

# Digital Scholarly Editing

---

Sarah Connell and Colleen Nugent

AFAM 2296

Professor Nicole Aljoe

Fall 2020



Northeastern University  
*NULab for Texts, Maps, and Networks*

*Feel free to ask questions at any point  
during the presentation!*

# Print editions: editorial interventions

## 1. TEXTUAL DEVICES

The following devices will be used throughout *The Adams Papers* to clarify the presentation of the text.

[. . .]	One word missing or illegible.
[. . . .]	Two words missing or illegible.
[. . . .] <sup>1</sup>	More than two words missing or illegible; subjoined footnote estimates amount of missing matter.
[ ]	Number or part of a number missing or illegible. Amount of blank space inside brackets approximates the number of missing or illegible digits.
[roman]	Conjectural reading for missing or illegible matter. A question mark is inserted before the closing bracket if the conjectural reading is seriously doubtful.
<del>roman</del>	Canceled matter.
[ <i>italic</i> ]	Editorial insertion.
{roman}	Text editorially decoded or deciphered.

—[\*Papers of John Adams\*](#), Volume 18.

December 1785 - January 1787

<sup>1</sup>The letter from George Chapman (1723–1806) has not been found. Chapman, a Scottish schoolmaster and educational writer, was the author of *A Treatise on Education, with a Sketch of the Author's Method*, Edinburgh, 1773 (*DNB*). The volume sent by Chapman may have been the third edition, to which an appendix had been added, published at London in 1784. AA indicated in her 15 Sept. 1785 letter to her sister Elizabeth Smith Shaw that she had sent the book to Shaw's husband, Rev. John Shaw, who was then preparing JQA to enter Harvard College (*AFC*, 6:362).



# Digital editions: editorial interventions

## Editorial Uncertainty

----- manuscript damaged es. {vo} -----  
----- I cannot easily express the joy  
[dut]y inspires—views of death &

## Annotation

with his Sword: Sun and Moon when as stood in Admiration, witness ☉ ☾ \*

**WWP note:** These characters symbolize several things. The first is the Sun and the Moon. They also represent the “eye and the horn of the lamb.” The characters are also supposed to evoke “O C” for Oliver Cromwell.

## Addition & Deletion

Chapt. 2

Those events which materially influence our fu  
ture destinies <sup>derive thier origin from a</sup> are often ~~caused by slight or tri~~  
<sup>statement of the</sup> vial occurences. ~~Strange as the simple fact~~  
^

- [The Almanacks of Mary Moody Emerson](#)
- [Shelley-Godwin Archive](#)
- [Women Writers Online](#)



# Discussion: digital annotation

Having had a chance to experiment with creating digital editions yourselves:

- How did this form of annotation differ from what you've seen in print annotations?
- What kinds of information is it important for digital editions to include?
- What should creators of digital editions consider as they plan their work?



# Digital Scholarly Editions

Digital scholarly editions are not just scholarly editions in digital media. A digital edition cannot be printed without a loss of information and/or functionality. It is not merely a digitized print version.

“A scholarly edition is the **critical representation** of historical documents” —Patrick Sahle, *Digital Scholarly Editing: Theories and Practice*, 2016



# Example: Early Caribbean Digital Archive

- Embedded slave narratives: publishing slave narratives as individual texts
- Textual notes, scholarly introductions, exhibits, detailed metadata
- [ecda.northeastern.edu/](http://ecda.northeastern.edu/)

**Title:**

The Narrative of Clara: In The History, Civil and Commercial, of the British Colonies in the West Indies, Edwards. 1793

**Creator:**

(no last name), Clara  
Edwards, Bryan

**Abstract/Description:**

All details concerning the life of Clara are contained within a long footnote (62-3 of Volume II) to Bryan Edwards's History, Civil and Commercial, of the British Colonies in the West Indies. Clara was born near Anamaboe on the Gold Coast (in what is now the Central Region of Ghana). Her parents were enslaved and she was born into slavery to a "great man named Anamoa." When Anomoa died, Clara and two of her brothers were then sold and in 1784 they were taken by Slave ship to Jamaica. Clara's narrative is extremely short, and appears in the form of an interview with Edwards.

