

Digital Editions and WordPress

Sarah Connell and Laura Johnson

ENGL 1600

Professor Erika Boeckeler

Spring 2020, March 19, 1:35–2:40



Northeastern University
NULab for Texts, Maps, and Networks

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during the presentation!*

Features of early modern dramatic texts

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

Shy. Out vpon her, thou torturdest mee Tuball, it was my Turkies, 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 vndone.

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

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

- Speaker labels
-



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 hours & (more.^[9]

SATUR.

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

MARCUS.

I hau(v)e doggs my Lord,
Will rouze the proudef **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 aldainty **Doe**^[11] to ground.

[http://roominhistory.com/Q3/Titus Page.html](http://roominhistory.com/Q3/Titus%20Page.html)



Editorial perspectives: an eco-critical reading

Enter Tamora alone to the Moore.

Tamora.

My louely Áron, wherefore look'ft thoufad,
When euery thing doth make a gleefull boaf;—
The birds chaunt melody on euery bush
The S(s)nakes lies rolled in the chearefull funne,
The greene leaues quiuer with the cooling wind,
And make a checkered shadow on the ground:
Vnder their fweetfhade, *Aron* let vs visit,
And whilst the babbling E(e)cchoe mocks the hounds,
Repying shrilly 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[\[1\]](#)

The most 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 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 haue their almes out of the Empreffe Chest[\[5\]](#).

Letterpress Transcription[\[11\]](#)

The most Lamentable Tragedie

Makesway, and runnes like swallowes 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 Empresse Chest.

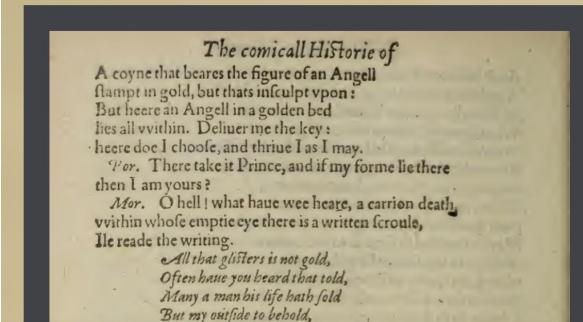
<http://roominhistory.com/Q1/TitusQ1.html>



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
stampt in gold, but thatts infulpt¹ vpon :
But heere an Angell in a golden bed
lies all within. Deliuer me the key :

heere doe I chuse, and thriue 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 heare, a carrion death
vvithin whose empit eye there is a written scroule,
Ile reade the writing.

All that glisteris not gold,
Often haue you heard that told,
Many a man bis life hath sold
But may outside to behold,

Various versions of this saying date
back until at least the twelfth century,
but this usage in Merchant is credited
to the source for the most common

modern expression. "Glister" was a
synonym for the now more standard
"glitter," which eventually replaced
"glister" in the expression.

[http://cacodemomonshakespeare.com/comedies/merchant/
sample-page-d3v/](http://cacodemomonshakespeare.com/comedies/merchant/sample-page-d3v/)



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

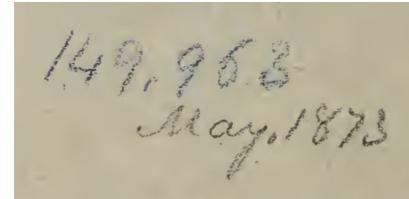
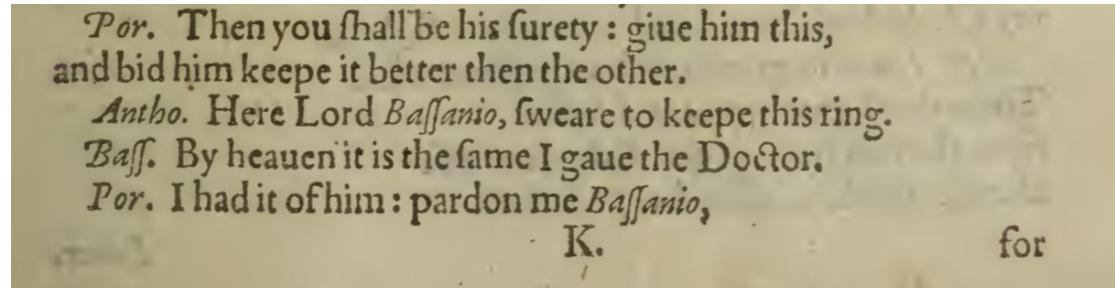
- **Representation of the source document:** will you preserve italics? typeface and size shifts? indentation?
- **Regularization:** will you regularize or preserve original spellings and letters? are there any aspects of the document that you will not include, such as catchwords or modern additions? 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:

