvre has been unavailable in a reliable textual form for so long—in some cases indeed, this is the first text prepared to scholarly standards that has ever been available—that it is one of the ambitions of this edition to bring a selected text suitable for a wider readership to market in due course.

1.2 Textual History

Ramsay's textual history was long, tortuous and pirated in the eighteenth century. The histories and reception of the texts in Ramsay's lifetime will be spelt out in each volume Introduction. Except in the case of *Scots Proverbs* (where the 1737 edition was issued as 'more complete and correct'), the first edition will normally be the copytext; in the case of *The Gentle Shepherd*, both the 1725 and 1729 texts will be reproduced. A census will be taken where there is doubt about the whether the first edition is or is not a first impression (such as might typically have been produced by Ruddiman or Ramsay, and advertised through Ruddiman's press). This is in keeping with Ramsay's own proprietorial and commercial interest in his own texts, and takes into account both MS evidence indicating his disapproval of broadside publication of his poetry (as

in his petition to the burgh authorities to ban pirated broadsides etc in 1719) and the lively state of piracy in contemporary printing, which indeed led to Ramsay himself being accused of the practice. Through this policy, the edition seeks to be as true to Ramsay's own interest in and supervision of his work as possible. Distinctive features from the first edition vital to understanding it in its context may be presented in facsimile (e.g. Frontispieces, and Dedications and Advertisements if necessary; and possibly forgeries). It is intended that Ramsay's own caricatures and jokes doodled on the MS are digitally reproduced in the Notes in the appropriate volume, together with features of Cooper/Ruddiman's design.

The main Ramsay and key Ramsay related MS holdings are in the UK, at the National Library of Scotland (79 holdings identified to date, including fair copy MS of *The Gentle Shepherd*, the earlier MS being in the University's Laing Collection), the National Archives of Scotland (31 holdings) and the British Library (171 holdings, including printer's copy for *The Evergreen* at MS Egerton 2024). There are also smaller holdings at 8 UK and 4 US institutions (total 43 holdings) and 39 holdings at the Huntington in the US. Collation of these with the first edition where they do not form the basis of the text itself is a manageable task for the project research team.

1.3 Editorial Practice

With regard to the *Poems* (1721 and 1728, incorporating earlier collections), *Ever Green* (1724) and the *Tea-table Miscellany* (*TTM*, 1723, 1726, 1730, 1737), each major collection of Ramsay's will appear separately as first issued, with miscellaneous printed poems or songs not included in collections of poems or those which appeared in print separately appearing in the edition following on from the main print collections. This Uncollected section will be listed by the date of appearance where possible, and miscellaneous MS poems which did not appear in print in Ramsay's lifetime will be listed as an appendix to these uncollected poems, to include *Dubia* (see below). Where-as in the case of *Poems* and *TTM*- there are multiple volumes to accommodate, chronological and volume integrity will be preserved where these were present in the original publication of history. The recreation of the experience of the volume as it initially appeared will be paramount, which will involve the reproduction of the 1725 *Gentle Shepherd* text in the *Poems* of 1728, although major textual issues and annotation and above all its musical notes will in large part be reserved to the *Gentle Shepherd* volume to reduce duplication. Notes on Ramsay's poems and songs should follow first collection basis: the Note will normally be most detailed in the volume in which the text first appeared.

In the case of material in the edition which did not appear under Ramsay's name in print in Ramsay's lifetime (for example letters or newly identified contributions to periodicals), the original MS or periodical publication text will be the copy text. In all these cases the text will be edited completely afresh, and there will be no dependence on previous printings. If there is more than one surviving MS, then the chronologically prior MS will be used with collated variants from the other MS recorded in the Notes.

Collations will note redactions and cancellations as well as substantive and accidental changes. In cases where two or more MSS exist and neither/none can be shown to be chronologically prior, both or all will be printed (this will not be a common occurrence). In cases where the surviving MS of a text not printed in Ramsay's lifetime is contemporary and attributed to Ramsay but is not in Ramsay's hand, it will be classified as Dubia in the absence of other evidence. Where such an MS postdates Ramsay's death, it will also be classified as Dubia. Obituaries, Elegies and Poems on Ramsay may appear in the Reception area of the website, except where Ramsay answers or initiates an exchange himself, in which case the non-Ramsay version may appear in the Notes to its Ramsay counterpart.

