

How to Use This System

An Overview of the Danish Folklore Nexus

The digital content that accompanies this book is designed to offer a “thick,” immersive experience in the Evald Tang Kristensen collection. It is focused on the repertoires of five main storytellers—“Bitte Jens” Kristensen, Kirsten Marie Pedersdatter, Jens Peter Pedersen, (Ane) Margrete Jensdatter, and Peder Johansen—and is accessed by a browser-based user interface known as the Danish Folklore Nexus. From the Danish Folklore Nexus, six main “views” offer windows onto the collection, the storytellers, and their stories. Each view highlights one approach to the collection and is described in greater detail in the following sections.

The “home” view is the default view and opens when the system is accessed. It is the best starting place for using the collection. The home view uses two navigators, each with their own organizational principles. The “data navigator” includes the “people”, “place” and “story” views. The “topic and index navigator” offers four indices: a keywords index, Tang Kristensen’s indices, a shallow ontological index, and a genre index.

In the data navigator, the “people” view focuses on the storytellers and allows one to navigate the collection by individual. The “place” view emphasizes geography and enables one to navigate by places mentioned in the stories or from which stories were

collected. The “story” view emphasizes the stories and songs themselves. In an additional view, “fieldtrip” view, one can navigate the collection on the basis of Tang Kristensen’s movement through the Danish countryside. Timeline and map-driven navigation allow one to further refine each of the views according to geo-temporal criteria.

Navigating the digital content through the Danish Folklore Nexus is intended to be straightforward and requires nothing more than a Web browser and a common Flash plug-in for viewing video content. The main page of the Danish Folklore Nexus is the “home” view. Tabbed browsing means that this home view is always accessible; it appears as the leftmost tab when additional tabs are opened. Tabs can always be closed by clicking on the “close tab” button in the upper right-hand corner of the interface, or on the small “x” appearing on each tab.

Home View

The home view is divided into five main areas: the top bar; the map window on the left; the tabbed “data navigator” and “topic and index navigator” on the right, each with their own accordion menus; the fieldtrip bar along the bottom; and the timeline bar along the right.

Home View, Top Bar

The top bar is always accessible, irrespective of which view is active. Beginning at the left of the top bar are three rubrics—“Folklore and 19th Century Denmark,” “Evald Tang Kristensen,” and “Folktales, Legends, and Ballads”—which lead to a series of explanatory essays that contextualize the collection. The essays are intended to provide a thorough grounding in the social, economic, and intellectual backgrounds of the collection, and are greatly expanded versions of the introductory material in the printed volume.

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The first rubric encompasses two essays. The first essay, "Introduction," presents the general field of folklore and describes political, economic, and social changes in Denmark during the nineteenth century. The second essay, "The Rise of Folklore Scholarship", describes the history of folklore and folklore collecting in Scandinavia, with an emphasis on Denmark. Under the second rubric is a comprehensive essay on Tang Kristensen's life and his collecting efforts, "Life and Works". The third rubric comprises three essays. The first, "Folklore Genres," provides an overview of the genre debates in the study of folklore and the history of classification schemes in folklore. The second essay, "Mapping Folklore," explains the underlying theory behind the role that maps can play in interpreting folk expressive culture. The third essay, "Repertoire and the Individual," provides an overview of folklore theories concerning the role of the individual in creating and perpetuating traditional culture. This essay also covers the theoretical basis for the strong emphasis on individual repertoire that is the hallmark of this project.

Next, three more rubrics appear on the top bar. The fourth one, entitled "Search," provides search functionality across the different types of data that make up this work. The first function allows one to search for English-language terms in all the translated versions of the stories. The second search has the same function as the first one but uses the stories in Danish, in both manuscript and published forms, as the target set. The third search allows one to search for terms in story annotations. The results screen for each of these types of searches returns a list of story identifiers in the standard format: storyteller identifier, story identifier (session and order told, if told by one of the main storytellers, and 0.00 if not), and story reference (collection abbreviation, volume, section, and story or ballad number; unpublished stories are designated with the abbreviation "Unpub," the storyteller's initials, and a number corresponding to the order in which the story was told). The line in the story in which the search term appears follows each story identifier. In the map window, places mentioned in the discovered stories appear as blue dots, and places where the stories were collected appear as red dots. Single clicking on a story in the results list centers the map window on the story's place

of collection, and double clicking on the story opens that story's story view. The final type of search opens all the top matter and the substantive biographies of the five main storytellers in a single PDF file; this allows one to use Adobe Reader search functions to search for terms (Adobe Reader can be downloaded for free from www.adobe.com/downloads).