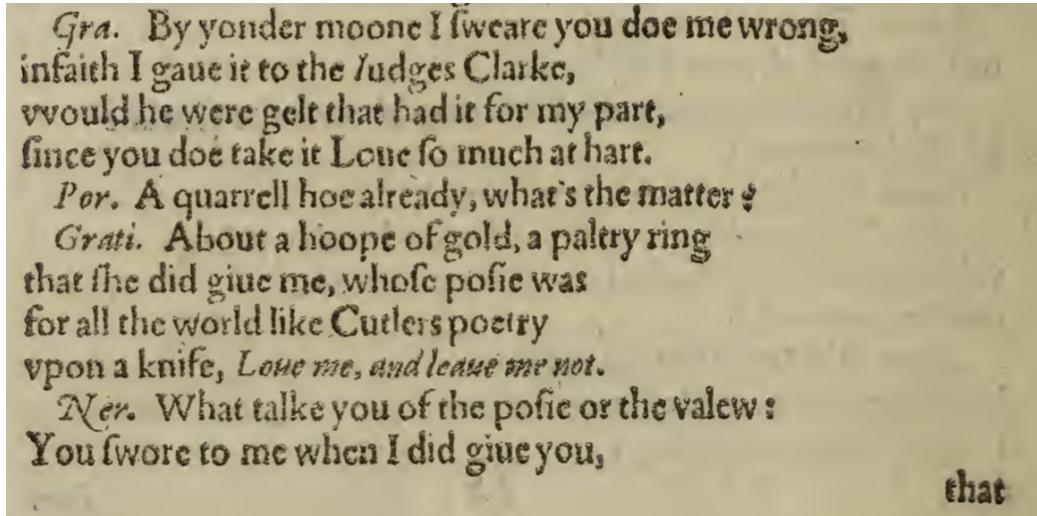
- Signature marks
- Long s characters (ſ)
- i/j and u/v shifts
- Handwritten additions
- Ornamentation and figures
- Blank pages



If you wanted to make a student reading edition

How would you handle:

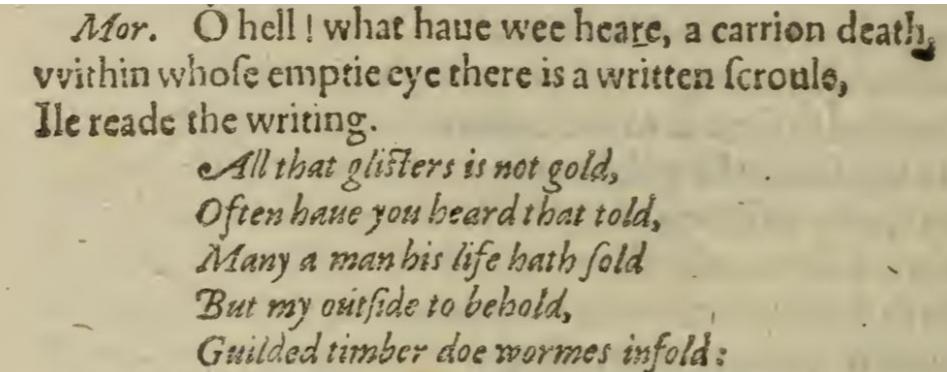
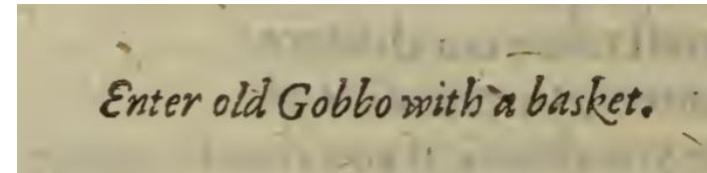
- Catchwords
- Long s characters (ſ)
- Act and scene divisions
- Abbreviated speaker labels
- Original spellings
- Spacing and punctuation
- Unfamiliar words
- Allusions and references



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



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



Introduction to WordPress



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What is WordPress?

WordPress is a professional **website-building tool** that allows you to build your own website, provides a free domain name, and installs plugins and themes to customize your website. There are other website-building tools, such as Wix and Squarespace. We are using WordPress because it is often used for blogging and for academic purposes. Being familiar with Wordpress is an important skill because WordPress often favors text-heavy content and has features for blogging, tagging, and categorizing.

Examples of Northeastern websites (that use Wordpress):

- <https://dsg.neu.edu/>
- <https://cssh.northeastern.edu/english/>
- <https://des4div.library.northeastern.edu/>



Class WordPress Site

For this course, we have created a class website:

<http://cacodemonshakespeare.com/>

All of you have been invited as **editors** to this website. Take a minute to access that invite in your email.



Cacodemon Shakespeare Website

The screenshot shows a WordPress-based website with a gold-colored header and footer. The header includes navigation links for 'Customize', 'New', and 'Edit Page'. On the right, it says 'Howdy, johnson.lau' with a profile icon and a search bar. The main content area has a dark grey background. At the top left of this area, the site title 'Cacodemon Shakespeare' is displayed. To the right, there is a horizontal menu with dropdown arrows: 'Romances', 'Tragedies', 'Histories', and 'Comedies'. Below the header, the main title 'Cacodemon Shakespeare' is centered in a large, serif font. A horizontal line separates this from the introductory text. The text explains the project's purpose: collecting digital editions of Shakespeare's plays created by students in Professor Erika Boeckeler's *Introduction to Shakespeare* courses at Northeastern University. It describes how students work in groups to prepare single pages from plays, adopting different editorial stances and making decisions about annotation, contextualization, display, regularization, etc. The text notes that reading through these digital editions offers many perspectives on Shakespeare's works.

Welcome to Cacodemon Shakespeare! This project collects digital editions of Shakespeare's plays, created by students in Professor Erika Boeckeler's *Introduction to Shakespeare* courses at Northeastern University. Students in these classes work in groups to prepare a single page from one of Shakespeare's plays; each group adopts an editorial stance and prepares their page accordingly, making decisions about annotation, contextualization, display, regularization, etc. Reading through a digital edition in this project will offer many different perspectives of Shakespeare's works.

