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Scholarly Editing and Digital Approach 2019/20

A Review of Woolf Online

1. INTRODUCTION

1.1. About the reviewer. The reviewer is currently enrolled in the Digital Humanities Master's degree program at the University of Bologna. Her research interests include modern and postmodern Anglo-American Literature that she had studied during her Bachelor in English and American Studies. Her dissertation topic was the stream of consciousness technique of Virginia Woolf.

1.2. Bibliographic identification of the scholarly digital edition.

Title	Woolf Online	
Responsible editors	Pamela L. Caughie, Nick Hayward, Mark Hussey, Peter Shillingsburg, George K. Thiruvathukal	
Contributors	Julia Briggs, Marilyn Deegan, Marion Dell, Michael Lackey, Alison Light, Hans Walter Gabler, Anne Callahan, Elisa Kay Sparks, Jennifer Jacobs, Linda Lotten, Niamh McGuigan, Jennifer Stegan	
Scholars consulted	Ann Banfield, Stuart N. Clarke, Christine Froula, Karen Kukil, Gina Potts, Andrew Thacker, Michael Whitworth	
Research assistants	Fallon Allison, Kevin Caliendo, Richard Obenaus, Elizabeth Hanson, Mark Owen, Andrew Welch, Amanda (Missy) Coleman, Matthew Clark, Kristen DeLancey, Cameron Phillips	
Institutional acknowledgements	Funding	The National Endowment for the Humanities, The Leverhulme Trust
	Assistance with materials and permissions	Mortimer Rare Book Room, Smith College (<i>Woolf special collections manuscripts and images</i>)

		Berg Collection, New York Public Library (<i>notebook materials</i>) The Society of Authors (<i>permissions from the Woolf estate</i>)
	Support and hosting	Centre for Textual Scholarship, De Montfort University, Center for Textual Studies and Digital Humanities, Loyola University Chicago
Dates of publication	Initial	5 December 2013
	Versions	no data
	Last modification	no data
	Pilot	2006-2008
Address	http://www.woolfonline.com/	
Address of the pilot site	http://www.woolfonline.com/timepasses/ (broken link)	

1.3. General introduction. Woolf Online is an extensive project about Virginia Woolf's novel entitled *To the Lighthouse* (1927). It was published in 2013 with the aim of facilitating the research and the study of the novel. The project aims to show the process of writing and editing through different versions of the texts and contextual materials including the first reviews of the novel, as well as essays written by Woolf, her diary entries, verso pages, photographs of the Stephen family (Woolf's family that inspired the characters) and the places which inspired the setting of the novel. It is important to emphasize that it provides access to the now fragile draft notebooks of Woolf since physical access to them is limited. To enrich the SDE, ten Virginia Woolf scholars have contributed to the project by providing essays, critical analyses, and bibliographies. Therefore, Woolf Online is a resource both for academic research and a record of Woolf's creative processes and philosophical perspective about existence and consciousness.

1.4. General parameters. The information about general parameters is acquired from the project history section of Woolf Online. The pilot project was initiated and directed by Julia Briggs of De Montfort University, Leicester. Her research on Woolf was collected in her publications, such as *Virginia Woolf: Reading Virginia Woolf* (MacPhail, 1). Briggs directed the Woolf Online project until her death in 2007. After she had passed away, co-directors took her place. It was Peter Shillingsburg of Loyola University Chicago - a prominent textual studies theorist, who has explored relevant topics in his publications such as *Scholarly Editing in the Computer Age* (1986) and *From Gutenberg to Google: Electronic Representations of Literary Texts* (2006), who finished the pilot project and initiated the *To the Lighthouse* project. Nick Hayward, working at the same University, became the director and engineer of the project. The responsible editors also include Pamela L. Caugie of Loyola University Chicago and Mark Hussey of Pace University NYC who worked on the introductions and contextual materials. George K. Thiruvathukal of Loyola University Chicago worked on the digital features of the project.

Several digital humanists have contributed to the project, as well. Regarding digital development, the team consulted Marilyn Deegan of King's College London, who has also worked on the digital edition of *Jane Austen's Fiction Manuscripts*. Hans Walter Gabler of the University of Munich, who is also the editor of *Joyce's Ulysses A Digital and Critical Synoptic Edition*, contributed to the pilot project and consulted with Briggs. Various scholars, many of them specialized in Woolf, have provided the essays on Woolf Online: Marion Dell (author of *Virginia Woolf's Influential Forebears*, 2015), Michael Lackey (author of *Modernist Anti-Philosophicalism and Virginia Woolf's Critique of Philosophy*, 2006) and Alison Light (author of *Mrs. Woolf and the Servants: An Intimate History of Domestic Life in Bloomsbury*, 2007)).

