ABSTRACT
Walt Whitman's Annotations

In the field of scholarly digital preservation, there are few projects that gather and display an author's manuscript annotations. Annotations made by a writer in the margins of printed texts or images are crucial sources for analysis in literary, philosophical, and historical study because they are rare evidence of direct interaction between a reader and his or her influences. Annotations also demonstrate the range of such influences, which often reach far beyond the genres in which the annotator worked. While a small number of influential scholarly studies in literature, history, and bibliography have emerged from the archival study of marginalia, such study has not penetrated the methodologies of the humanities because editions are available for only a few writers and collections of annotations are scattered, fragile, and hard to find.

Print volumes of documents featuring combinations of printed text, annotations, and images, are expensive; this cost partly explains the paucity of such editions. But even among digital archives such projects are rare, requiring intense effort to capture complex textual relations and to enable efficient searching. Marginal annotations open a door onto a much larger problem: despite leaps in the automated transcription of printed text, handwritten texts—which include vast numbers of key cultural historical documents—continue to be underrepresented in free online digital resources.

Under an NEH Humanities Collections and Reference Resources grant (PW-50772-11; 2011-2014), we transcribed, encoded, and published more than 800 scans of the marginalia and annotations of Walt Whitman. This hitherto uncollected and largely unpublished set of extraordinarily diverse and sophisticated documents shows America's most famous poet in-the-making. From classical writings to Tennyson, from Persian poets to phrenological journals, the influences on Whitman's work were manifold. For the first time, by way of the freely accessible *Walt Whitman Archive*, students, scholars, and casual readers are able to explore the fertile ground of Whitman's self-education, through his reactions to the literature, history, science, theology, and art of his time. Whitman's reactions range from the caustic to the puzzled to the awestruck, and take the form of everything from simply underlining significant passages to full-length expository responses. We also created a searchable database of Whitman's reading—a kind of virtual library of one of the world's most important literary figures—and visual interfaces for the documents; researched and supplied bibliographic information for the texts Whitman annotated; and automated the linking of documents to related texts on the *Whitman Archive*.

Having achieved our goals for that grant, we now apply for NEH funding to preserve and give free public electronic access to more of Walt Whitman's manuscript annotations. Luckily, we acquired many more scanned images with our budget in the previous grant period than we had anticipated—and we uncovered more marginalia and annotations than were known to exist. We apply for two years of implemetation funding to process, transcribe, encode, and find bibliographic information for 1400 more scans' worth of documents; to add the resulting bibliographic entries to our list of Whitman's reading; to convert that list from MySQL to XML in order to open it to outside users and provide better integration and presentation on the *Archive*; and to create curated web pages that gather and present subsets of the annotations documents under thematic headings of broad topical interest.

TABLE OF CONTENTS

NARRATIVE

Significance

We apply to the Humanities Collections and Reference Resources program for funding for a two-year implementation project to continue our work preserving and giving free electronic access to Walt Whitman's manuscript annotations, hosted at the *Walt Whitman Archive* (http://www.whitmanarchive.org/manuscripts/marginalia/). These thousands of documents, written and drawn upon by America's most famous poet, show the process by which he came into writerly being. In his poetry, Whitman famously depicts himself as a "rough," an expression of the American land and way of life. Yet his annotations reveal that from classical rhetoric to the poetry of Tennyson, from Persian mysticism to nineteenth-century phrenological journals, the influences on Whitman's work were historically deep and culturally diverse. For the first time, any students, scholars, or casual readers with access to the World Wide Web are able to explore the fertile ground of Whitman's self-education, through his reactions to the literature, history, science, theology, and art being discussed during his era.