The fifth rubric in the top bar is "Bibliographies." It comprises two bibliographies and a list of abbreviations. The first is a bibliography of the works cited in the contextual essays along with other scholarly works on folklore. The second is a comprehensive bibliography of Evald Tang Kristensen's published works. If there is a standard abbreviation for the work, it is printed in boldface immediately after the entry. The list of abbreviations identifies all the abbreviations for sources used in this publication.

The final rubric in the top bar is "About." The "About" files include this "how-to" chapter, detailed instructions for installing and trouble-shooting the system ("Installation"), end user license agreements ("Copyright and Licenses"), and acknowledgements.

Home View, Map Window

The map window appears on the left-hand side of the home view and in most of the other views as well; in the story view, the map window is a bit smaller, and it does not appear at all in the detailed story view. The features of the map window are consistent across all views. In the top right-hand corner, one can select the base map layer: there is a modern street map, a modern aerial map (when online), and a slider that allows one to increase or decrease the transparency of the historical maps. If offline, a "Go online" button appears below these selection buttons; once online, the option to select aerial maps appears. In the upper left-hand side of the map window, there is a zoom slider. The map can be repositioned by left clicking anywhere in the map window and dragging the map. By holding down the shift key and left clicking, one can draw a zoom area on the map.

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Information appears in the map window as either colored dots or colored lines, depending on the data selection. In the default home view, the people accordion is selected in the data navigator. In the map window, all the storytellers appear as gray dots situated on their places of residence. For the five main storytellers, identifying flags appear. Clicking on the flag opens a photograph of the storyteller. Rolling over a gray dot opens a pop-up with the name of the storyteller. Double clicking on a storyteller dot opens the person's "people view" in a new tab.

Selecting the places accordion in the data navigator changes the data displayed on the map. Now, all the places related to the collection appear as blue dots; rolling over a dot identifies the place, and double clicking on the dot opens the place's "place view" in a new tab. In place view, the "stories that mention" accordion is selected by default.

Selecting the story accordion in the data navigator similarly changes the data displayed on the map. Now, all the places mentioned in stories (blue dots) or where stories were collected (red dots) appear on the map. Rolling over a place identifies that place, and double clicking on the dot opens the place's "place view" in a new tab. Indeed, double clicking on a dot in the map window always opens a place view for that place in a new tab.

Home View, Data Navigator

To the right of the map window is a tabbed series of accordions. The first accordion tab, labeled "data navigator," includes the people, place, and story accordions. Each of these tabs offers access to the collection on the basis of different "top level" criteria.

Selecting the people accordion (default) produces a list of all the storytellers included in the collection. The first five, "Bitte Jens" Kristensen, Jens Peter Pedersen, Kirsten Marie Pedersdatter, (Ane) Margrete Jensdatter, and Peder Johansen, are the five core storytellers, and their names appear in boldface. This collection includes each of the five's entire repertoire as collected by Tang Kristensen, and from their people view pages, one can access exhaustive biographies of

them by clicking on the “full bio” button immediately to the right of their photograph. Clicking on any of the names in the people accordion centers the map window on that person’s dot and shows a pop-up identifying him or her. Clicking a second time turns off the identifying pop-up. Double clicking on a name opens that person’s people view in a new tab.

Selecting the places accordion brings up a list of all the places where stories were collected or that are mentioned in stories. Clicking on a place name in the list centers the map window on the location and shows a pop-up identifying the place. Clicking a second time turns off the identifying pop-up. Double clicking on a place name opens the place view in a new tab.

Selecting the stories accordion produces a list of all the stories in the collection. The stories are listed by their standard identifiers. The map window shows all the places where stories were collected (red dots) or that are mentioned in stories (blue dots). Clicking on a story identifier in the list centers the map window on the place where the story was collected and shows a pop-up identifying the place. Clicking a second time turns off the identifying pop-up. Double clicking on a story in the accordion opens the story view for that story in a new tab.

Home View, Topic and Index Navigator

The topic and index navigator allows one to access the stories on the basis of several indexing models. Choosing the keywords accordion (default) opens a list of keywords derived from a modeling of the corpus using keyword discovery software. Highlighting a keyword in the list populates the “associated stories” screen to the right of the keyword list with story identifiers associated with that keyword. The places mentioned and the places of collection for those stories are displayed in the map window as blue and red dots, respectively. Clicking on a story identifier in the associated stories screen centers the map window on the place of collection and turns on the identifying pop-up. Double clicking on a story identifier opens the story view for that story.

