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Innocence and Nostalgia in Conversation Analysis:
The Dynamic Relations of Tape and Transcript

Malcolm Ashmore & Darren Reed*

Abstract: This paper attempts an analysis of some of the methodological practices of Conversation Analysis (CA); in particular, tape recording and transcription. The paper starts from the observation that, in the CA literature, these practices, and the analytic objects they create (the tape and the transcript), are accorded different treatment: simply put, for CA the tape is a "realist" object, while the transcript is a "constructivist" one. The significance of this difference is explored through an analysis of the dynamics of CA practice. We argue that the "constructivist transcript" is premised on an understanding of CA as predominantly concerned with maximising its "analytic utility": a concern of one distinct temporal stage of CA work: that of the "innocent" apprehension of objects in the "first time through". The "realist tape", in contrast, is based on a different aspect of the work of CA; its quest for greater "evidential utility", achieved by the "nostalgic" revisiting of previously produced objects for purposes of checking them against each other, work done in the "next time through". We further argue that both the ontology and the epistemology of CA's objects are changed in any next time encounter. We conclude with a cautionary speculation on the currently-projected, transcript-free, digital future of CA.

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Innocence
Opus 4, 2000
Jens E. Rathmann

Andante tranquillo

Piano

Copyright 2000, Jens E. Rathmann

無罪羔羊

Via Dolerosa

Words & Music by BILLY SPRAGUE and NILES BROMOP

1. 無罪 羔羊作犧 牲祭，驅逐走向這世間， 是 真神國 生子成 為基督 曾： 是受 奇罪 責， 卸 為我 罪當 一切 罪工 價， 三隨著 那哀哭 的呼喊， 在罪 處上 各各 地， 嚐了 無數 的 痛苦 與 憐憫， 自著 殿前 祭 儀， 帶 著 眼 淚 歸 返 天 家 寶 殿， 引 以 恩 在 關 懷 地 的 寄 託， 至 為 我 受 這 痛 苦， 無 罪 羔 羊 願 能 救 我 救 恩， 拯 救 我 主 拯 救 身 體 救 贈 給 我 醫 治 救 護， 保 念 羔 羊 歸 身 願 能 救 我 救 恩 也 為 愛

PLASTIC INTELLECTUAL BREEZE: THE NEOPLATONIC STRAIN IN COLERIDGE'S EARLY VERSIONS OF "THE EOLIAN HARP"ⁱⁱ

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ABSTRACT: It is the purpose of this paper the analysis of the metaphysical view of nature, as well as the relation between soul and nature, that S.T.Coleridge includes at the core of the early versions of his famous conversational poem “The Eolian Harp”. His revisionary tendency, provoked by the continuous evolution of his thought, led him to rework this poem multiple times over a period of 23 years. It is our belief that when he first wrote and revised this poem, in the years 1795-7, he was under the spell of Neoplatonism and of the Cambridge Platonists of the XVII century, especially of Ralph Cudworth. He found in them the metaphysical arguments to undermine the dominant empiricism he had previously accepted though he now rejected.

We will mostly focus on one instance, “Effusion XXXV”(1795-6), the earliest version in print of “The Eolian Harp”. It was written several months after Coleridge borrowed for the first time Ralph Cudworth’s *The True Intellectual System of the Universe* from the Bristol Library. There, Cudworth describes the concept of “Plastick Life of Nature”, which he had adopted in part from Plotinus’ “Intellectual Principle”. This notion, introduced in the climatic lines of “Effusion XXXV”, defines Coleridge’s ideological position at that moment.

I

The first draft of “The Eolian Harp”, then entitled “Effusion”, is dated August 20th 1795. The poem, once revised and enlarged, appeared in print for the first time in Coleridge’s *Poems on Various Subjects* in 1796 (reprinted in 1797) with the title “Effusion XXXV. Composed 20 August 1795, at Clevedon, Somersetshire”. It will be published with some changes, now entitled “The Eolian Harp”, in *Poems* (1803) and, later on, in *Sybilline Leaves* (1817) and *Collected Poems* (1828,1834).