Technical staff include the staff of Loyola University Chicago Libraries, who located original versions of essays, reviews, and source materials.

There were 11 graduate research assistants who took part in the project. Regarding the time resources, the history of the project explains that the project was initiated by Professor Briggs who passed away in 2007 and that the pilot project was published in 2006, the SDE was published in 2013.

The project was made possible with the funding of The National Endowment for the Humanities while the pilot project was funded by The Leverhulme Trust.

The Center for Textual Studies and Digital Humanities, Loyola University Chicago was supporting and hosting the project. Several institutions gave assistance with the materials, namely the Mortimer Rare Book Room, Smith College and the Berg Collection, New York Public Library. The Society of Authors aided with permissions from the Woolf estate.

The implementation of the project included proofreading and correcting OCR transcriptions of the printed texts and manuscripts, scanning the printed texts, researching the copyright status of the reviews, adding foliation and metadata collating different editions.

1.5. Transparency. The general parameters are relatively easily accessible thanks to the menu on the top of the site. The SDE provides a contacts page which provides the contact information of some members of the team. There are no addresses, phone numbers provided on the SDE, therefore it does not have a conventional imprint even though it does provide all the information a separate-page imprint usually does.

2. SUBJECT AND CONTENT OF THE EDITION

2.1. Selection. The main relevance of the SDE to current and future research is the fact that it contains an extensive amount of limited access, contextual materials including Woolf's notebooks and photographs that could not be accessed by researchers otherwise. Moreover, there are essays and comments written by scholars that are reliable sources for researchers.

The selection of materials serves this goal purposefully while it also shows the process of writing and editing from the beginning. In the pilot project, which only focused on the central part of the book, the ‘Time Passes’ section, Woolf’s manuscripts were made available that show that she wrote this part of the book in a period of 22 days, starting on a new page each day. The various visual materials, maps, photographs of the Stephan family and Cornwall enable researchers to get a glimpse of the people and places that inspired the characters and the setting of the novel. The early editions, reviews of the novel were also selected in order to achieve the goals of the project: selecting and putting together an extensive collection of materials that provide ways to understand the novel and Woolf’s philosophy and thought processes in depth.

2.2 Previous and project’s achievements. Therefore, one of the project’s biggest achievements is that it provides an opportunity to scholars to consult original and contextual material simultaneously with the help of the transcriptions. Earlier, printed editions of the book and reviews of the novel are also accessible on the site and they are accompanied by the original typescripts, drafts and verso pages that allow researchers to examine the process of writing and recognize even the smallest changes made in the various versions of the texts.

2.3. Content. The content of Woolf Online can be divided into two main sections. First, the texts, which includes various editions of the novel: USA 1st Edition, GB 1st Edition, Uniform Edition, Everyman Edition, and Albatross Edition; as well as the Berg Materials (see fig. 1), proofs, and a French translation of the ‘Time Passes’ section of the novel. The second main section consists of an exhaustive amount of

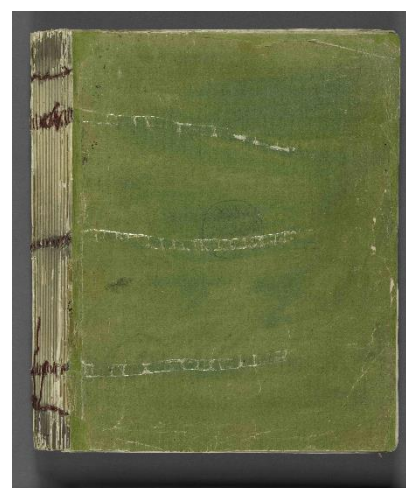


Fig. 1 Cover of the 1st notebook from the Berg Collection.
Source: [Woolf Online](http://www.woolfonline.org)

published materials including images, maps, transcriptions, full texts, comments, and

bibliography. This part includes a link to the pilot project; however, the link does not work anymore (time of attempting to reach the page: January 2020).

The essay entitled *The Composition, Revision, Printing and Publications of To the Lighthouse* written by Mark Hussey and Peter Shillingsburg is a useful addition both to understanding the relevance of the various editions of the novel and to using the site.

Then, the section also includes a rich collection of materials written by Woolf, including her diaries such as the Cornwall 1905 Journal, manuscripts, as well as essays and letters written by her.