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The functioning of the remaining index and topic navigator accordions is similar. The “ETK Indices” accordion is a concatenation of all the topic indices that Tang Kristensen used in his published collections. The “Tangherlini Indices” accordion provides a shallow ontology of topics in the collection. Finally, the “Genre” accordion presents the collection on the basis of a very basic genre classification.

Home View, Fieldtrip bar and Timeline bar

Fieldtrips are accessible via the bottom bar. Selecting a fieldtrip date displays the approximate route that Tang Kristensen traveled on that particular fieldtrip. Stops along the way are shown as dots, and the route is shown as a continuous line. Clicking on a fieldtrip stop opens the place identifier pop-up. Double clicking on a stop opens the place view for that stop in a separate tab.

The fieldtrip route display in the map window can be turned on by clicking once on the fieldtrip date in the bottom bar; clicking a second time turns the fieldtrip route display off. Multiple fieldtrips can be selected at once by holding down the control (or command) key while clicking; clicking “All” displays all the fieldtrip routes. Double clicking on a fieldtrip name opens a separate tab with the “fieldtrip view” for that fieldtrip. The fieldtrip bar is also accessible in people view; there, the fieldtrips listed are only those during which Tang Kristensen visited with the particular individual.

Clicking the “Enable timeline” check box in the upper right hand of the home view limits the data that is displayed on the map and shown in the data navigator and topic and index navigator tabs to material collected within the range of dates chosen on the time line bar. The timeline range can be set by moving two sliders—the top slider limits the end date and bottom slider limits the start date.

People View

The people view is accessed by double clicking on a name in the people accordion on the home view data navigator or by double clicking on a gray dot in the map window when the people accordion is selected in home view data navigator.

The people view screen consists of the standard map window on the left-hand side, three accordions on the right-hand side, and the fieldtrip bar along the bottom. The fieldtrips listed in the fieldtrip bar are limited to those fieldtrips on which Tang Kristensen visited with the storyteller.

The first of the three accordions in people view is the storyteller biography accordion (default). It has an upper part, in blue, and a lower part. The upper part displays a photograph of the storyteller where available (the five main storytellers), the name of the storyteller, the date and place of birth, the date and place of death, and the known occupations the storyteller had during his or her life. Clicking on a place name (in red) in this biographical section opens the place view for that place in a separate tab. In the map window, the places where stories were collected appear as red dots, and other biographical places appear as green dots. Rolling over or clicking on these dots brings up an informational pop-up with the place name and a brief description of the place as it relates to the storyteller.

The second section of the storyteller biography presents a short biographical account of the storyteller, usually gleaned from Tang Kristensen's memoirs. For the five main storytellers, there is also a button immediately to the right of the photograph, "Full Bio"; clicking on it opens an extensive biography of the individual.

The place accordion lists all the places either of biographical significance or related in some way to the storyteller's story repertoire. Immediately after the place name, a short descriptor explains the significance of the place. In the map window, biographically important places appear as green dots, collection places appear as red dots, and places mentioned in stories appear as blue dots. Clicking on a place name in the accordion highlights it in the map window.

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Double clicking on a place name opens the place view in a separate tab.

The story accordion lists all the stories told by the storyteller in the order in which they were told. This ordering is particularly significant for the five main storytellers, because it allows one to read through an entire repertoire in the order in which it was performed. Clicking on a story identifier in the story accordion places a red dot where the story was collected and blue dots for places mentioned in the story on the map. Double clicking on a story identifier opens the story view for that story in a new tab.

Place View

Place view includes the standard map window on the left-hand side of the interface and three accordions on the right-hand side. It also includes the fieldtrip bar along the bottom; only fieldtrips that included stops in the place in question are listed in the bar.

The “People Associated” accordion lists all the storytellers who were associated with that place. Functionality for clicking in the accordions and the map window is similar to that for other views—that is, a single click highlights, and a double click opens the appropriate view in a new tab. The associations between people and places are either biographical (birth, death) or related to story collection. The “Stories That Mention” accordion lists all the stories that mention the particular place. The “Stories Collected In” accordion lists, by their standard identifiers, all the stories collected in that place.

Fieldtrip View

Fieldtrip view is accessed by double clicking the name of a fieldtrip in the fieldtrip bar or a fieldtrip route line in the map window. This view consists of the standard map window on the left-

hand side of the screen and three accordions on the right-hand side. The “Places Visited” accordion, the default, lists all the places Tang Kristensen visited on a particular fieldtrip in the order in which he visited them. Where available, the date on which he visited a place appears immediately after the place name in the format yyyy-mm-dd.

