

Introduction to Digital Editions

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ENGL 1600
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Features of early modern dramatic texts

Tuball. One of them shewed mee a ring that hee had of your daughter for a Monky.

Shy. Out vpon her, thou torturest mee *Tuball*, it was my Turkeys, I had it of *Leah* when I was a Batcheler: I would not haue giuen it for a Wildernes of Monkies.

Tuball. But *Antonio* is certainly yndone.

Shy. Nay, that's true, that's very true, goe *Tuball* fee me an Officer, bespeake him a fortnight before, I will haue the hart of him if he forfeite, for were he out of Venice I can make what merchandize I will: goe *Tuball*, and meete me at our Sinagogue, goe good.

E. 3

Tuball,

*The comicall Historie of
Tuball, at our Sinagogue Tuball.* *Exeunt.*

*Enter Bassanio, Portia, Gratiano, and all
their traynes.*

Portia. I pray you tarry, pause a day or two
Before you hazard, for in choosung wrong
I loose your companie; therefore forbear a while,
Theres something tells me (but it is not loue)

- Speaker labels

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Editorial perspectives: a feminist re-reading

ACTORVM NOMINA.

Lavinia[2], Sole female Andronicus
Tamora[3], Queen of the Goths, Roman empress
Bassianus, Murder victim of Lavinia's rapists, Lavinia's betrothed
Saturnine[4], Tamora's husband
Aron[7], Tamora's lover
Marcus, Lavinia's Uncle
Titus[5], Father of Lavinia
Demetrius[6], Lavinia's Rapist, Tamora's son
Chiron[8], Instigator of Lavinia's rape

SATURNINE.

And you hau (v)e rung it luftily my Lords,
Somewhat to early for new married **Ladies**.

BASSIA.

Lau(v)inia, how fay you?

Lau(v)INIA.

I fay no : I hau(v)e been broad awake two houres & (more).[9]

SATUR.

Come on then, horfe and Chariots let v(u)s hau(v)e,
And to our fport: **Madam**, now fhall ye fee,
Our Romaine hunting.

MARCUS.

I hau(v)e doggs my Lord,
Will rouze the proudeft **Panther**[10] in the Chafe,
And clime the higheft promontary top.

TITUS.

And I hau(v)e horfe will follow where the game
Makes way, and runnes like **fwallowes** ore the plaine.

DEME.

Chiron we hunt not we, with horfe nor hound
But hope to plucke a!dainty **Doe**[11] to ground.

http://roominhistory.com/Q3/Titus_Page.html



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Editorial perspectives: an eco-critical reading

Enter Tamora alone to the Moore.

Tamora.

My louely Áron, wherefore look'it thoufad,
When euery thing doth make a gleefull boaft;
The birds chaunt melody on euery bufh
The S(s)nakes lies rolled in the chearefull funne,
The greene leaues quiuer with the cooling wind,
And make a checkered fhadow on the ground:
Vnder their fweetfhade, *Aron* let vs visit,
And whilst the babbling E(e)cchoe mocks the hounds,
Replying thrilly to the well tun'd hornes,
As if a [double hunt](#)^[6] were heard at once.

Notes

[1] Here the word "broad" Lavinia describes herself as being awake, the same can be used to describe a tree being broad in stature. Her prose is also "cut" short as if to foreshadow her as a tree like human being "cut" later in the play. As an eco-feminist reading of this she as a woman is not being heard even when she had a voice to speak.

[2] Oursport here the men are saying they are going to go on a hunt as if a game of play, the game we know is to hunt Lavinia and harm her in the forest as if she is an animal.

[3] Hunting an act to track down and harm if not kill an animal, typically a deer. In this case the men have planned to hunt and track down a woman, Lavinia to rape and disfigure her.

<http://roominhistory.com/Q2/TitusQ2.html>



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Editorial perspectives: multiple editions

Quarto 1 Encoded[1]

Themoft Lamentable Tragedie

Makesway, and runnes like fwallowes ore the plaine.

Demetrius. Chiron we hunt not we, with horfe nor hound
But hope to plucke a daintie Doe[2] to ground[3]. *Exeunt.*
Enter Aron alone.

Moore.[4] He that had wit, would thinke that I had none,
To burie fo much gold vnder a tree,
And neuer after to inherit it.
Let him that thinks of me fo abiectlie,
Know that this gold muft coine a fstrategeme,
VWhich cunninglie effected will beget,
A verie excellent peece of villanie:
And fo repofe fweet gold for their vnreft,
That haue their almes out of the Empreffe Cheft[5].