Some early reviews of *To the Lighthouse* from 1927 are also presented in this section, namely Louis Kronenberger's review in the New York Times, Rachel A. Taylor's review in the Spectator and Orlo Williams' review in the Monthly Criterion. Apart from the reviews, we find an interview in French with Woolf which was published in Les Nouvelles Littéraires in 1927. The visual materials also got a place in this section: the Stephen family photo gallery (see fig. 2), the Cornwall gallery, a map of the Talland house and scanned images of Woolf's contract with Albatross Editions and a dial advert for the novel. Therefore, this vast collection of materials does not seem to lack any relevant content. However, navigating between the materials is a bit complicated but this is compensated by the links on the right side of the page

that show connected materials.








preview ⚡	parent category ⚡	category⚡	image title ⚡	image description ⚡	view image ⚡
	Stephen Family	Photo Album	Adrian, JS, and Henry James at Talland House	Adrian, Julia Stephen, and Henry James at Talland House, St Ives, Cornwall.	Adrian, JS, and Henry James at Talland House
	Stephen Family	Photo Album	Caroline Emilia Stephen	Caroline Emilia Stephen	Caroline Emilia Stephen
	Stephen Family	Photo Album	Dr John Jackson	Dr John Jackson	Dr John Jackson
	Stephen Family	Photo Album	Harriet and Leslie Stephen	Harriet and Leslie Stephen	Harriet and Leslie Stephen
	Stephen Family	Photo Album	Herbert Duckworth	Herbert Duckworth	Herbert Duckworth
	Stephen Family	Photo Album	James Russell Lowell	James Russell Lowell	James Russell Lowell
	Stephen Family	Photo Album	James Stephen	James Stephen	James Stephen

Fig.2 The Stephen Family photo album on Woolf Online. Source: [Woolf Online](#)

AIMS AND METHODS

3.1. Documentation. The aims of the project are described both on the home page and in the project history section. The main aim of the project was to provide a deeper understanding of the novel and Woolf's working, editing and thinking processes, which was achieved by publishing different versions— i.e. various editions, manuscripts and typescripts, transcriptions of the novel along with a rich source of contextual materials. The site also states that the transcriptions were created using OCR technique and the texts are encoded with XML. The methods are partially described on a page called user guide; however, they provide information which are mainly self-evident from studying the presentation of the content: there are two main categories (texts, contexts) divided into smaller sub-categories.

3.2. Scholarly objectives. Modernist literature embodied a shift from previous literary traditions and as their writing process was influenced by psychology and psychoanalysis, they turned their focus from the outside world to inward (Wallas, 2007,19) and as Woolf herself

put it in her *Modern fiction* (1925), ‘the point of interest, lies very likely in the dark places of psychology.’ Woolf Online resonates with these ideas in the sense that it provides manuscripts, typescripts, the diary entries Woolf wrote at the time when she was working on the novel since they show the process of writing, the thought processes and general psychological state of the author during the time of writing. Thus, having access to these materials can prove to be extremely useful for researchers from different fields: Woolf scholars, those specialized in modern literature, culture, and history or even psychology. The study of the materials on Woolf Online might also support more specific research interests such as the stream of conscious technique which is inseparable from the work of Woolf and those who conduct research about the life of Woolf, because, as several scholars put it, Virginia Woolf’s persona is interconnected with her writing so profoundly that, ‘her voice becomes selfless, disembodied’ (Naremore, 1972, 124). A concrete example for the usefulness of the project in an educational setting is [*A presentation about using Woolf Online in the classroom, by Rebecca Cameron, DePaul University*](#) that presents tasks for students of literature using Woolf Online.

3.3. Mission. The history of the project begins with the vision of Woolf scholar Julia Briggs who wanted to use the ‘Time Passes’ section of the novel to show scholars and students, the project’s target audience, that writing is, ‘a fluid process taking place in particular locations and at particular times in relation to other contemporaneous events.’ (Woolf Online). After Briggs passed away, the project was handled by the rest of the team. The pilot project, which only focused on the ‘Time Passes’ section, has evolved into the current digital edition with encompasses the whole novel and an extensive collection of contextual material, which, being loyal to the original idea of Briggs, contains materials that are also related to the bibliography of Woolf’s life, particularly, to those texts and visual materials that give the reader an insight into how her life and persona is connected to her work.

Woolf Online is classified as a digital archive by the creators, however the expression ‘project’ is frequently used to describe it which suggests the possibility of extending the archive with new findings and materials. Personally, I consider Woolf Online a scholarly digital edition but at the same time the organization of the project is similar to that of a digital archive which justifies why the creators refer to the project as a digital archive.