**Publisher:**

First Edition - Dublin, Ireland : Luke White, November 27, 1904

**Language:**

English  
Creoles and pidgins

**Subjects and keywords:**

Reports  
Embedded Narratives



# Example: Women Writers Online

- View either f or s, shifts in i/j and u/v ("iudges" or "judges")
- Hyperlinked annotations
- Links to reviews and other related materials
- Searching across multiple texts by women
- [wwp.northeastern.edu/wwo](http://wwp.northeastern.edu/wwo)  
(off-campus: use library databases)

Published  
and set forth particularly for Ladies  
and Gentlewomen; being very beneficial  
for all those that desire the true way of dressing  
of all sorts of Flesh, Fowles, and Fish; the best  
Directions for all manner of Kickshaws, and the  
most Ho-good-Sawces: Whereby Noble Persons  
and others in their Hospitalities may be gratified  
in their Gusto's.

Published  
and fet forth particularly for Ladies  
and Gentlewomen; being very beneficial  
for all those that desire the true way of dreffing  
of all sorts of Flefh, Fowles, and Fish; the best  
Directions for all manner of Kickfhaws, and the  
moft Ho-good-Sawces: Whereby Noble Perfons  
and others in their Hofpitalities may be gratified  
in their Gufto's.


—Hannah Wooley, [\*The Cook's Guide\*](#),  
1664



# Example: The Pulter Project

- Embedded annotations and headnotes
- Hyperlinked original documents
- “Elemental” vs. “Amplified” editions
- [pulterproject.northwestern.edu/](http://pulterproject.northwestern.edu/)

Poem 6

ELEMENTAL  AMPLIFIED Manuscript Notes

Universal Dissolution, Made  
When I Was with Child, of my 15<sup>th</sup>  
Child, my Son, John, I Being,  
Everyone Thought, in a  
Consumption, 1648

Headnote

My soul, why art thou sad at the decay  
Of this frail frame, this feeble house of clay?  
What can be expected from the humble birth  
Of this frail fabric, but to fall to earth?  
The bubbling fountain, being by nature led,  
Will rise no higher than her crystal head;  
Though many marble aqueducts it fill,



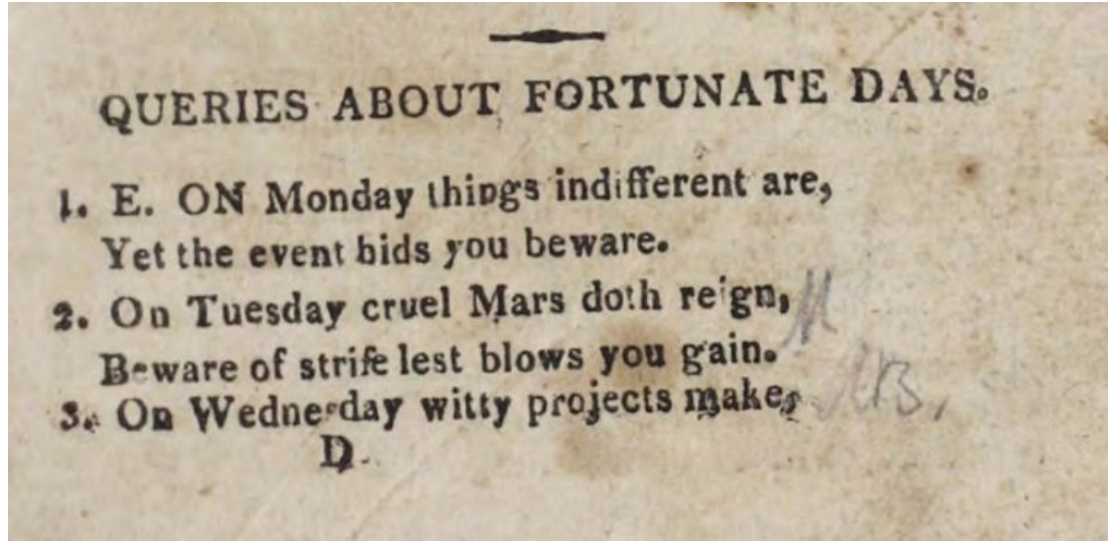


# Discussion: digital publication

- What becomes possible with digital editions? What can you do with a digital edition that is impossible or more difficult with a print one?
- What kinds of readings do digital editions seem to foreground?
- What might get lost? Are there things you prefer about print editions?