In terms of collation, the following will be collated and will appear as a unified entry in the Notes, where textual variants (including accidentals) will precede Notes on the text or issues to be glossed or interpreted:

- All MS variants in Ramsay's hand including accidentals
- Published variants prior to the first collected edition authorized by Ramsay or likely to have been so authorized as above
- In the case of *Christ's Kirk* and other poetry where Ramsay used e.g. the Bannatyne MS but which were not in the first instance by Ramsay, a summary of major textual changes undertaken by Ramsay.

The '1720' *Poems*, which exists in several inconsistent copies, some of which include material dated later than 1720, will be discarded. The evidence that these were pirated gatherings of previously printed material is too strong, both in terms of the inconsistency of surviving copies with each other, and the sheer unlikelihood that Ramsay would have authorized an edition of his poems without subscription months before he unveiled one with a pan British subscription list drawn from the highest ranks of society, itself a previously unexamined achievement which will be studied during the preparation of the edition. When there is more than one impression of the first edition, where possible the text printed for Ramsay to sell in his shop should have precedence: in determining this case, his relationship with both Richard Cooper (1701-64) and Thomas Ruddiman (1674-1757, Pitcairne's protégé) is understood as central.

1.4 *The Edited Text*

It is expected that each text in the edition will carry the following:

- Note on the Text and General Editor's introduction
- Note on Abbreviations used throughout the edition
- Biographical Note
- Introduction: textual history and reception, including Note on standard abbreviations
- Text including facsimile frontispiece and other matter, in chronological order by collection/Uncollected as appropriate
- Collation and Notes on the text (poem by poem or song by song for example)
- Notes on the music/staging (if applicable)

- Bibliography of works cited (a more detailed bibliography is available on the website)
- Music bibliography (if applicable)
- List of persons mentioned in the text and involved in its initial production
- Edition glossary if applicable, incorporating Ramsay's glossary, with source marked
- Literature and if appropriate Musical Bibliography used in preparation of this volume and Index

Substantive changes in subsequent published editions which Ramsay was clearly engaged in in Ramsay's lifetime will be recorded in the Notes as will marginalia by his son and Shenstone (this only applies in the case of the *Gentle Shepherd*) and himself, together with variant MS readings if applicable. A modern print glossary will also be provided in each volume, based on Ramsay's Glossary where possible, with Jamieson's *Dictionary* or *SND* online in the case of words not covered by Ramsay or where Ramsay's definition is inadequate or designedly erroneous. There will be a single short General Editor's preface to all volumes, and an introduction which puts the text in its historical context. Referencing throughout will be author-date, with a bibliography of primary and secondary texts at the end; there will also be a list of abbreviations used for frequently cited texts. Where there are extensive musicological notes there will be a separate Music bibliography which utilizes musicological bibliographical conventions. The level of annotation will match the Oxford Burns I-IV.

There will be inevitably some duplication of the texts between volumes, since Ramsay recycled material extensively and it is not possible to maintain the integrity of individual volumes without reflecting this practice.

With regard to music, detailed consideration will be given to sources of tunes from before the first appearance of the copytext; other sources no later than 1758 may appear in the Notes by way of providing supporting context when they shed light on the earlier history of the tune, or when no sources prior to the publication of the copytext are extant. Small variances between readings will be described in the critical commentary, and significantly diverse readings, whether in musical style or content, will be presented in full. Full musical notes will be provided for *The Gentle Shepherd* and for Category I or II songs (by or heavily edited by Ramsay) for *TTM*.