3.4. Method. Peter Shillingsburg, editor, in his *Development Principles for Virtual Archives and Editions* (2013) has presented various principles for constructing tools and environments for the development and publication of scholarly textual archives and scholarly editions which he calls Humanities Research Infrastructure and Tools (HRIT). These principles enabled the creators of Woolf Online to create, ‘digital surrogates for physical text archives and new editions, and that can store and display texts in combination with contextual, analytical and critical content, and a system for displaying and navigating the materials which all together I like to call Knowledge Sites’ (1). First, they set up the so-called Mojulem framework, a content management system developed by Dr. Nicholas Hayward, which is suitable for the presentation of knowledge sites for textual scholarship. However, HRIT makes it possible to use different CMS or coding systems, its main importance is the identification of the most ideal functions to be used when dealing with various types of documents. In the case of *To the Lighthouse*, both the novel and the contextual materials are from the pre-digital era and HRIT applies its four principles to them which are related to primarily physical documents. This is the basis of the first principle that differentiates primary, secondary, and tertiary materials that give place for various interpretations. (see fig. 3)

Primary Physical Origins: Manuscripts and Printed Documents	Secondary Digital Representations: Surrogates for Physical material	Tertiary Scholarly and Critical Analysis, Annotation, and Commentary
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Fig. 3 Interpretation of various materials based on the principles used in the Mojulem framework. Source: Shillingsburg 2013, 3.

In the case of digital editions, the documents presented digitally have the advantage of being organized and accessible while this is not necessarily common with psychical documents. A good example is the Berg Materials that include the fragile notebooks of Woolf which are almost impossible to consult in a physical form. In these cases, according to the first principle, the digital document is more important for the researcher than the primary, psychical source. The second principle emphasizes the importance of the differences between digital images and digital transcriptions which can be compared to the philosophy underlying Magritte's *The Treachery of Images* (see fig.4) : a digital representation is not the physical



Fig. 4. The Treachery of Images, René Magritte (1929) Source: [Wikimedia](#)

document but a copy of the work since it lacks important features of the physical item - just like in the case of Magritte's work, we are not able to represent weight, smell and texture in the case of the digital document. The third principle focuses on using modular design and structure for digital content, tools, and tasks. According to this principle, modular design could be the solution for the shortcomings and problems that arise from mixing various types of content and tools - such as images, commentary, text, and non-textual encoding, in one file. Thus, editorial, analytical, and technical information can be distinguished from the primary content of the document. The last principle is about differentiating between analytical and explanatory markup of textual properties to create enduring projects that can be further developed and repurposed in collaboration with different specialists.

3.5. Representation of documents and texts. Regarding the content, the SDE presents, among other documents, every original typescript, proof, manuscript, and several editions of *To the Lighthouse*. One of the editorial principles and aims of the project was to show the editorial process of Woolf, to show how she wrote, re-wrote, corrected, and edited her own writing. The contextual materials are not merely curiosities about Woolf's work – her contract with publishing houses, reviews of the novel and letters, give insight into how her editors, reviewers, personal and professional relationships affect and shape her editorial process (McGinn, *Comparing Marks: A Versioning Edition of Virginia Woolf's 'The Mark on the Wall'*, 2014). This entails a particular representation of documents and texts, since both digitized images and document transcriptions are equally important depending on whether we are looking for reading Woolf's manuscripts for personal enjoyment or comparing different versions of the text and relying on the transcriptions to notice details of the editing process of Woolf for research purposes.

3.6. Text criticism, indexing and commentary. The project presents a description of the composition, revision and publication of the novel and its connection to the creation of Woolf Online itself. The writing process is presented chronologically which corresponds to the arrangement of the material. A good instance for the usefulness of contextual materials is that the project team has found a letter that Woolf wrote to Vita Sackville-West, that led them to the conclusion that one of the proofs might have been lost. The images are meticulously numbered and described, however there is no commentary added to them that could guide the viewer of the images. The most critical and documented commentary on the site is the essay, entitled, *The Composition, Revision, Printing and Publications of To the Lighthouse*, written by two editors of the digital edition, Mark Hussey and Peter Shillingsburg. In this work, the editors provide the reader a deeper understanding of the aims and principles of the scholarly

edition and also give a critical insight by detailing the main differences between the American and English editions and by providing an analysis of the proofs in the appendix.

3.7. Data modelling. Regarding the publication of transcriptions, scans of physical materials and images on the project site, the description of the project explains that the process started with the OCR scan of the printed texts, the scan of the images and texts. Then, the texts were collated and errors that occurred through the machine collations were corrected with human assistance. Lastly, proofreading and the addition of metadata and foliation were done.