# Textual Features



- Headings



# Editorial decisions, part 1

- **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? what information would readers need to have in order to understand your edition? what connections do you want to draw with other texts, historical contexts, &c.?



# Editorial decisions, part 2

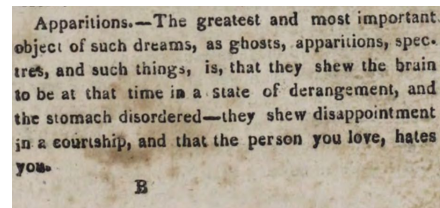
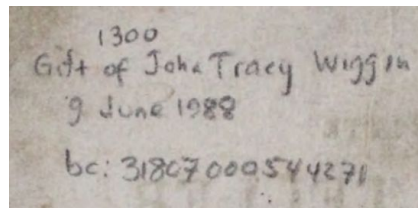
- **Representation of the source document:** will you preserve italics? typeface and size shifts? indentation? capitalization?
- **Regularization:** will you regularize or preserve original spellings and letters? are there any aspects of the document that you will not include, such as catchwords or modern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



# If you wanted to prioritize documentary fidelity

How would you handle:

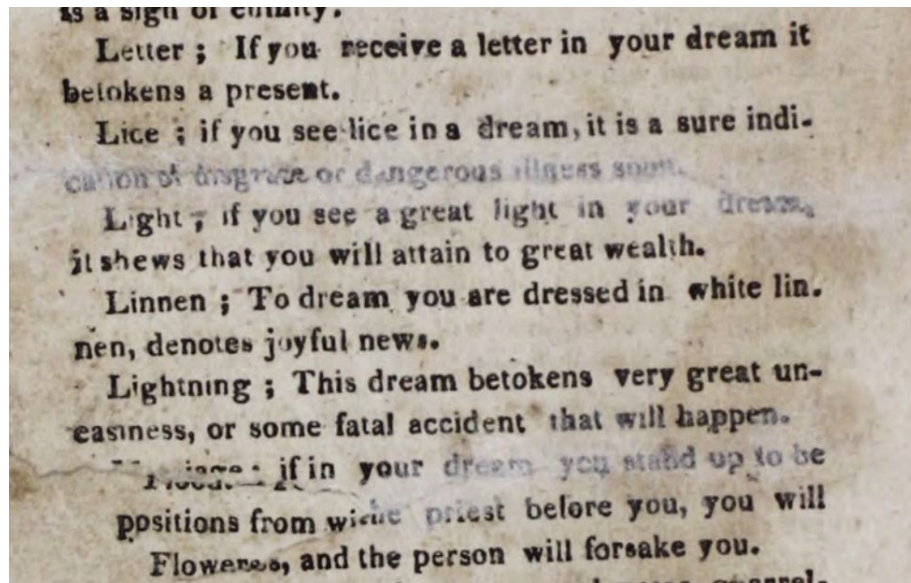
- Blank pages
- Page numbers
- Irregular punctuation
- Handwritten additions
- Ornamentation and figures
- Signature marks



# If you wanted to make a student reading edition

How would you handle:

- Original spellings
- Spacing and punctuation
- Unfamiliar words
- Allusions and references
- Damage to the text
- Original lineation
- Capitalization



# Your toolkit:

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





# Discussion: your class edition

- What audience(s) do you want to reach?
  - What kinds of context or explanation will be helpful for those audiences?
  - How closely do you want to replicate the appearance of the original documents?
  - Are there parts of the original document that you might not want or need to include?
  - What other materials might you want to link to from your edition?
- Which of these might you create yourselves?





# Thank you!

If you have any questions, contact us at:

**Sarah Connell**

Digital Integration Teaching  
Initiative

NULab Assistant Director

[sa.connell@northeastern.edu](mailto:sa.connell@northeastern.edu)

Slides available at: <http://bit.ly/diti-fall2020-aljoe2>



**Northeastern University**  
*NULab for Texts, Maps, and Networks*

*Feel free to ask questions at any point  
during the presentation!*