According to Stillingerⁱⁱ, there exist at least sixteen different versions of this poem. To Leader (1999:161), these sixteen versions can be divided into two categories: on the one hand, versions written before the addition of the “one Life” passage in the 1817 errata list for *Sybilline Leaves*, and versions written after it. The former, adds Leader, being comparatively less serious in tone and substance than the latterⁱⁱⁱ. Nevertheless, these first versions are apt for our purposes for they shed a light on

Innocence

On Taste, On the Sublime and Beautiful, Reflections on the French Revolution, and A Letter to a Noble Lord, by Edmund Burke Vol. Discourse on Method, by René Descartes Letters on the English, by Voltaire On the Inequality among Mankind and Profession of Faith of a Savoyard Vicar, by Jean Jacques Rousseau Of Man, Being the First Part of Leviathan, by Thomas Hobbes Vol. 10. 4. Christian, (Part II) The First Epistle of Paul to the Corinthians[83]The Second Epistle of Paul to the Corinthians[84] Hymns based on Psalms Psalms XIX Psalms XXIII Psalms LXXII Psalms XC Psalms C Psalms CIV Greek hymns Gloria in Excelsis—Shepherd of Tender Youth The Day is Past and Over The Day of Resurrection Art Thou Weary? Collier & SonPublication date1909 The Harvard Classics, originally marketed as Dr. Eliot's Five-Foot Shelf of Books, is a 50-volume series of classic works of world literature, important speeches, and historical documents compiled and edited by Harvard University President Charles W. “Plays of Sophocles: Oedipus the King; Oedipus at Colonus; Antigone”. The first print runs in 1909 were for volumes 1 to 25. [[][]]Plutarch: Lives of the noble Grecians and Romans” HENRY FIELDING I The History of Tom Jones, part 1, by Henry Fielding Vol. Archived from the original on 2007-03-01.[[][]][[][]]CS1 maint: unfit URL (link) [^] a b c Adler, Mortimer J.; Oren, Charles Van (1972) [1940]. 1 March 1972. “The Harvard classics Volume 30”. Retrieved 21 February 2018.[[][]][[][]]CS1 maint: url-status (link) Fables.[60] by Aesop Children’s and Household Tales.[61] by Jacob and Wilhelm Grimm (link) Fables.[62] by Hans Christian Andersen Vol. The Autobiography of Benvenuto Cellini Vol. “Dr. Eliot’s Five-Foot Shelf of Books: Toward a Centennial of The Harvard Classics”. The English Bible was excluded because Eliot and Neilson felt that most every household would already possess at least one copy. This beautifully bound set includes 10 different bindings consisting of reproductions of the artistic bindings of Royal Monarchs of Europe from the sixteenth to nineteenth centuries. BALZAC, SAND, DE MUSSET, DAUDET, DE MAUPASSANT Old Goriot, by Honoré Balzac The Devil’s Pool, by George Sand The Story of a White Blackbird, by Alfred de Musset The Siege of Berlin, The Last Class—The Story of a Little Alsatian, The Child Spy, The Game of Billiards, and The Bad Zouave, by Alphonse Daudet Walter Schnaffs’ Adventure and Two Friends, by Guy de Maupassant Vol. 21–30 The Harvard classics Volume 21”. Plato, Epictetus, Marcus Aurelius “The Harvard classics Volume 2”. M. 1 and 2 (1787) “Opinion of Chief Justice Marshall, in the Case of McCulloch vs. “The Arabian Nights: Their Best-known Tales”. Harvey, Jenner, Lister, Pasteur “The Harvard Classics Volume 38”. Eau Claire Sunday Leader. The set is often referred to as the “Veritas” edition; however, the “Veritas” edition is bound in a dark crimson color promoted by DuPont. A Recommended Reading List”. Introductory Note “The Voyages to Vinland” (c. In either case, Collier filed copyrights for the 49 volumes and for The Harvard Classics complete series in 1909[13] and 1910[14] and obtained, when necessary, permission to reprint selected