According to the principles used by the team, textual and editorial markup was stored in different files during and after the process of editing and publication. The editorial method is mirrored by the multi-layer visualization of the materials: the documents are available both as digital facsimiles and as diplomatic transcriptions. We are given the option to merge these two layers by changing the opacity of the layers and through this, seeing the transcription above the facsimile. The diplomatic transcription are provided to be exported as HTML or as plain TXT and I share the opinion of Bleeker in her *Mapping Invention in Writing: Digital Infrastructure and the Role of the Genetic Editor* (2017, 163) who writes that the fact the dense code of the HTML is not possible to be implemented in other projects and that its readability is problematic for humans, is a shortcoming of the project (see fig. 5).

[illegible]

Fig. 5 A snippet of HTML exported from Woolf Online. Source: Woolf Online.

The custom CMS framework and the custom plugins used in the creation of the SDE are more remarkable. By observing the tables that constitute the scholarly edition, we can see how meticulously the materials are organized and edited. Despite these efforts for organization, the rigid tabular system also mirrors the custom methodological principles of the editors. This can be seen as an advantage if we are focusing on the perspective that markup is an interpretation that reflects the analysis of the scholar that works on the markup. In this specific case, markup is based on the principles of the custom CMS, Mojulem, the markup of textual features is subtle and editorial markup is found in different markup, which is useful to avoid misinterpretations and ambiguities. According to Shillingsburg, this subtle markup of textual features, ‘respects their standing as essentially textual features’ (in Bleeker 2017, 246) and thus, aids the collation process.

4. PUBLICATION AND PRESENTATION

4.1. Technical infrastructure. The site was created almost a decade ago with the use of XHTML 1.0 Transitional version and DTD schema which is regarded to be an older ISO standard now. In the source we can also find the *X-UA-Compatible* and *IE=8* tags, which are also considered to be more obsolete now.

Mojulem, the custom CMS framework contains custom plugins that are responsible for various features on the project’s website such as the CSS for OCR materials (see fig. 6), image viewer and text reader. As the screenshot shows, an advantage is that Mojulem is a free-to-use software, which can be re-utilized for other purposes.

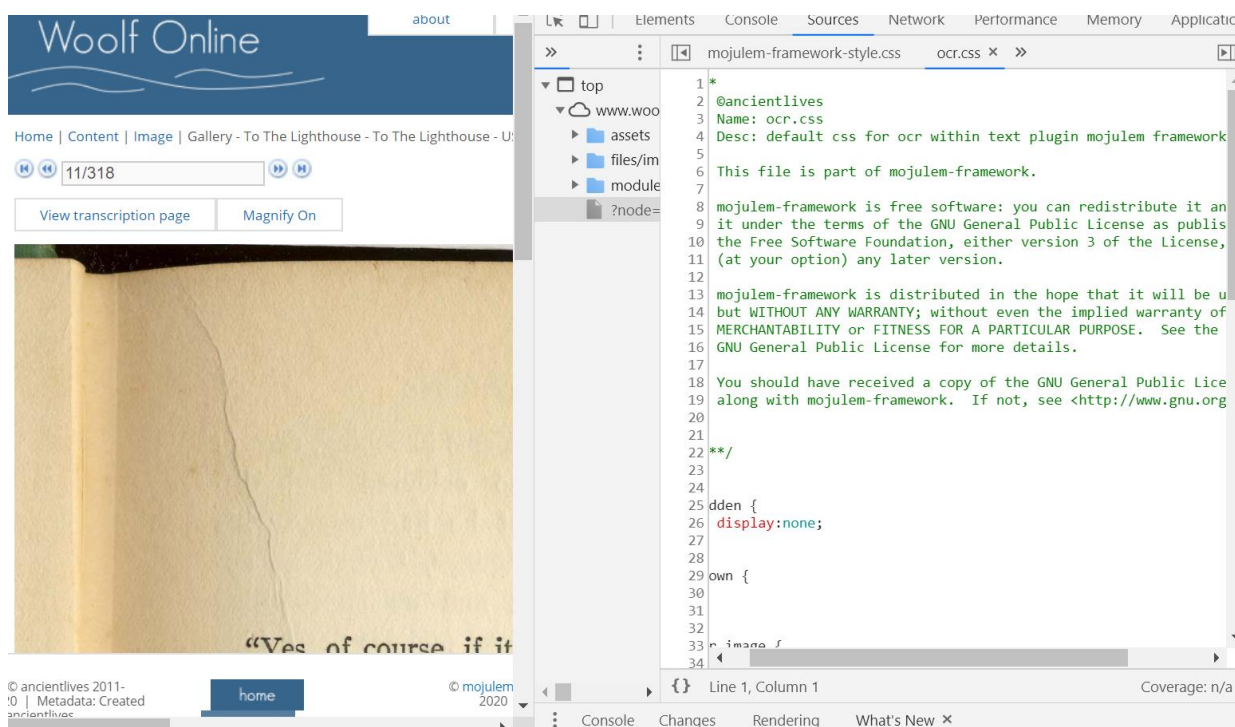


Fig. 6 More information about the *mojulem-framework* and its plugins is found in the source code. Source: [Woolf Online](#)