Letterpress Transcription[11]

Themost Lamentable Tragedie

Makesway, and runnes like swallows ore the plaine,

Demetrius. Chiron we hunt not we, with horse nor hound
But hope to plucke a daintie Doe to ground. *Exeunt.*
Enter Aron alone.

Moore. He that had wit, would thinke that I had none,
To burie so much gold vnder a tree,
And neuer after to inherit it.
Let him that thinks of me so abiectlie,
Know that this gold must coine a strategeme,
VWhich cunninglie effected will beget,
A verie excellent peece of villanie:
And so repose sweet gold for their vnrest,
That have their almes out of the Empreffe Chest.

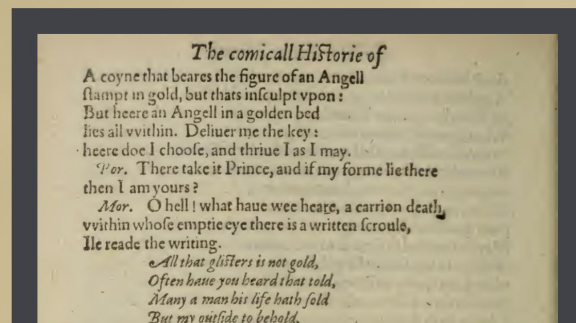
<http://roominhistory.com/Q1/TitusQ1.html>



Editorial perspectives: a documentary edition

Editorial note

This sample page demonstrates an editorial approach that prioritizes fidelity to the original document, as well as historical contextualization of the language in the play. Thus, the indentation, spacing, and alignment in the digital edition reflect what appears in the quarto as closely as possible; all of the original characters (including the long s and i/j and u/v shifts) are preserved; and none of the spellings are regularized. The edition also includes both the running header and catchwords in the original document. The annotations reflect an editorial attention to historical and linguistic contexts by focusing on the ways that particular words and phrases from the play were used in other sixteenth-century documents, explaining where words are rarer or more common than a modern reader might expect, and offering commentary on the meanings of this language for the play more broadly.



The Comicall Historie of

A coyne that beares the figure of an Angell
stamp in gold, but thats inculpt¹ vpon :
But heere an Angell in a golden bed

lies all vvithin. Deluer me the key :
heere doe I choofe, and thrue I as I may.

Por. There take it Prince, and if my forme lie there
then I am yours ?

Mor. O hell ! what haue wee heere, a carrion death,
vvithin whose emptie eye there is a written scroule,
Hee reade the writing.

Various versions of this saying date back until at least the twelfth century, but this usage in Merchant is credited as the source for the most common modern expression. "Glisters" was a synonym for the now more standard "glitter," which eventually replaced "glisters" in the expression.

<http://cacodemonshakespeare.com/comedies/merchant/sample-page-d3v/>



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Editorial perspectives: foregrounding textual interventions

<p><i>the Merchant of Venice.</i></p> <p><i>Nerissa</i>, that I cannot choofe one, nor refuse none.</p> <p><i>Ner.</i> Your Father was euer vertuous, and holy men at theyr death haue good inspirations, therefore the lottie that he hath deuised in thefe three chefts of gold, filuer, and leade, whereof who choofes his meaning choofes you, will no doubt neuer be chofen by any rightlie, but one who you shall rightly loue: But what warmth is there in your affection towards any of thefe Princelie futers that are already come?</p> <p><i>Por.</i> I pray thee ouer-name them, and as thou nameft them, I will defcrib them, and according to my defcription leuell at my affection.</p> <p><i>Ner.</i> Firft there is the Neopolitane Prince.</p> <p><i>Por.</i> I thas a colt indeede, for he doth nothing but talke of his horfe, & he makes it a great appropriation to his owne good parts that he can shoo him himfelfe: I am much afear'd my Ladie his mother plaid falfe with a Smyth.</p> <p><i>Ner.</i> Than is there the Countie Palentine.</p> <p><i>Por.</i> Hee doth nothing but frowne (as who fhould fay, & you will not haue me, choofe, he heares merry tales and fmiles not, I feare hee will prooue the weeping Phylofopher when hee growes old, beeing fo full of vnmannely ladnes in his youth.) I had rather be married to a deaths head with a bone in his mouth, then to eyther of thefe: God defend me from thefe two.</p> <p><i>Ner.</i> How fay you by the French Lord, Mounfier Le Banne?</p>	<p><i>Nerissa</i>, that I cannot choose one, nor refuse none.</p> <p><i>Ner.</i> Your father was ever virtuous, and holy men at their death have good inspirations, therefore the lottery that he has devised in these three chests of gold, silver, and lead, by which who chooses his meaning chooses you, will no doubt never be chosen by any rightlie, but one who you shall rightly love: But what warmth is there in your affection towards any of these Princely suitors that are already come?</p> <p><i>Por.</i> I pray you go over their names, and as you name them, I will describe them, and according to my description, guess at my affection.</p> <p><i>Ner.</i> First there is the Neapolitan Prince.</p> <p><i>Por.</i> I that's a colt indeed, for he does nothing but talk of his horse, & he makes it a great appropriation to his own good parts that he can show him himself: I am much afraid my Lady his mother played false with a Smith.</p> <p><i>Ner.</i> Then is there the Countie Palentine.</p>
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<http://cacodemonshakespeare.com/comedies/merchant/b1r/>