works included in one of the 49 volumes. [^] Neilson, William Allan; et al., eds. 1914 – via . [^] Burns, Robert. Washington, DC: Library of Congress. LEO NIKOLAEVITCH TOLSTOY 2 Anna Karenina, part 2. and Ivan the Fool, by Leo Tolstoy Vol. The contributions of living authors (other than scientific contributions) were excluded because Eliot and Neilson considered the “verdict of the educated world” was not yet final. Sprague “Adam Smith and “The Wealth of Nations”, by Charles J. “The Works of Lord Byron. [^] Goethe, Johann Wolfgang von. External links Wikisource has original text related to this article: The Harvard Classics “The Complete Harvard Classics By Volume – Free PDF Download”. Owners and prospective buyers of The Harvard Classics editions are often interested in the printing year of a particular edition. Within the limits of fifty volumes, containing about twenty-three thousand pages, my task was to provide the means of obtaining such knowledge of ancient and modern literature as seemed essential to the twentieth-century idea of a cultivated man. Epic and Saga “The Harvard Classics Classics Volume 49”. by Christopher Marlowe Hamlet, King Lear, Macbeth, and “The Tempest, by William Shakespeare Vol. Collier Press New York: P F Collier & Son. “Hippolytus; The Bacchae”. 31–40 Volumes 31–40 “The Harvard Classics Volume 31”. [^] Darwin, Charles, 4 January 2006. Robert Greene “Content” Richard Barnfield “The Nightingale” Thomas Campion “Cherry-ripe” “Follow your Saint” “When to Her Late Corinna Sings” “Follow thy Fair Sun” “Turn All thy Thoughts to Eyes” “Integer Vitae” Robert Devereux, Earl of Essex “A Passion of my Lord of Essex” Sir Henry Wotton “Elizabeth of Bohemia” “Character of a Happy Life” Edward de Vere, Earl of Oxford “A Renunciation” Ben Jonson “Simplex Mundiitis” “The Triumph” “The Noble Nature” “To Celia” “A Farewell to the World” “A Nymph’s Passion” “Epode” “Epitaph on Elizabeth L. (1914). Retrieved 21 February 2018. 18. Voyages and Travels “The Harvard Classics Volume 33”. These second print runs of this set are almost identical to the first editions except the pastedown papers have much more faint printings, the limited edition page shows the editions as “Edition De Luxe,” and watermarked “Eliot” pages are not included. SIR WALTER SCOTT Guy Mannering, by Sir Walter Scott Vol. 47. Fabrikoid was first used as binding for The Harvard Classics in 1919. Palgrave’s The Golden Treasury[23] is a popular anthology of English poetry, originally selected for publication by Francis Turner Palgrave in 1861. Retrieved 24 February 2018. The proposal, presented to the President and Fellows of Harvard College, was unanimously approved as a useful undertaking from an educational point of view.[1] In February 1909 with his approaching retirement as President of Harvard University, Eliot accepted the proposal of P.F. Collier & Son.[3] The agreement allowed Eliot to engage an assistant. 26 January 2017. Chronicles, by Jean Froissart The Holy Grail, by Sir Thomas Malory A Description of Elizabethan England, by William Harrison Vol. [^] Bishop of Hippo Saint Augustine. The new binding material, called fabrikoid, offered less weight, flexible boards, and bindings that were more durable than the cloth or leather bindings of the early editions. “The Pilgrim’s Progress from this world to that which is come” After many attempts to support his initial claim, he decided last the shelf would need to be lengthened to five feet – but a definitive list of works was not declared. H. “On Lucy, Countess of Bedford” “An Ode to Himself” “Hymn to Diana” “On Salathiel Pansy” “His Supposed Mistress” “To the Memory of My Beloved the Author, Mr. William Shakespeare and What