4.2. *Interface and Usability*. The interface of the site is simple but not easy to use even though there is information provided both about the project and its creation itself and about the texts. There are two pages – i.e. user guide and using the site that facilitate the use of the archive. The interface is logically arranged, however, reading these pages are required for gaining a deeper understanding of the use of the site, for example, in the case of the organization of the content. Additionally, there is a gray box on the top right of each page that gives information about what is currently displayed and where it is positioned in the SDE. The present UI (see fig. 7) of the digital archive can be described as the following: there are buttons on the left, top and right sides of the site and the content appears in the middle. There are four large buttons that appear in different hues of blue on the left side of the page that move to the bottom of the page when observing the content of the site. They ensure that the user can navigate through the text, contextual materials, and images in the digital archive. The whole site is dominated by subtle hues of blue and together with the logo that includes simple white

waves, the site reflects the setting of the novel – set in the proximity of the sea. Using the site, however, is a bit problematic given that the organization of the materials is quite complex. The creators suggest printing the user guide to help the user use the site which can be, indeed, helpful but rethinking the design and organizational solutions could make the content easier to access. According to Benyon in *Designing Interactive Systems* (2004, 86), the main principles of interactive UI design present a human-centered approach and include principles that refer to access, learning and remembering: visibility, consistency, usability and affordance. Taking these concepts as a basis, all the important information could be presented in an organized and logical manner, which, at the same time is more user-friendly.

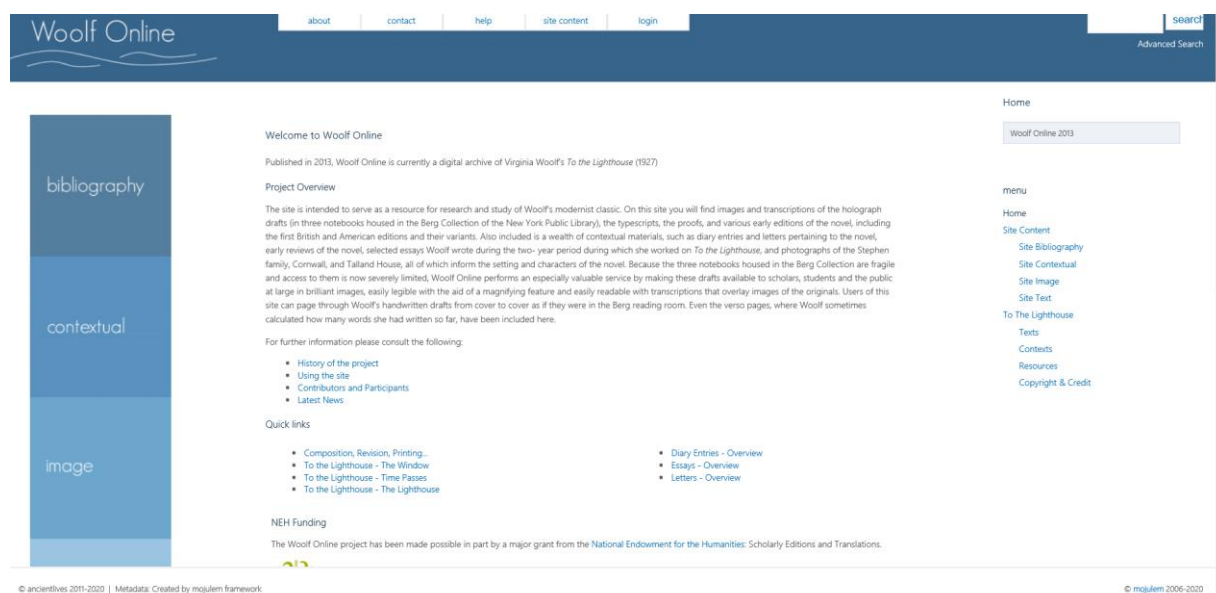


Fig. 6 The homepage of Woolf Online where the logo with the waves and the subtle shades of blue are visible. Source: [Woolf Online](http://WoolfOnline.org)

4.3.-4. Browse and search. Browsing the site is relatively simple because of the arrangement and organization of the content. However, without studying the guide to using the site, one can easily get lost between the two main categories that often contain documents with the same titles. When browsing the content of the digital archive, the tables (see fig) appear are a

bit confusing and the user needs some time to get used to it. This organization is more suitable for the archivist than for the user who is not yet familiar with the content of the site.