2. Specific Issues:

Poems (1721 and thereafter): The editorial board have taken the view that there is no secure association between Ramsay's authorization and the pre 1721 publications of his *Poems* (e.g. in the 1720 Clark Library version). Given Ramsay's case to the burgh in 1719, unauthorized publication of his work was clearly a problem for Ramsay. Therefore it is proposed that the 1721 *Poems*-with undoubted authorial authority- is used as copytext for poems previously printed in volume form without Ramsay's direct authority. Authorized MS, broadside and print volume variants prior to 1721 will of course be recorded in the Notes. The 'Poems of Allan Ramsay' edition will probably

include *Patie and Roger* and *Jenny and Meggy* in the *Poems* rather than with *The Gentle Shepherd*. It is proposed that *Christ's Kirk* (1718) should be reproduced in the later three canto version published in the 1721 *Poems* rather than in the earlier 1718 two canto version. Variants from that version will nonetheless be noted in the Notes as will variations between the *Gentle Shepherd* text in *Poems* and the 1725/26 texts, though detailed consideration of any textual issues is reserved to *The Gentle Shepherd*.

Poems on the Archers (1726) may be reproduced in an appendix or more likely online. This issue is still under discussion. The four poems from this collection acknowledged by Ramsay as his own will appear in *Poems* (1728). This collection included the 1725 *Gentle Shepherd* text: including this will entail a good deal of repetition. It is therefore proposed to reprint the text but not to provide annotation, this being reserved to the *Gentle Shepherd* edition. Uncollected *Poems* will appear at the end of the main collections as described above. MSS attributed to Ramsay possibly or certainly appearing after his death and not in his hand will appear as *Dubia* after that.

Poems is under contract for 2021.

***The Gentle Shepherd* (1725, 1729):** It is intended to publish both texts of *The Gentle Shepherd*, both the four song play and the later 22 song ballad opera, together in the latter case with extensive notes as to the performing style, musical practice and accompaniment it embodies on stage. There is not believed to be a contemporary version for performance: but relevant archives (e.g. East Lothian for Haddington Grammar School, contemporary theatre music) will be checked. The 1725 first edition in the National Library of Scotland is deemed appropriate for copy text. Following consultation with the Advisory Board, the 1729 edition will form the copy text of the ballad opera *GS*. Notes on the Music should be drawn from musical MS or publication dating from before 1735 where possible, but the musical notation (not the text) of the 1758 *Gentle Shepherd* (the first to be printed with the music, though not authorized by Ramsay) will be considered in the Notes only in respect to the context of its sources.

Gentle Shepherd is under contract for 2021.

Tea-Table Miscellany: will publish the 1723, 1726, 1730 and 1737 volumes. All of these are very rare owing to the fragility and extensive use of the collections, but physical copy has been located except in the case of one volume, believed to be at Mellerstain but not yet located, in which case a microfilm is being used while the search continues. It is expected that there will be separate musical notes on those songs largely or completely by Ramsay (Categories I and II), except where such a Note already exists in *Gentle Shepherd*.

The Miscellany is under contract for 2022.

Prose: The *Prose* will include letters from Ramsay as well as Dedications, Advertisements and Prefaces, which will also appear (some of them are very significant) with the poetry collections in which they first appeared. *Some Few Hints in Defence of Dramatical Entertainments* will need to be established as being by Ramsay,

but is expected to be included. The Journal of the Easy Club is not by Ramsay and has no remaining secure MS source, and will not be included. The *Proverbs* text included will be the authorized 1737 text.

Prose is currently under consideration by EUP.

The Ever Green: The relationship between Ramsay and the Bannatyne MS inter alia is crucial. On the other hand, only a few of the texts are by Ramsay, so full collation is not needed except in these cases. *Christ's Kirk* collation will be confined to *Poems*. Ramsay's editorial alterations to Bannatyne have been a source of persistent controversy, and the nature and extent of his major changes will be mapped faithfully. In the case of Dunbar or other poems available in a significant modern edition, such editions will also be consulted in preparing the text.

The Ever Green has not yet submitted a proposal to EUP.

3. MSS etc

IDENTIFIED MSS

Abbotsford

'To Mr Law' - Scott's annotated copy

BL

Add MS12115, following a Burns letter to James Johnson, is 'To His Grace John Duke of Roxburgh The Address of Allan Ramsay S. P,' beginning 'In south Britannia there is Bays/ plac'd on a Poet's pow...'. Identified Craig Lamont.