Editorial decisions, part 1

- **Selection and 'theory of the text':** what text or texts will your edition include? which version or versions of those texts?
- **Editorial perspectives:** what stance do you want to take as an editor? what kinds of readings do you want to foreground or de-emphasize?
- **Audience:** who is your edition primarily meant to reach?
- **Annotation and contextualization:** what kinds of additional information do you want to include in your edition?



Editorial decisions, part 2

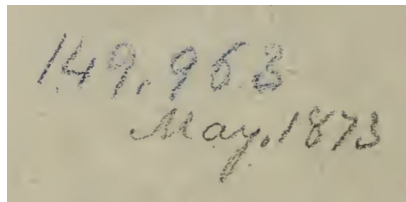
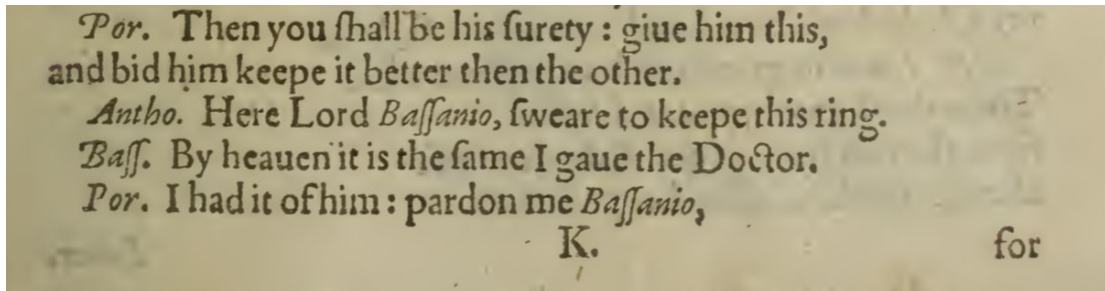
- **Representation of the source document:** will you preserve italics? typeface and size shifts? indentation?
- **Regularization:** will you regularize or preserve original spellings and letters? are there any aspects of the document that you will not include, such as catchwords or modern additions? will you expand or preserve abbreviations?
- **Management of textual uncertainty:** how will you alert your reader to unclear or missing text?



If you wanted to prioritize documentary fidelity

How would you handle:

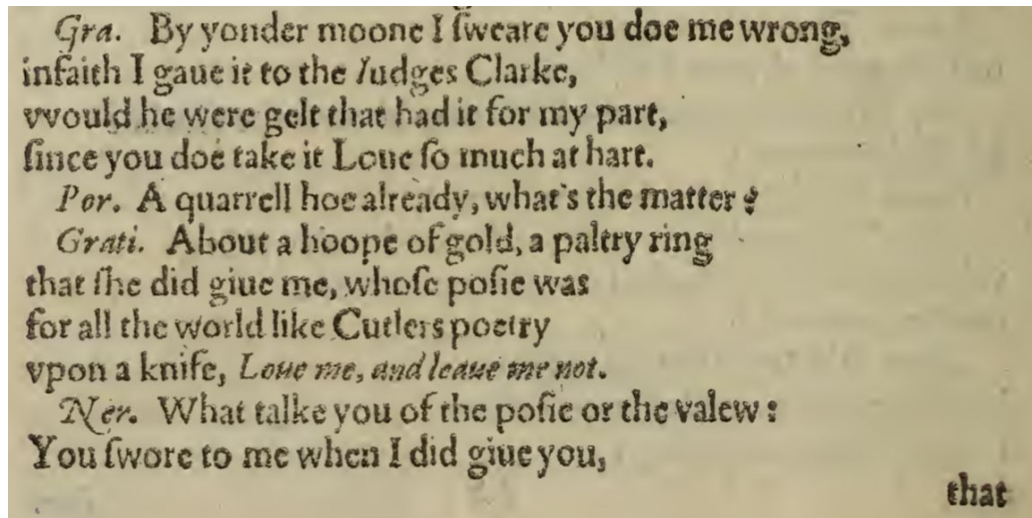
- Signature marks
- Long s characters (ſ)
- i/j and u/v shifts
- Blank pages
- Handwritten additions
- Ornamentation and figures