He Hath Left Us” John Donne “The Funeral” “A Hymn to God the Father” “Valediction, Forbidding Mourning” “Death” “The Dream” “Song” “Sweetest Love, I do not Go” “Lover’s Infiniteness” “Love’s Dainty” “Stay, O Sweet” “The Blossom” “The Good Morrow” “Present in Absence” Joshua Sylvester “Love’s Omnipresence” William Alexander, Earl of Stirling “To Aurora” Richard Corbet “Farewell, Rewards and Fairies” Thomas Heywood “Pack, Clouds, Away” Thomas Dekker “Country Glee” “Cold’s the Wind” “O Sweet Content” Francis Beaumont “On the Tombs in Westminster Abbey” “Master Francis Beaumont’s Letter to Ben Jonson” John Fletcher “Aspatia’s Song” “Melancholy” John Webster “Call for the Robin-Redbreast” Anonymous “O Waly, Waly” “Helen of Kircconnell” “My Love in Her Attire” “Love Not Me” William Drummond “Saint John Baptist” “Madrigal” “Life” “Human Folly” “The Problem” “To His Lute” “For the Magdalene” “Content and Resolute” “Alexis, Here She Stayed; Among These Pines” “Summons to Love” George Wither “I Loved a Lass” “The Lover’s Resolution” William Browne (?) “On the Countess Dowager of Pembroke” Robert Herrick “Cherry-Ripe” “A Child’s Grace” “The Mad Maid’s Song” “To the Virgins” “To Dianeme” “A Sweet Disorder” “Whenas in Silks” “To Anthea who may Command Him Any Thing” “To Daffodils” “To Blossoms” “Corinna’s Maying” “An Ecstasy” George Herbert “Love” “Virtue” “The Ellixir” “The Collar” “The Flower” “Easter Song” “The Pulley” Henry Vaughan “Beyond the Veil” “The Retreat” Francis Bacon, Viscount St. Alban “Life” James Shirley “The Glories of our Blood and State” “The Last Conquerour” Thomas Carew “The True Beauty” “Ask Me No More” “Know, Celia” “Give Me More Love” “The Constant Lover” “Why So Pale and Wan” Sir John Suckling “Saint John Baptist” “Dawn Song” Richard Lovelace “To Lucrecia, on Pale to the Wars” “To Althea from Prison” “To Lucrecia, Going Beyond the Seas” limited to 1,000 numbered sets, and (4) the “Edition De Luxe” sets that are numbered and stated as being limited editions (but the number printed is not shown). Essays and English Traits, Emerson “The Harvard classics Volume 5”. Springfield, Ohio: P. F. Collier & Son. in a Prospect of Flowers” “Horatian Ode upon Cromwell’s Return from Ireland” “A Supplication” “Cheer Up, My Mates” “Drinking” “On the Death of Mr. William Hervey” Alexander Brome “The Resolve” Andrew Marvell “A Garden” “The Picture of Little T. Retrieved 21 February 2018.[[][]][[][]]CS1 maint: url-status (link) The Divine Comedy,[73] by Dante Alighieri Vol. pp. 21, 22, 26. [^] a b Euripides. 3. [^] Plato. 28. Collier’s again renewed the copyrights in 1956 and 1959, and several times in the sixties as editions were printed in different page sizes and fonts (resulting in different pagination than described in initial copyright filings) and because some editions were printed and sold with fewer than 50 volumes. 14 January 2006. The sales were initiated using 3,000 agents who were supplied a prospectus or “Announcement of The Harvard Classics” so that leads could be followed up by the agents.[7] Most advertisements encouraged an interest notice be mailed back to the publisher offering a targeted and highly successful marketing campaign for the series. [^] Aesop. Project Gutenberg. [^] Goldsmith, Oliver. p. 4. 