The “People Visited” accordion lists all the people he visited on the fieldtrip, and the “Stories Collected” accordion lists all the stories he collected on the fieldtrip. The functionality related to clicking (single click to display, double click to jump to the appropriate new tab) is the same as in other views.

Story View, Main Level

The story view is the most complicated of the views in the user interface and consists of two levels—the main level and the detail level. The main story view consists of five screens—three across the top and two across the bottom. At the very bottom of the main story view is a bar labeled “Manuscript Version/Published Version/Scholarly Annotation,” which switches the view to the detailed story view.

The upper left window is a small map window with the same functionality as the standard map window. Making selections in other windows changes the display in this window. The upper middle window is the main meta-data window for the story. It includes information on the order in which the story appeared in a collection session (for example, 2.15 means that the story was the fifteenth story told during the second collection session), the fieldtrip on which the story was collected (clicking on the fieldtrip name in red opens the fieldtrip view in a new tab), the dates of the fieldtrip, the place where the story was collected (clicking on the place name in red opens a place view in a new tab), the field diary pages on which the story appears, a list of associated keywords, and places mentioned in the story.

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The upper right window includes three accordions. Above the accordions is the publication information for the story, consisting of the story's standard identifier. The "Storyteller Biography" accordion gives access to the biographical information from the storyteller's people view, and the "Places" accordion lists all the places associated with the story (place recorded and places mentioned). The "Stories Told" accordion gives access to all the stories told by the storyteller; this allows one to quickly access stories immediately before or after the current story, making it easy to read through a repertoire in the order told.

The lower left window presents the story in English translation based on the published version of the story. The lower right window lists all the related information from the topic and index navigator from the home view.

Story View, Detail Level

Clicking on the bar at the bottom of the main story view opens the detailed story view. This view consists of a series of tabbed windows. The top tab, labeled "Texts and Annotations," consists of an additional series of tabbed windows—two on top and one on bottom. Next to the bottom window is a list of variant stories that are related to the selected story. Double clicking on a story in this list takes one to its story view.

The two top tabbed windows in the "Texts and Annotations" window contain transcripts and translations of the story. The left window shows the manuscript version of the story transcribed in Danish and translated into English. The right window shows the story as published in Danish and translated into English. By highlighting the tabs at the tops of these windows, one can switch between the Danish and English versions of the story. Only the stories of the five main storytellers have been transcribed and translated from the field manuscripts. All the other stories are

available as they appear in the published collections and in English translation.

Below the tabbed story windows and to the left is a third tabbed window with two tabs: “Annotations” and “Bibliographic Information.” The annotations window (default) contains a scholarly annotation for the story, highlighting features of the story, making connections to other stories in the collection and to Danish tradition, situating the story in the storyteller’s repertoire, and commenting on the story in the context of the political, social, economic, and religious themes considered in the story. The bibliographic information window contains references to works for further study of the story or issues raised in the scholarly annotation. Only the stories of the five main storytellers have scholarly annotations.

Clicking on the “Manuscript Images” tab at the top of the page brings one to the manuscript image viewer. In this window, one can see the pages from Tang Kristensen’s field diary on which the story appears. The listing of the field diary pages on which the story appears is given above the thumbnail browser at the bottom of the window. The pages are given as “a” and “b” pages, where “a” is recto and “b” is verso. In some cases, there are no manuscript pages for a given recording, either because the original recording was lost or because it was not included in the field diaries.

A manuscript page image is loaded into the viewer by clicking on its thumbnail. If there are multiple pages, all the pages appear as thumbnails across the bottom of the window. One can use the zoom slider on the left-hand side of the image viewer to zoom in and out on the manuscript image. Clicking in the image viewer allows one to pan. These images are medium resolution digital scans of a microfilm made from the original field diaries.

Technical Documentation

The Danish Folklore Nexus is designed to be accessible on any computer, whether or not it is connected to the Internet. The main

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user interface launches in a Web browser and requires Adobe's Flash software. The README file on the disc, which is also stored in the "Danish Folklore" program folder if the Danish Folklore Nexus has been installed locally, provides additional information to help troubleshoot errors and installation problems, as well as instructions on how to install and access the Danish Folklore Nexus on Linux and other operating systems.

When away from the computer on which the digital materials are installed, a reduced content version of the Danish Folklore Nexus can be accessed at <http://www.purl.org/danishfolktales/>.

Updates and bug fixes can be downloaded from <http://www.purl.org/danishfolktales/updates>.

End User License Agreements

End user license agreements (EULA) for each of the installed components are included in their respective download packages.