If you wanted to make a student reading edition

How would you handle:

- Catchwords
- Long s characters (ſ)
- Act and scene divisions
- Abbreviated speaker labels
- Original spellings
- Spacing and punctuation
- Unfamiliar words
- Allusions and references



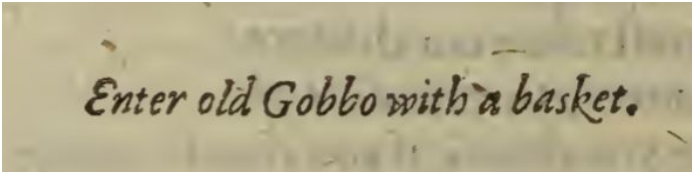
Gra. By yonder moone I sweare you doe me wrong,
infaith I gaue it to the Iudges Clarke,
vvould he were gelt that had it for my part,
since you doe take it Loue so much at hart.
Por. A quarrell hoe already, what's the matter ?
Grati. About a hoope of gold, a paltry ring
that she did giue me, whose posie was
for all the world like Cutlers poetry
vpon a knife, *Loue me, and leaue me not.*
Ner. What talke you of the posie or the valedw :
You swore to me when I did giue you,
that



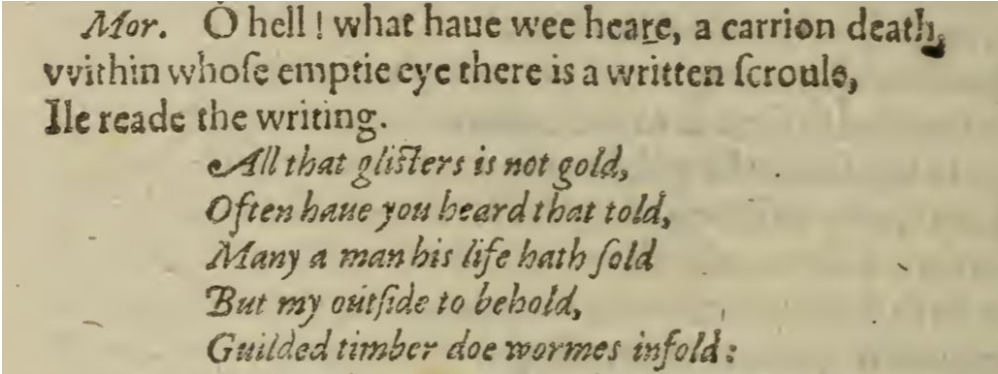
If you wanted to make an edition calling attention to the physical objects referenced in the play

How would you handle:

- Stage directions that include props
- References to documents
- "Implied" stage directions
- Quoted documents
- Annotations and contextual information



Enter old Gobbo with a basket.



*Mor. O hell ! what haue wee heare, a carrion death,
vwithin whose emptie eye there is a written scroule,
He reade the writing.*

*All that glisters is not gold,
Often haue you heard that told,
Many a man his life hath sold
But my outside to behold,
Guilded timber doe wormes infold:*



Your toolkit:

- **Text display:** italicization, indentation, alignment, bolding, color, &c.
- **Annotation:** what to annotate and how, note format, linking to other resources
- **Metadata:** data about the document
- **Contextualization:** additional information in the headnote and annotations
- **Regularization:** spelling, letters, abbreviations
- **Selection:** inclusion and omission of document features
- **Editorial transparency:** visibility and format of editorial interventions



Thank you!

If you have any questions, contact us at:

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Slides, handouts, and data available at: <http://bit.ly/diti-fall2020-boeckeler>

Office Hours (see email for Zoom links):

Sarah: Nov. 20, 1 to 3pm

Caroline: Nov. 24th, 2 to 4pm



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