"Cacodemon" is a rare word occurring only once in Shakespeare's plays, in *Richard III*. We have chosen this name to comment on the many different editorial "spirits" that take possession of Shakespeare's words (although we hope to offer only benevolent possessions of the text!).

This project is still in its early stages, beginning with *The Merchant of Venice* in the spring of 2020. Over the years, we hope to complete a great many more plays, and so the site has space for all of the comedies, tragedies, romances, and histories.

We are publishing side-by-side digital editions with facsimile reproductions of early quartos (reproduced with our gratitude from the Boston Public Library's collections on the [Internet Archive](#)) facing the students' own versions of the texts. This enables readers to view a proxy for the original plays alongside the students' experiments with digital editing.

We hope that you enjoy the collection!

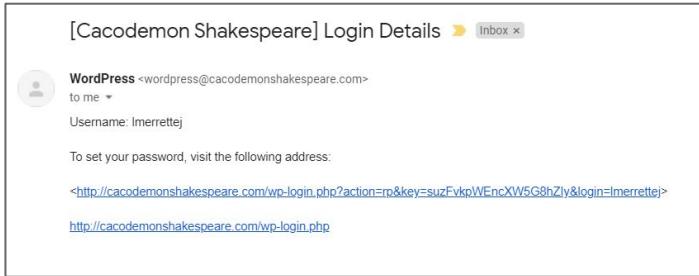


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Feel free to ask questions at any point during the presentation!

Logging into WordPress

Your email invitation will look something like this:



In the future, if you need to log in, go to:

<http://cacodemonshakespeare.com/wp-admin/>

First, log into your WordPress account from the invitation link, choosing a password.
Write this down!

Then, join the class WordPress as an **editor**.



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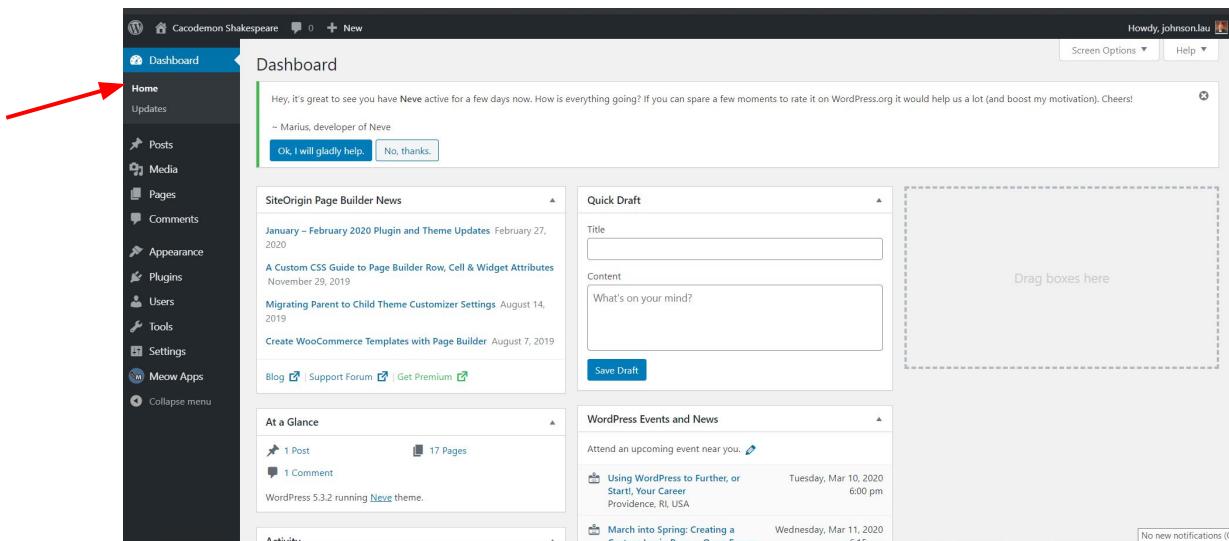
Feel free to ask questions at any point during the presentation!

WordPress Dashboard

Once you have created an account, you will be brought to your WordPress dashboard.

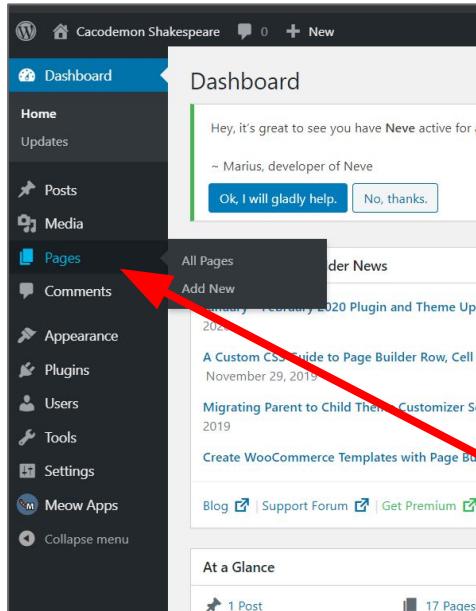
This is the **side menu** in the dashboard, the main way to navigate.

It includes links to all **pages** and **posts**, and information about **users** (where you can update your user profile if needed).



Accessing the Template Pages

To access the template pages, navigate on the side menu to the “Pages” section.