The screenshot displays a website interface with a tabular system and a taxonomy menu. At the top, there is a search bar with '1 of 1' and a dropdown menu set to '25'. Below this is a table with the following columns: project, project description, root, root description, subset, subset description, and link. The table contains five rows of data, all related to 'To The Lighthouse' by Virginia Woolf. To the right of the table is a 'menu' section with a note: 'all site content listed by project and root category from the site's taxonomy'. The menu includes links for Home, Site Content, Site Bibliography, Site Contextual, Site Image, Site Text, To The Lighthouse, Texts, Contexts, Resources, and Copyright & Credit.

project	project description	root	root description	subset	subset description	link
To The Lighthouse	a novel by Virginia Woolf	Bibliography	Bibliographical citations for scholarship and criticism	Catalogue	list of items, typically in alphabetical or other systematic order	Catalogue
To The Lighthouse	a novel by Virginia Woolf	Contextual	Includes material related to the circumstances of an event, statement or idea	Gallery	organised collections of images	Gallery
To The Lighthouse	a novel by Virginia Woolf	Contextual	Includes material related to the circumstances of an event, statement or idea	Transcriptions	transcribed material	Transcriptions
To The Lighthouse	a novel by Virginia Woolf	Image	Includes galleries of the novel, contexts and resources	Gallery	organised collections of images	Gallery
To The Lighthouse	a novel by Virginia Woolf	Text	Includes texts of the novel, contexts and resources	Transcriptions	transcribed material	Transcriptions

Fig. 8 Browsing a website, the image shows the tabular system and the taxonomy of the site. Source: [Woolf Online](#)

The advanced search interface is quite minimalistic, making it easier to find the information without getting confused by the number of options. It is noted in an informative comment that it is necessary to use quotation marks to search for a specific page. Then, we need to select in which main category we want to search which ensures that we get more specific results. The listing of results is noticeably logical: the results appear in the form of tables that show the place of the text along with its description. There is a link that redirects us to the searched material. The only feature missing is auto-suggestion.

4.5. Indices. When we first browse the site, it is noticeable that every information and description of the material is organized into tables similarly to when we conduct an advanced search. The tables follow the description of the presentation of the content: the arrangement follows a strict chronological and topological order. However, as it has been mentioned, the tables can be confusing as it is not always intuitive or obvious where one has to click to access the desired material which is in contrast with modern interactive design principles such as the ones described by Benyon (2004. 87): navigation, control and feedback express a clear need for easy and logical solutions for navigating and controlling the interface.

4.6. Quality of the presentation. Since images have a prominent role in the case of this SDE, they seem to have been prepared for presentation with great care. Even when magnified, the images do not lose from their quality. The photographs presented on the site also show similar features. A notable feature is that in the cases when the texts and images are superimposed, it is very easy to switch between them. Critical commentary is scarce, and it can be found on the user guide page. The site contains a gallery where we can find portrait and landscape views images of documents, but we are also able to see document transcriptions by hovering the mouse over the image or by clicking on the ‘Transcriptions’ option on the page. An interesting feature is that if we click on the ‘Transparent’ tool we can toggle between an image and the transcription and in the case of primary texts, the image and the transcription are superimposed. All the primary documents are transcribed, and their arrangement is based on their location on the image scans. The only shortcoming I have noticed is not being provided the possibility to zoom out of a picture when opening it for ‘preview’, the leftmost column of the gallery, unfortunately clicking on an image messes up the whole site quite easily (see fig. 9). On the other hand, opening an image from the link on the rightmost column works properly but this phenomenon is another example of why using the site takes some getting used to.