Egerton 2023 (drafts and notes 1722-35) f. 37 Archers-P

Egerton 2023 ff. 90-92 Gay-P

Egerton 2023 ff. 111-12- Jacobite poem- P

Egerton 2023 ff 123-25: songs from The Hive to TTM- TTM

Egerton 2968 ff. 75-80-P

Printed Books G.11387: Shenstone's annotated GS- GS, R

EUL

JA 2025: Autograph cop of 'Lucky Wood'-P

Laing II: 212 ff 1-42: Easy Club, Poems-PR, P

Laing II: 212 f.10: 1711 copy of Maggy Johnston, expanded 1713 and located in Ry. -P

Laing II: 212 f.31-39-P

Laing II: 212 ff 41-42, 2 MS biographies-PR

Laing II:212 f. 200-P, TTM

Gentle Shepherd

Glasgow

John Campbell notebook, SC [McGuinness]

Cowie MS 330C, Mitchell

Harvard

Cochrane Song Book MS Eng. 512

HMC

Portland Papers VI (1901), 9

JRULM/Huntington

1729 Songs

Magdalene College, Cambridge

Maitland MS No2553-E

NLS

ACC 3948: Collection including burgess ticket granted to AR- PR

ACC 6842: Photocopy of poem- P

ACC 8380: 'To Mrs EC'-P

ACC 8479: 'The Phoenix and the Owl'-P

ACC 8575: To Dr Boswell with my Poems-P

ACC 8860: Microfilm of composition book-P

ACC 9546: Musical Club-1719-P

ACC 11490: criticism

ACC 12369: Haberdashery account Sir Robert Menzies, 1717-18-PR

Adv 5.2.23: Skene MSS plus early keyboard settings of AR- TTM

Adv 19.3.44 f.63?

Adv 23.3.26 ff. 19, 21-28 Letters -PR

Eaglescarnie MS letters-PR

MS 150 f.44: Poet's Wish and Response of the Oracle (ALS)-P

MS494-5: Notes and Corrections to Evergreen-E

MS 510: Autograph Poems (ALS)-P

MS 567: The Fair Assembly (ALS)-P

MS 573 f.62-63: Letter of 1741-PR

MS 582 no.610 holograph of three poems-PR

MS644: Epistle from Mavis Bank photostat-provenance?-P

MS 804 ?805: Holograph 'Dear friend t' enjoy life arright'-P

MS 1030 f. 6: Marrow Ballad-P

MS 1036 ff. 42-44: Poem (ALS) 1734, letter 1749- P, PR

MS 1695 ff. 159-165: copies of two 1727 letters + 'Grubstreet nae Satyre' & John Cowper-PR, P

MS 2233: Poems and literary fragment (ff 25, 45 Jacobite refs; ff. 27-29 in defence of Theatre, f.40 is draft of MS 1695 f. 159; f.44 cancelled Jacobite lines of Atchers poem)-P, PR

MS 2618 ff. 23-34: Poems and 1719 epistle addressed to-P

MS 2968 ff. 25-27: Letter, verse and ac of Porteous Riot (1736)-PR, P

MS3134 19 (receipted ac of 1726) and 22-27 (letters, 1738-9)-PR

MS 3417: dispute regarding Goos Pye with JohnDavidson- AR2

MS 3421 f.8: Neapolitan passport for Allan Ramsay jr- AR2
 MS 3648 ff. 31-32: P
 MS 3836 ff. 14-39: Correspondence-PR
 MS 4003 f.197: Copy of Ramsay Poem 'To Mr James Home', made 1818-P
 MS 5200 Poems
 MS 5308 f. 31: 1737 letter to Cuningham (AR or AR2 ?) -PR
 MS 5308 611: Letter of 1737-PR
 MS 5657 f.187: Letter concerning 1820 GS performance-R
 MS 6414 f.88: Copy of painting by Ramsay 'from one that was sent to Mr Ainslie in France'- RJunior
 MS 9748: Photographs and transcripts of Poems (1721-47): P
 MS 9749: Ramsay poems with MS in flyleaf
 MS 15972: Gentle Shepherd (1724-5): photograph doodles: GS
 MS 15973 ff. 1-8 Poems (1720, 1724, 1750)-P
 [MS 16680 f.65 (Saltoun): Letter from AR jr-PR]
 MS 17604 f. 26: 1739 petition on Playhouse to Islay-PR
 MS 21980 ff. 2, 34, 58, 79- 1891 settings of Poems by Hamish McCunn-RECEPTION
 MS 22073 f.10v: John Davidson setting of Auld Man's Mear's Dead (c1904)-RECEPTION
 Ry III.a.10: Lucky Spence; The Whores of Edinburgh's Lament for want of Luckie Spence; III.a.10 (47) Fy gar rub her o're ?1720
 Saltoun MS 7604 f.26 (also BL Egerton 2968 ff. 75-80)
 Watson Collection MS 5308 f.31
 PRIMARY PRINTED: The Caledonian Mercury, 12 July 1726 [The Archers]
Annotated GS by AR2