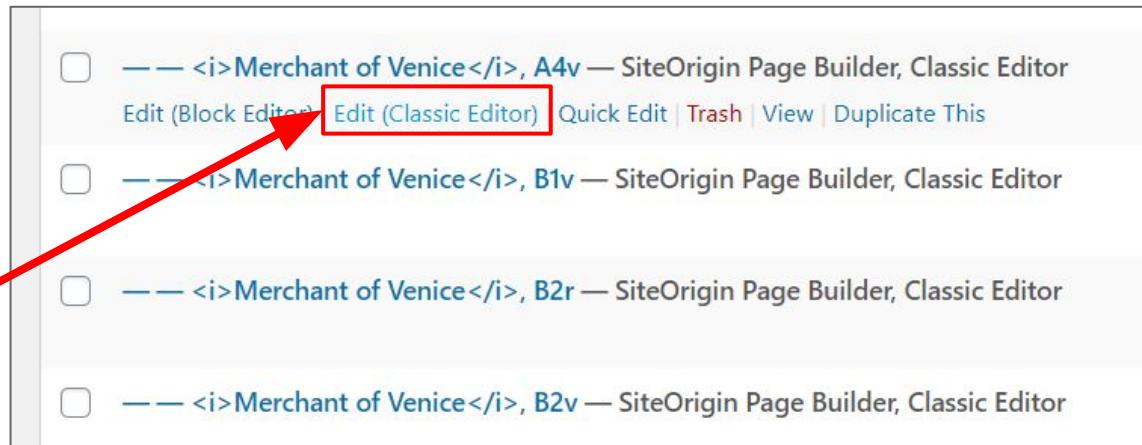
A screenshot of the 'Pages' section in the WordPress dashboard. The sidebar shows 'Pages' is currently selected. The main area displays a list of pages with columns for 'Title', 'Author', and 'Date'. The list includes: 'ARCHIVED; FOR REFERENCE ONLY: pg. 30, <i>Merchant of Venice</i>', 'Cacodemon Shakespeare — Front Page, Classic Editor', 'Comedies — Classic Editor', '<— <i>The Merchant of Venice</i> — Classic Editor', '<— <i>Merchant of Venice</i>, A4v — SiteOrigin Page Builder, Classic Editor', '<— <i>Merchant of Venice</i>, B1v — SiteOrigin Page Builder, Classic Editor', '<— <i>Merchant of Venice</i>, B2r — SiteOrigin Page Builder, Classic Editor', and '<— <i>Merchant of Venice</i>, B2v — SiteOrigin Page Builder, Classic Editor'. There are also buttons for 'Bulk Actions', 'Apply', 'All dates', and 'Filter' at the top of the list.

This is what the Pages section looks like and it includes all of the pages for the entire website.



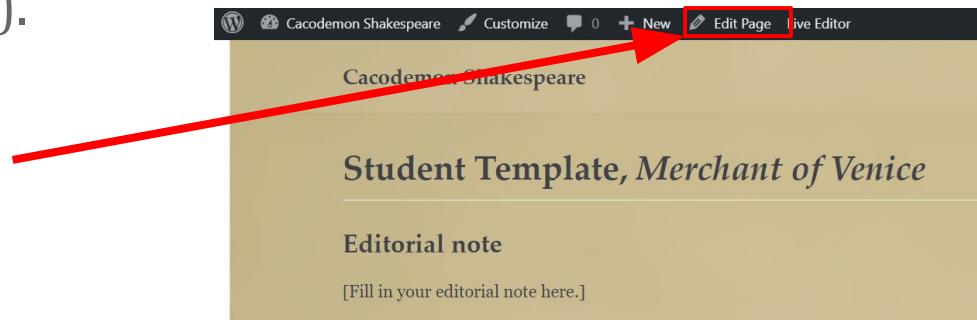
Classic Editor

There are many different options for editing, but make sure that you are selecting the “Classic Editor” option:



Edit Page Directly

Alternatively, you can click the “Edit Page” button on the top menu bar of each of your template pages from the link you were sent before class (after you are logged into the class site).



In the future, if you need to log in, go to:

<http://cacodemonthakespeare.com/wp-admin/>



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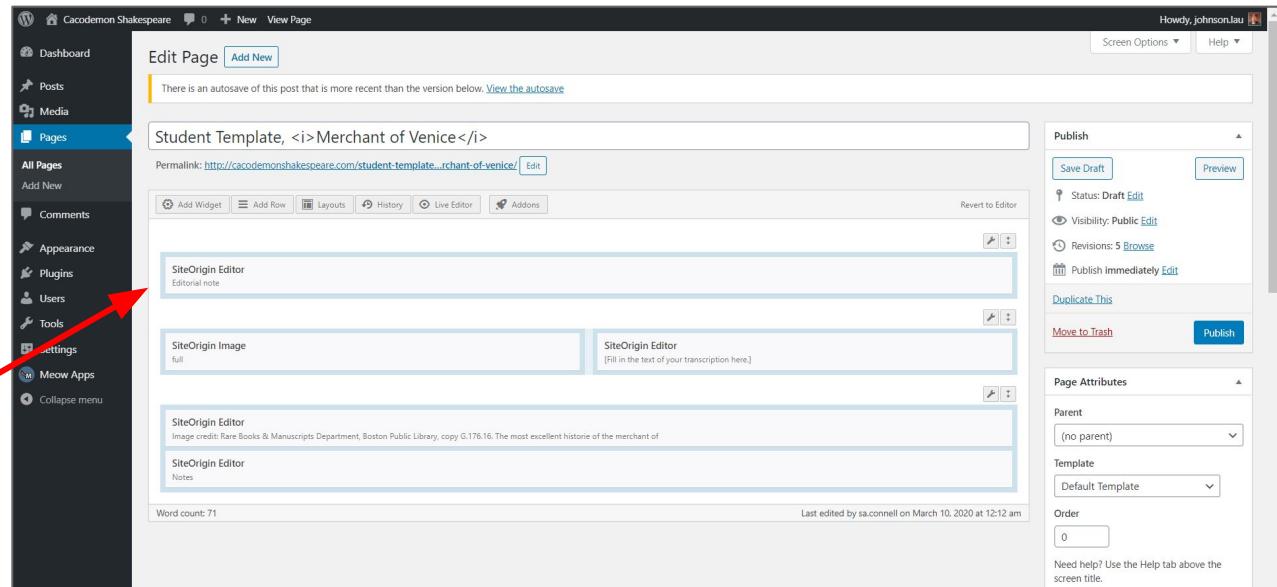
*Feel free to ask questions at any point
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SiteOrigin Editor