46. The Forces of Matter and The Chemical History of a Candle, by Michael Faraday on the Conservation of Force and Ice and Glaciers, by Hermann von Helmholtz The Wave Theory of Light and The Tides, by Lord Kelvin The Extent of the Universe, by Simon Newcomb Geographical Evolution, by Sir Archibald Geikie Vol. [^] Eliot, Charles W., ed. [^] The First and Second Epistles of Paul to the Corinthians. The Prince, by Niccolò Machiavelli The Life of Sir Thomas More, by William Roper Utopia, by Sir Thomas More The Ninety-Five Theses, To the Christian Nobility of the German Nation, and On the Freedom of a Christian, by Martin Luther Vol. [^] “Official gazette of the United States Patent Office”, “Lives of John Donne, Henry Wotton, Rich’d Hooker, George Herbert, &c, Volume 2”. In sum, copyright dates of The Harvard Classics editions offer misleading information about the printing date or printing year after the first editions were printed in 1909 and 1910. This led to the publication in 1952 of Great Books of the Western World, which is still in print and actively marketed. “The Golden Sayings of Epictetus, with the Hymn of Cleanthes”. Poems and Songs, Burns “The Harvard classics Volume 6”. “Essays by Ralph Waldo Emerson”, “The World’s Greatest Books: John Woolman Journal”. In January 1910, P.F. Collier & Son announced in a “Publishers’ Statement” that the 50 volumes were almost complete and offered a “Statement from the Editor” (Eliot) describing the origins of process resulting in the first sets of The Harvard Classics. The remaining first edition set of The Harvard Classics, printed in fine crimson buckram cloth, is another version called the “Eliot Edition” – a limited quantity printing of 1,000. “Religio Medici, Hydriotaphia, and the Letter to a Friend”. 27. 30. Essays, English and American “The Harvard classics Volume 28”. [^] Catalogue of Copyright Entries, Part 1: Books, Elizabethan Drama 1 “The Harvard Classics Volume 46”. The Editor’s Introduction to the Harvard Classics Reader’s Guide to the Harvard Classics Class I The History of Civilization Race and Language Ancient Egypt The East in Patriarchal Time Ancient Greece: Legendary Ancient Greece: Historic Ancient Rome: Republican Ancient Rome: Imperial Germanic Peoples in Primitive Times Ireland in Primitive Times The Early Christian Church The Mohammedan East The Middle Ages The Renaissance Modern Europe American Religion and Philosophy Hebrew Greek Roman Christian: Primitive and Medieval Mohammedan Christian: Modern Modern Philosophers Education Montaigne...Huxley Science Hippocrates...Geikie Politics Plutarch...American Historical Documents Voyages and Travels Herodotus...Emerson Criticism of Literature and the Fine Arts Caxton...Stevenson Class II Drama Greek English Spanish French German Biography and Letters Plutarch...Stevenson Essays Montaigne...Stevenson Narrative Poetry and Prose Fiction Homer...Lanier An Index of the First Lines of Poems, Songs and Choruses, Hymns and Psalms General Index Chronological Index Lectures on The Harvard Classics “Lectures on The Harvard Classics”, 9 January 2006. The four variations in full leather include: (1) the “Alumni Autograph Edition” limited to 200 numbered sets (Volume 1 is autographed by Eliot), (2) the “Eliot Edition” limited to 1,000 numbered sets (Volume 1 is autographed by Eliot), (3) the “Alumni Edition De Luxe” (unsigned) limited to 1,000 numbered sets, and (4) the “Edition De Luxe” sets that are numbered and stated as being limited editions (but the number printed is not shown). Emerson “The Harvard classics Volume 5”. Springfield, Ohio: P. F. Collier & Son. in a Prospect of Flowers” “Horatian Ode upon Cromwell’s Return from Ireland” “Song of the Emigrants in Bermuda” “Thoughts in a Garden” Anonymous “Love Will Find Out the Way” “Phyllada Flouts Me” Earl of Rochester “Epitaph on Charles II” Sir Charles Sedley “Chloris” “Celia” John Dryden “Ode” “Song to a Fair Young Lady, Going Out of the Town in the Spring” “Song for St. Cecilia’s Day” “Alexander’s Feast” “On Milton” “Matthew Prior “To a Child of Quality” “Cloe” “The Dying Adrian to His Soul” “Epigram” Isaac Watts “True Greatness” Lady