NLW

MS 13141a: 'Allan Ramsay's glodssary' in hand of Iolo Morganwg

NRS

GD18: letters to Clerk of Penicuik-PR
 GD 45/14/437: letters in Eaglescarnie muniments-PR
 GD 331/5/25-32: letters in Cunyngham muniments-PR

Oxford

Worcester MS 134

QUB

MS 37 Box 1: Gentle Shepherd editions: Alnwick (1836); Belfast (1835); Dublin (1727, 1835); Edinburgh (1753, 1755, 1776, 1798, 1810, 1817, 1820, 1854, 1859, 1871 and nds); Falkirk (1776, 1820); Glasgow (1751, 1752, 1753, 1797, 1812, 1822, 1828, 1891); London (1730, 1775, 1777, 1781 (Select Songs), 1817); Newcastle (1763); Paisley (1814); Perth (1788)

MS 37 Box 2 (all Edinburgh unless stated): The Battel (1716); Christ's Kirk (1718); Johnston, Cooper and Wood printed at the Mercury (1718); Lucky Spence (1718); Scots Songs (Mercury 1718); Tartana (Mercury 1718), Scribbler's Lashd (1718); Content (Mercury, 1719); Familiar Epistles (1719); Morning Interview (1719); Scots Songs 2nd ed (Mercury 1719); Tartana 2nd ed (Mercury 1719); Maggy Johnston (1719); Richy and Sandy

(1719); Christ's Kirk (Mercury, 1720); Content (London: Curll, 1720); Patie and Roger (London, 1720) &c &c (40+ holdings)
Notes on Gibson's book (1927)

MS37 Box 3: almost 100 C19 chapbooks, some with Ramsay songs
Box 3a: 80+ more

MS37 Box 4, 5: Burns holdings including BC records.

Gibson's Library including 1728 Ruddiman Ramsay, Poems vol II; 1733 9th ed London *TTM*; author attribution to Ramsay in 1748 Hamilton of Bangour Poems; Smeaton on Ramsay, mostly Burns-related (c70 volumes)

Additional MSS

Sotheby's 14.12.1976

Bonham's 22.11.2011, 8.5.2013 ('Now troth dear Doctor it is kind')

4. Style Sheet for the Ramsay Project

October 2019

1. Copytext

1.1 General note

Creating Copytext from the assigned edition(s) should follow the same diplomatic transcription rules as applies to transcribing from manuscripts. Retain spelling errors/ misprints; retain the alternating (and often misplaced, **see 1.5**, below) sequence of line numbering (*ie.* some poems/songs have numbers every five lines, others every six); retain Ramsay's own footnotes (including misprinted line numbers: simply include a [Review>New Comment] to indicate instances of misprints etc). The printer's ornaments and vignettes can be disregarded: these will be collated online.

1.2 Text

Two fonts only: Times New Roman for normal type & Old English as necessary.
Size: ranging between 12pt (for normal size) and 28pt for certain in-text headings.
Style: *italics* and SMALL CAPS as necessary. **Only use Bold** in headings (and never use with Old English: clarity is lost when made bold). Long 's' as 'f' can be disregarded.

1.3 Heading Style

Bold type, use spacing as appropriate. Replicate the style of the heading or tune as it appears, *ie.*

EDINBURGH's Address
 TO THE
C O U N T R Y.
 NOVEMBER 1718.