This is what the classic editor looks like for all of the template pages. This interface uses a plugin called **SiteOrigin**, which constructs the page using different **blocks** and **rows**.

All of the pages are templates with pre-made formatting so you will not need to change this block structure layout.

To edit the text, simply click on the **SiteOrigin Editor** block that you wish to edit and it will open a new window.



Side by Side Formatting

Each of the template pages has a section for a side-by-side display of the original page in *The Merchant of Venice*, next to the text of your digital edition.

There are also sections for your editorial notes, the text details, and your notes on the text.

Student Template, <i>Merchant of Venice</i>
Permalink: <http://cacodemonthakespeare.com/student-template...rchant-of-venice/> [Edit](#)

Add Widget Add Row Layouts History Live Editor Addons Revert to Editor

SiteOrigin Editor Editorial note

SiteOrigin Image full

SiteOrigin Editor [Fill in the text of your transcription here.]

SiteOrigin Editor Image credit: Rare Books & Manuscripts Department, Boston Public Library, copy G.176.16. The most excellent historie of the merchant of

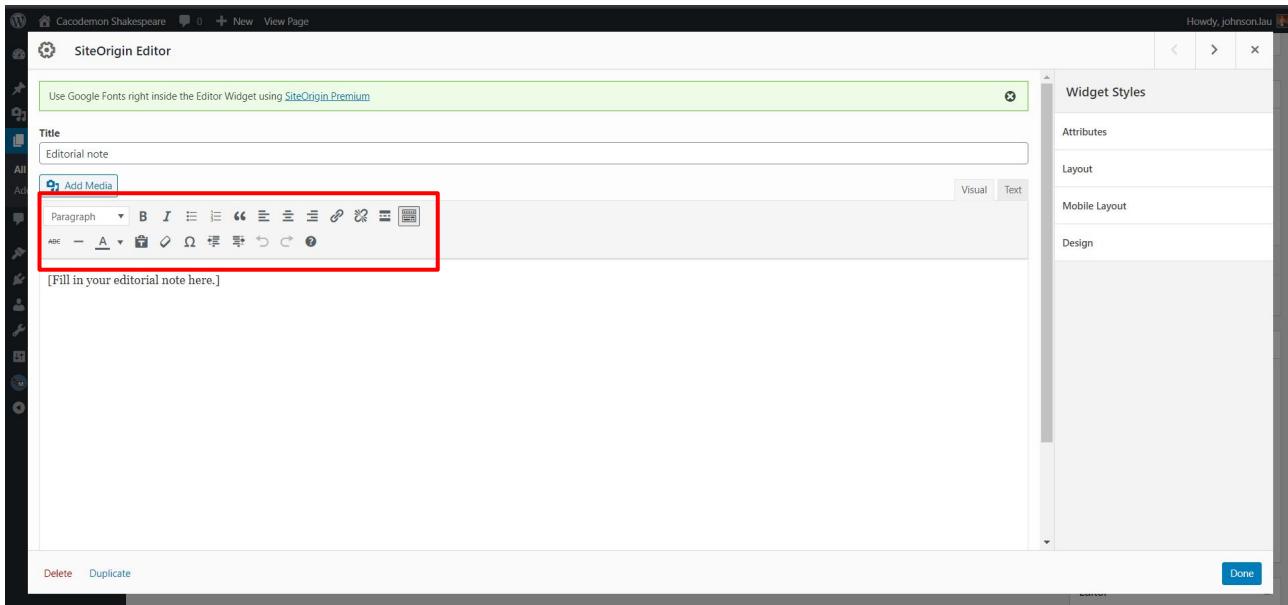
SiteOrigin Editor Notes

Word count: 71 Last edited by sa.connell on March 10, 2020 at 12:12 am



Adding Text

This is the **Editor** interface, which allows you to add and edit text in a variety of ways. It looks similar to a word processor, complete with a **menu bar** allowing you to italicize, bold, or change the color of the text.



Transcriptions of *Merchant of Venice*

You can find digital transcriptions of *The Merchant of Venice* by the Internet Shakespeare Project:

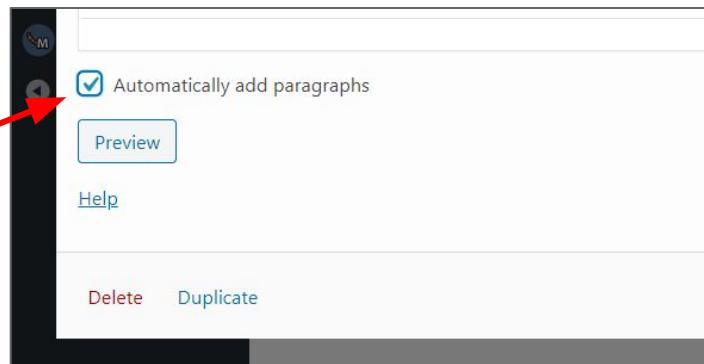
https://internetshakespeare.uvic.ca/doc/MV_Q1/index.html

As always, make sure to check this edition against your own page to look for any differences in content, spellings, or format.