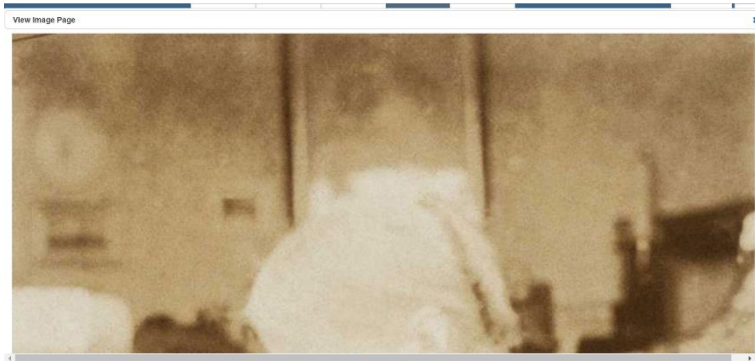


Fig. 9 Previewing an image on Woolf Online. Source: [Woolf Online](#)

4.7. Metadata for description of and interlinkage between objects in the edition. The tables are based on projects (*To the Lighthouse*); roots such as bibliography, contextual, images, and text; and subsets such as gallery, catalogue, and transcriptions. There are individual columns

for the description of the projects, the roots, and the subsets. There is always a hyperlink to each item in each row. This tabular system makes the organization of the project more transparent, however it is difficult to personalize, edit, or to create links and connections between the content on and outside the SDE. Adopting principles of Linked Open Data could make the project more up to date, standardized and it would allow for the interconnection of data. As LOD is becoming more and more common practice on the Semantic Web, using its principles such as providing data in a non-proprietary format, could contribute to more successful future research because it enhances interoperability and promotes open, non-proprietary data formats (Blaney, 2017).

4.8-4.12. Social integration, spin offs, export formats and additional features. Despite the fact that the creators of the project state that one of their aims is to spark new academic additions to the edition, there are no social media, virtual research platforms integrated. Similarly, there are no printable, epub or reading device-friendly formats available. The transcribed texts are only available to export as plain TXT or static HTML files, the disadvantages of these file formats have been discussed above.

4.13. Rights and licenses. The copyright page entails necessary information connected to the rights and restriction of the use of the material. I would like to emphasize the copyright information about the Stephen family album. Because of the personal nature and historical value of these albums, it is crucial that the SDE provides enough copyright notice about them. Copyrighted materials are listed and the conditions of reusing them is explained. The material published under a creative commons license (3.0) is also presented.

4.14. Documentation and associated texts. The home page of the SDE introduces the project and notable project history and team sections. The help system and information about documentation consists of five main features: the user guide pages, the gray boxes that indicate the position of the user inside the edition, the copyright page of the site, then, the

page that explains the production of the various forms of the texts, and lastly, the guide for bibliography and for citing the SDE.

4.15. Long term use. The SDE is open to accept new content based on the research conducted using the materials on the page. However, the fact that they are not integrated into social media and do not provide alternative forms that could facilitate research such as XML versions of the documents or open-data formats and the adaptation of LOD principles, which could be used for additional or different research projects.

5. CONCLUSION

5.1. Terminology, fulfillment of general requirements and contribution of the SDE to scholarship. Patrick Sahle (2016) states that a, ‘scholarly edition is the critical representation of historic documents.’ Woolf Online has achieved this by creating a reliable, well-organized, annotated source from many different documents. Based on the points I have reviewed, regarding the requirements for creators of SDEs, it is possible to say that the SDE fulfills them. The first criteria have been fulfilled, the reliability is ensured, this is proved by the logical organization and the supplementary information. When it comes to scholarly standards, the project team has collected, created, transcribed, collated, proofread, and documented the materials as they state on the project’s site. Therefore, Woolf Online shows that it is possible to create an SDE where an extensive number of documents of different types are presented logically and coherently. Consequently, the SDE gives more than a printed edition possibly could thanks to its rich collection of contextual and otherwise difficult-to-access documents.

5.2. Particularities, usability, usefulness, quality. The SDE only lacks a few useful tools mainly because no major technological upgrades have been made since its publication. It is noteworthy that there have been essays written based on the content of the SDE is proof that

that it is a useful contribution the research in literature, history and psychology and it adds to its academic quality along with the acutely chosen, developed and presented materials.

5.3. Realization of aims and suggestions for improvement. By collecting all the documents that were created during the life of Woolf, the project has managed to show the writing and editorial process of the author. The main areas for improvement could be social media integration and providing alternative versions and more options to export data to facilitate future research and to increase its sustainability. Keeping the simple design of the UI is recommended while making this interface more up-to-date and user-friendly. While the editorial and methodological principles are particularly well thought-through and the custom CMS framework is noteworthy, it would be interesting to see a technologically updated version of the SDE because since the publication of the project, there have been many innovations that are relatively easy to implement – such as a larger presence in social media, even educational sites (see the example of the lesson plan based on Woolf Online), and most importantly, stepping on the path of LOD. Integrating more easy-to-notice connections between related materials on the site and linking this vast amount of data to data on the web by applying LOD principles could be crucial for the project to remain a reliable source for research in the future.

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