Grisel Baillie “Werena My Heart Licht I Wad Dee” Joseph Addison “Hymn” Allan Ramsay “Peggy” John Gay “Love in Her Eyes Sits Playing Out” “Black-Eyed Susan” Henry Carey “Sally in our Alley” Alexander Pope “Solitude” “On a Certain Lady at Court” An Essay on Man Ambrose Philips “To Charlotte Pulteney” Colley Cibber “The Blind Boy” James Thomson “Rule, Britannia” “To Fortune” Thomas Gray Elegy “Ode on a Distant Prospect of Eton College” “Hymn to Adversity” “Ode on the Spring” “The Progress of Poesy” “The Bard” “Ode on the Pleasure Arising from Vicissitude” “On a Favourite Cat, Drowned in a Tub of Gold Fishes” George Bubb Dodington, Lord Melcombe “Shorten Sail” Vol. “Some Fruits of Solicitude”. “The Confessions of St. Augustine”. 6 January 2006. “Egmont”. 1916 – via . Items were selected for inclusion by Charles W. This set of The Harvard Classics and subsequent editions are 15 percent larger than previous editions. [^] The Bhagavad-Gita Or, Song Celestial. Vol. The green buckram has gilt lettering with crimson and gold Harvard insignia on both the spine and front board. “The Frogs”. 50-volume anthology of classic works from world literature The Harvard Classics Volumes 1-10 of The Harvard Classics (Southwark edition)EditorCharles W. Froissart, Malory, Holinshed “The Harvard Classics Volume 35”. hdl:2027/mdp.39015020915993. 43. “Crito”. Palmer Mecca Suras Medina Suras Vol. (1916). 21 January 2006. “The Betrothed”. “The Harvard Classics, By Subjects and Authors”. 4”. “The Complete Poetical Works of Percy Bysshe Shelley – Volume 1”. “Meditations”. He was inundated with requests for the list of those book titles that would fill the three-foot shelf. “New Atlantis”. [^] a b c Eliot, Charles (23 April 1910). “The Odyssey”: advertisement in 1910 of the Renaissance edition of The Harvard Classics, Collier’s, December 3, 1910 In 1910, Collier began printing The Harvard Classics in a limited quantity set called the Renaissance edition. 39, 45, 60 The third type of binding of the first editions of The Harvard Classics were printed in fine buckram (green and crimson), EliotOriginal titleDr. Eliot’s Five Foot ShelfPublisherR. (30 April 1910). (8 January 1910). 15. The Divine Comedy, Dante “The Harvard classics Volume 20”. “She Stoops to Conquer; Or, The Mistakes of a Night: A Comedy”. [^] Plutarch. LEO NIKOLAEVITCH TOLSTOY 1 Anna Karenina, part 1, by Leo Tolstoy Vol. Collier also signed the sets numbered from 412 to 973) over mottled cream boards, (2) set limited to 1,000 numbered and autographed “Eliot Edition” books over green cloth boards, and (3) a set limited to 1,000 (unsigned) called the “Alumni Edition” on the spine bound over crimson boards, and (4) a set of unknown number called the “Library Edition” (stated as limited edition, but number of printings is not shown) over crimson boards. The Confessions,[41] by Saint Augustine The Imitation of Christ,[42] by Thomas à Kempis Vol. The number of printings of this rare set is unknown. CHARLES DICKENS 1 David Copperfield, part 1, by Charles Dickens Vol. 23. None of these clues allow for an exact printing year, but each can be used to establish that the printing could not have occurred before a certain year, and of course, the printing cannot have occurred before the most recent copyright date. (ed.). However, Eliot and Neilson did not make the remaining selections, write the introductions for each selection, or finish the general index until 1910. “Title, Prologue and Epilogues to the Recuyell of the Histories of Troy”, by William Caxton “Epilogue to Dictes and Sayings of the Philosophers”, by William Caxton “Prologue to Golden Legend”, by William Caxton

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