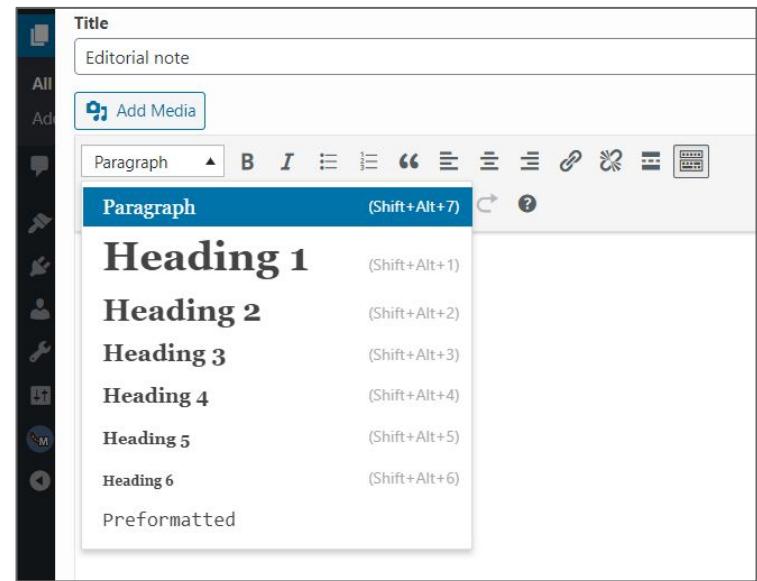
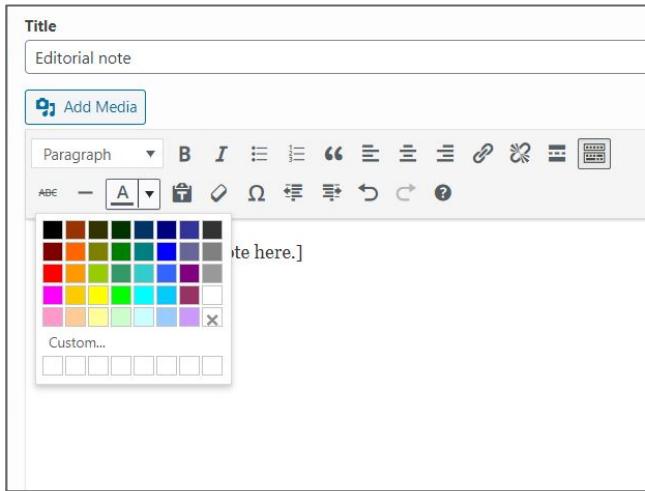
Copying Transcription Text

When you copy in your text from the Internet Shakespeare Project, make sure that you unclick the “Automatically add new paragraphs” button at the bottom of the editor.



Formatting

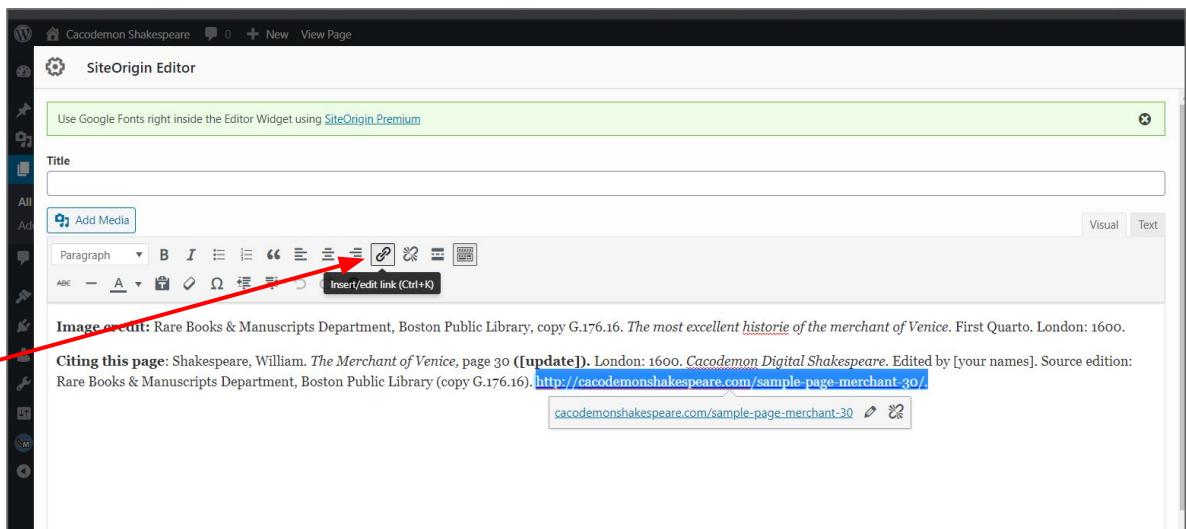
Here are some examples of things that you can format in this editor. This includes adding headings and changing the **text color**, which is especially useful if you want to add color coding for themes or interpretations in a digital edition.