EDINBURGH's Address [14pt italics upper-case; Sentence case]

TO THE [12 pt upper case, spaced]

C O U N T R Y. [28 pt upper case, spaced]

NOVEMBER 1718. [12 pt small caps]

1.4 Footnote style

Ramsay's footnotes often elucidate on a tune, word meaning, or biographical sketch. These should be retained as per their appearance in the edition. As we are providing Camera-Ready Copy for Edinburgh University Press, a handy way to gather these footnotes while retaining their appearance is to enter them as [References>Insert Footnote] and then editing the colour of that footnote number (both in the footer and in the main text) to white, as below:

Before

His Dignity, and Import of his Will.
Speak thy Desire, the Divine Monarch said.
Make me a Goddess, cry'd the *Scotian* Maid,
Nor let hard Fate bereave me of my Plaid.

⁵¹ 298. Homer.

⁵² 312. *Glentanar's Groves* | A large Wood in the North of *Scotland*.

After

His Dignity, and Import of his Will.
Speak thy Desire, the Divine Monarch said.
Make me a Goddess, cry'd the *Scotian* Maid,
Nor let hard Fate bereave me of my Plaid.

298. Homer.

312. *Glentanar's Groves* | A large Wood in the North of *Scotland*.

1.5 Line number style

Simply tab to within a reasonable space from the text and enter the number. Throughout the copytext document keep a consistent line number location, *ie.* watch for line numbers jumping back/forward from page to page. Do not try to place the line numbers on the left margin, keep to the right. When line numbers are misplaced, correct as you go but be sure to keep track of where each misplaced number so that emendations can be incorporated into the Note. **Update:** running along with line numbers we are looking to capture the page numbers for the appropriate copy-text edition. See the *TTM I* Copytext as an example of this, where you can see the page number of the appropriate edition in between the sequence of line numbers.

1.6 New stanza style

Ruddiman typically indents a new stanza and provides the first word of the first line in SMALL CAPS. Avoid using a tab to create the indent, as it often moves too far along the page: try pressing the space bar three times, as below:

WHAT Pleasure can exceed to know what's great,
 The Hinge of War, and winding Draughts of State ?

WHAT Pleasure can exceed to know what's great,
 The Hinge of War, and winding Draughts of State?

1.7 Punctuation marks

Avoid adding a space before entering a question or exclamation mark. Despite the appearance of a space in the eighteenth-century editions, it is easier for modern readers to see their marks without the space.

2. Collation

2.1 General note

As indicated in the textual policy, collation should be provided after the text and 'should match the Oxford Burns I-IV'. Collation includes:

- ✓ All MS variants *in Ramsay's hand* including accidentals,
- ✓ Published variants prior to the first collected edition authorized by Ramsay or likely to have been so authorized. Initial Edinburgh bookseller editions are in the bracket of 'likely' authorized even when Ramsay and/or

Ruddiman's name does not appear on a colophon, broadsides usually unauthorized.

- ✓ In the case of Christ's Kirk and other poetry where Ramsay used e.g. the Bannatyne MS, a summary of major textual changes undertaken by Ramsay as they appear in his publications.

2.2 Collation style

Following the traditional style for collation, and that used in the Oxford Burns to date, Editor's should note the variant *per line*, indicating exactly how it differs from the edition being used for Copytext. Both print and manuscript variants should be unified in the line, not provided separately. Where multiple print and/or manuscript variants are available, identify with brackets. Some examples:

a. *Print only collation*

In the following sample, 'Wine and Musick, an Ode' from *Poems* 1721 (the Copytext) was previously printed in *Scots Songs, Viz* in 1720. See how the differences appear on the page and how to record them:

(1720)	(1721)
To one who is pained like me,	To one who is pained like me :
My Life's grown 'a Load,	My Life's grown a Load,
And my Faculties nod,	And my Faculties nod,
While I figh for cold <i>J E A N I E</i> in vain,	While I figh for cold <i>Jeanie</i> in vain ;
I'm slain, I'm slain, I'm slain,	By Beauty and Scorn I'm slain :