Adding Links

If you are interested in adding **links** to your digital edition, you can easily do that in the editor interface by:

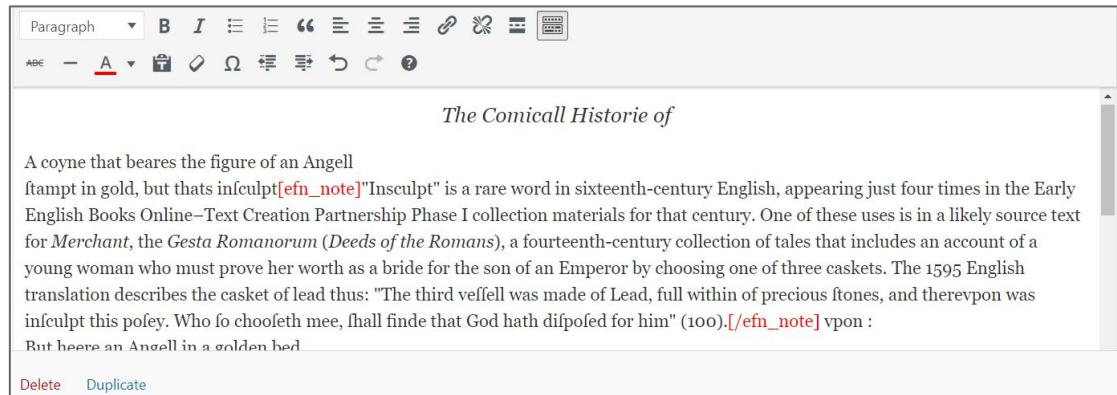
1. Selecting the text you wish to add a link to.
2. Click the “**Insert link**” button in the menu.
3. Adding the URL in the link window.



Adding Annotations

To add annotations or footnotes to your digital edition, we will be using a plugin called **Easy Footnotes**. This works by using start and end tags around the text of your footnote. The annotation will automatically appear in the web version at the end of the page under the Notes section.

1. To add a footnote, place your cursor at the end of the line or word where you would like it to be added.
2. Type in the start tag **[efn_note]**
3. Directly after this, type the text of your annotation.
4. When you have finished, add the end tag **[/efn_note]**.



Save Draft

When you are working, it is very important to save your changes, especially when there are multiple people working on something at once.

To save your draft, simply click the “**SAVE DRAFT**” button on the right-hand side of the screen in the “Publish” box.

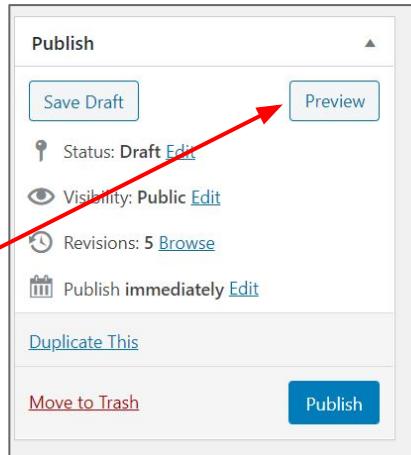
Saving your page as a draft means that is not accessible or published on the website. Publishing the page will make it available online.

The screenshot shows a WordPress editor interface for a page titled "Student Template, <i>Merchant of Venice</i>". The main content area contains several SiteOrigin Editor blocks, including an image and some text. On the right side, a "Publish" sidebar is visible. A red arrow points from the text above to the "Save Draft" button in the sidebar. The sidebar also displays the page's status as "Draft", visibility as "Public", and other publishing options like "Publish immediately" and "Duplicate This".



Preview

As you are editing your page, it is useful to see how your changes will look on the website itself. You can preview any changes you make with the “PREVIEW” button on the right-hand side. This will open a new tab in your web browser, showing the page.

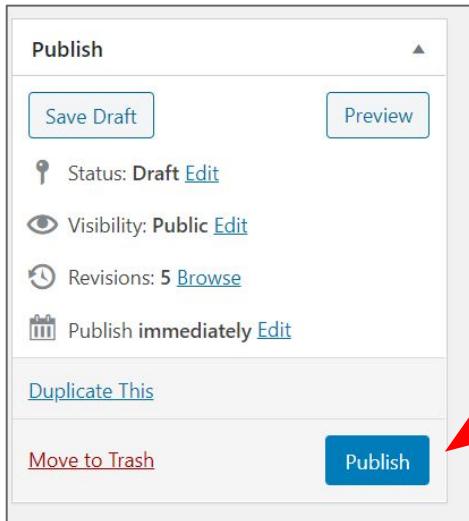


A screenshot of the 'Cacodemon Shakespeare' website. The header includes a logo, user info ('Howdy, johnson.lau'), and navigation links for 'Romances', 'Tragedies', 'Histories', and 'Comedies'. The main content area shows a template for 'Student Template, Merchant of Venice'. It features an 'Editorial note' section with a placeholder [Fill in your editorial note here.], a transcription area with a placeholder [Fill in the text of your transcription here.], and a large image of a page from 'The comicall Historie of A coyne that myn ffre of an Angell flamed gold. Sunnes reflextion; But item an Angel in a golden bed; Is all wivden. Deliver me the key; Here doe I chuse, and thence I am may. Item, There take it Prince, and if my forme lie there true I am may. Item, O hell! what have wee heare, a certain deadly within whose emplice eye there is a written scrolle, He reade the writing: All that glitters is not gold, Other men's gifts I neare told, Know a man his wife heare talk But my selfe to helpe her, Gauded number doe youmen infidels.

A preview of the template page.



Publish



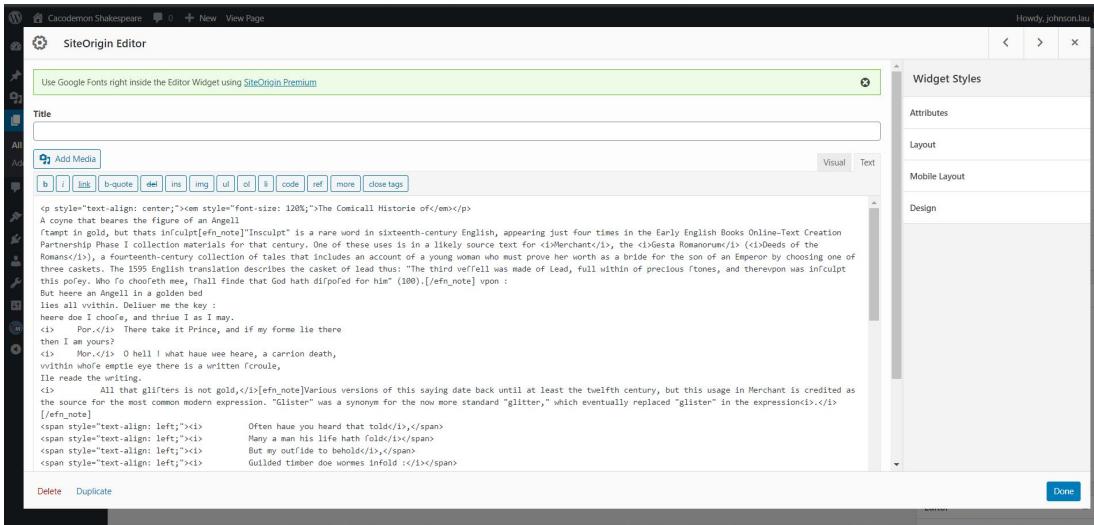
If you want to take your edition offline while you are working on it, you can change its status to “**draft**.”

When you are finished with your digital edition, you should publish it online by clicking the “**Publish**” button in the right-hand menu. This will make the page live on the web again.



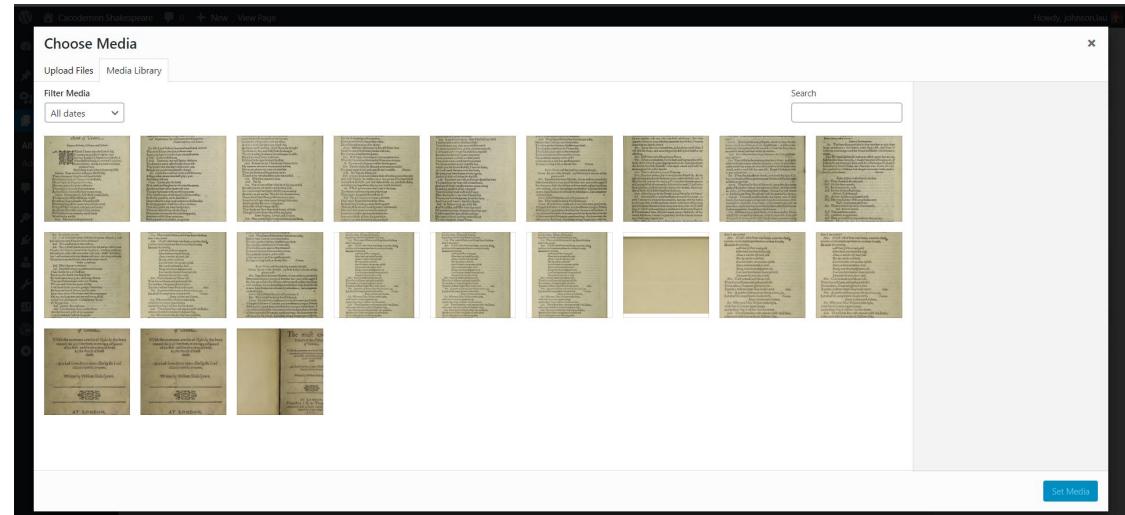
Text Editor

When you are using the editor, you can toggle between the **Visual** and **Text** views. The text editor is the “back end” version of the website, including any formatting changes in HTML . Here is an example of what the Text Editor looks like:



Adding Images in Media Library

If you want to add images in your document, you can do so simply by clicking the “**Add Media**” button. This will bring up the website media library. Each template page already has the associated page image added, so there is no need to add this yourself.



Your Turn!

Break into your pairs and begin planning for your digital edition. Make sure to discuss:

- A plan for meeting outside of class and for completing the work.
- The editorial approaches that you want to adopt
- Your annotations to the text

You should also begin experimenting with entering and formatting text on your page.



Thank you!

If you have any questions, contact us at:

Sarah Connell

Digital Integration Teaching Initiative
NULab Assistant Director
sa.connell@northeastern.edu

Laura Johnson

Digital Integration Teaching Initiative
NULab Coordinator
johnson.lau@northeastern.edu

If you have questions, we'll be having digital office hours on Friday, March 20th at 12-1pm and Wednesday, March 25th at 10am, via Zoom.

Slides, handouts, and data available at: <http://bit.ly/diti-spring2020-boeckeler>



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