Line 1. like me, [not 'like me:']

Line 4. in vain, [not 'in vain;']

Line 5. I'm slain, I'm slain, I'm slain, [not 'By Beauty and Scorn I'm slain:']

b. *Print and manuscript collation*

This is a more complicated example, showing how 'Wealth, or the Woody' appears in print and manuscript before its inclusion in the authorized version, *Poems* 1721. According to the Index of English Literary Manuscripts there are 3 manuscript sources. Evidently in draft form, most of lines 1-102 are found in the Huntington (HM 1490), while lines 103-142 are separate, in the National Library of Scotland (MS 15973). There is also a transcript in the NLS but because it is not in Ramsay's hand, the Textual Policy notes that we do not need to include this. In addition there were versions of this work printed before Ramsay's *Poems*. Firstly in London in 1720, as *A Poem on the South-Sea*; second in Edinburgh by Ruddiman in 1720, as *Wealth, Or The Woody*. This all makes for a complicated collation, yet all variants can be included within the Notes. Take Line 6 for example:

In London 1720/ *A Poem on the South-Sea* it appears as:

And throw the crouded Alleys cautious creep.

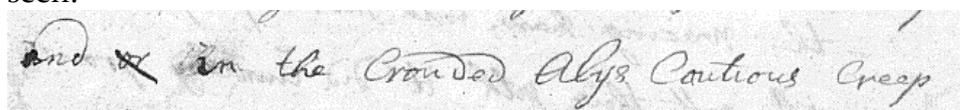
In the Edinburgh text it is the same:

And throw the crouded Alleys cautious creep.

In *Poems* 1721, and therefore as it will appear in our edition, the word 'crouded' has become 'crowded':

And throw the crowded Alleys cautious creep.

In the Manuscript the line differs again and Ramsay's editing can be seen:



All of this combined would give us the following collation for the line:

And $\text{\textcircled{e}}$ in (MS) [not 'And throw']; crouded (both 1720); Crowded (MS) [not 'crowded']; Allys Cautious Creep (MS) [not 'Alleys cautious creep'].

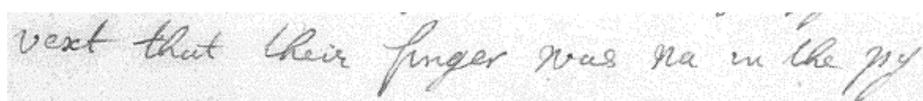
Sometimes only the manuscript source varies, as below -

London 1720: **Vext that their Fingers were na in the Pye.**

Edinburgh 1720: **Vext that their Fingers were na in the Pye.**

Copytext/1721: **Vext that their Fingers were na in the Pye.**

Manuscript:



Collation would therefore be simpler -

finger was na in the py (MS) [not 'Fingers were na in the Pye.']

Sometimes each prior printing varies:

London 1720: **Jumpt headlong glorious in the Golden Sea ;**

Edinburgh 1720: **Jumpt headlong glorious in the Golden-Sea :**

Copytext/ 1721: **Jumpt headlong glorious in the golden Sea :**

Becoming -

Line 70. Golden Sea; (London); Golden-Sea: (Edinburgh) [not 'golden Sea:']

&c. &c.

5. Style sheet based on Ramsay Bibliography (2018)

The Fields are as follows

- [Title (Place of publication: year of publication in bold)]
- Title-page: [quasi-facsimile description of entire title-page]
- Imprint: [the name, if possible, of recorded publisher and/or printer]
- Format: [a description of the size of the item and the signatures, if any]
- Contents: [a description of the pages/divisions of material following the format: 'Pp. x-y'; then a quasi-facsimile description of each new poem/song/advertisement/ornament (if necessary)/prose/etc. that signals a division or new item, including blank pages]
- Consulted: [reference(s) to the place(s)/ call number(s) of the copy/copies consulted]
- References: [references to primary or secondary material that might aid the user's understanding of the item being described]
- Notes: [your own notes about the item, whether copy-specific (ie. damage, peculiarities, errors, etc.) or general notices of importance (ie. 'one of only 500 known copies, etc.)]
- ESTC No.: [a link to the English Short Title Catalogue Number for users]

Style notes

- The font is 'Constantia'
- For the Title, use pt. 12
- For all other fields use pt. 11
- Use '|' to describe line breaks
- When entering the text, try to replicate the rich variety italics, BLOCK CAPS, SMALL CAPS, and INITIAL SMALL CAPS as per the item. These are important in identifying variant issues of certain items, where printers are using the same source-text but different printing blocks. For example, Ruddiman might print a title like this: 'THE | MILL, MILL, O', whereas a pirated edition could appear as 'The MILL, | MILL O'
- If Old English appears, replicate this using Microsoft's Old English Text MT
- Do not replicate long 's'/'f
- Do not replicate the size of the text, stick to pt. 11
- Justify the **title-page & contents** fields
- Use square brackets to describe a page number not printed, an ornament, or anything else worth recording

[Sample entry]

***The Gentle Shepherd* (Edinburgh: 1725)**

- Title-page** THE | *Gentle Shepherd*; | A | SCOTS | Pastoral Comedy. | [rule] | By ALLAN RAMSAY. | [rule] | *The Gentle Shepherd sat besides a spring, | All in the Shadow of a bushy Brier, | That Colin hight, which well cou'd pipe and sing, | For he of Tityrus his Songs did lere.* | SPENCER, P. 1113. | [rule] | [decorative vignette pair] | [rule] | EDINBURGH: | Printed by Mr. THO. RUDDIMAN, for the AUTHOR, | Sold at his Shop near the Cross, and by Mr. *Thomas Long-* | *man* in *Pater-noster-Row*, and Mr. *James McEwin*, oppo- | site to *St. Clement's Church*, Book-sellers in *London*, and by | Mr. *Alexander Carmichael* in *Glasgow*. 1725.
- Imprint** Thomas Ruddiman (1674-1757).
- Format** 8vo; a³ A-L⁴ μ.
- Contents** Pp. vi 1-[90]: [i] title-page; [ii] blank; iii [large decorative vignette] | 'TO | The Right Honourable, | SUSANNA, | Countess of EGLINTON.'; vi '*The PERSONS.*'; 1 [decorative vignette above title] | 'The Gentle Shepherd. | A | Pastoral Comedy. | [rule] | 'ACT I. SCENE I.'; 8 [decorative vignette] | 'ACT I. SCENE II.'; 17 [decorative vignette] | 'ACT II. SCENE I.'; 22 [decorative vignette] | 'ACT II. SCENE II.'; 24 [decorative vignette] | 'ACT II. SCENE III.'; 28 [...] [decorative vignette] | 'ACT II. SCENE IV.'; 34 [decorative vignette] | 'ACT III. SCENE I.'; 36 [decorative vignette] | 'ACT III. SCENE II.'; 44 [...] [decorative vignette] | 'ACT III. SCENE III.'; 49 [decorative vignette] | 'ACT III. SCENE IV.'; 55 [decorative vignette] | 'ACT IV. SCENE I.'; 63 [decorative vignette] | 'ACT IV. SCENE II.'; 72 [decorative vignette] | 'ACT V. SCENE I.'; 76 [decorative vignette] | 'ACT V. SCENE II.'; 79 [...] [decorative vignette] | 'ACT V. SCENE III.'; 89 '*SANG.*'; [90] blank.
- Consulted** [1] NLS F.7.f.22; [2] OU Bodleian/ Weston Library Vet. A4 f.779.
- References** Andrew Gibson, *New Light on Allan Ramsay* (Edinburgh: William Brown, 1927), 148-9; Burns Martin, *Bibliography of Allan Ramsay* (Glasgow: Jackson, Wylie & Company, 1931), 44 (§86 & §86a).
- Notes** It has been noted by Burns Martin that some copies contain the misprint 'Courch' for 'Church' in the title-page. The figure '7' on p. 37 is inverted. On p. 54 it reads '*The End of the Fourth Act*' where it should read '*Third Act.*' In [1] & [2] someone has scored over 'Roger' on p. 84, indicating that it should read 'Sir Will.'
- ESTC No.** T61096