In the broader field of literary studies, there are few projects that gather and display an author's marginalia. Annotations made by writers in the margins of printed texts or images are crucial sources for analysis in literary, philosophical, and historical study because they are rare evidence of direct interaction between a reader and his or her influences. Marginalia also de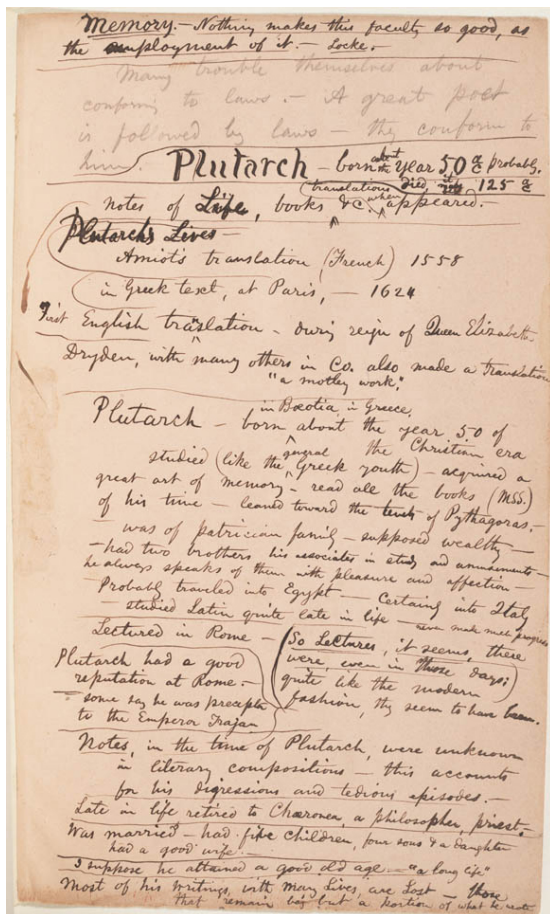monstrate the range of such influences, which often reach far beyond the genres in which the annotator worked. In a famous marginal note, Whitman wrote that "all kinds of light reading, novels, newspapers, gossip, etc, serve as manure for the few *great productions*." While a small number of influential scholarly studies in literature, history, and bibliography have emerged from the archival study of marginalia, such study has not penetrated the methodologies of the humanities or social sciences because collections of annotations are available for only a few writers, such as Herman Melville and Samuel Taylor Coleridge, and statesmen such as John Adams. Print editions, even simple transcriptions, of documents that combine printed text, marginalia, and images, are expensive; this cost may partly explain the paucity of published annotations collections. But even among digital archives, initiatives to preserve annotations are still rare. The powerful searching tools of a digital platform make such collections far more accessible, while the availability of both images and transcriptions of texts address economic and ergonomic challenges faced by print editions.

Figure 1. Whitman's notes on Plutarch.
<http://whitmanarchive.org/manuscripts/
marginalia/annotations/duk.00192.html>

Whitman's responses to his reading range from the caustic to the puzzled to the awestruck, and take the form of everything from simple underlining of significant passages to full-length critical expositions. Much guesswork and close reading has been done with Whitman's work to assert its origins or its debt to the literary environment: these documents offer concrete links even as they challenge a range of assumptions about

Whitman and the relationship between American literature and cultural and intellectual history.

Defining any genre within Whitman's work is tricky, since the poet made a habit of hybridizing literary forms for most of his career—breaking boundaries *was* his style. There are thousands of documents on which Whitman wrote, for example, no more than a simple identifying citation (as in the case of hundreds of newspaper clippings). And there are a host of documents that muse on a previous author, but that are known to be drafts of later-published work or lectures. We focus on Whitman's notes that comment on other writers' works, and we distinguish *annotation* from *marginalia*. "Annotations" are Whitman-authored notes entirely in manuscript, while "marginalia" are manuscript notes that are together with, and usually in the margins of, a printed version of the original text such as a book or clipping from a periodical. Given the widespread reprinting characteristic of periodical publication during Whitman's time, precise bibliographic information about the source of a text the poet read and annotated has been difficult to derive in the case of clippings and extracts, but with the help of digitized periodical databases we have been able to specify or disambiguate many sources.

Whitman's marginalia reveal crucial links between his social context and his poetry—the origins of some of his most famous poems may be found recorded in the margins of his reading in nineteenth-century books and periodicals. Finding such connections can bring startling new interpretations to bear on Whitman's poetry, and indeed, suggest useful methods for research into other nineteenth-century authors' works. Take *Leaves of Grass*, for example, the poet's most influential work. Matt Miller has demonstrated that when we turn to Whitman's annotations, we discover a different chronicity to the composition of the first edition of *Leaves of Grass* than has been assumed. Rather than composing his famous 1855 text largely from scratch beginning in a mystical inspiration starting in late 1853, the poet transformed notes he had taken earlier (on a range of texts and about American literary style) into long poetic lines. An annotation on Plutarch in the collections at Duke University offers an example (fig. 1). While annotations such as this may not appear to be poetry, Miller points out that not only do they often feature content that ends up in his poems, but with its hanging indentation and topical fragmentation, Whitman's annotational style "looks like his signature line" (Miller 118). The major archives of Whitman documents contain over 1000 such documents, some many pages long, many previously uncollected and unpublished.

But more fundamentally, Miller's work suggests that Whitman's *compositional method* relied upon annotations no less than on poetic transformation. Whether writing poetry or prose, the poet turned to the notes he had taken—during reading, or following a conversation or performance, or from his imagination—when it came time to generate his work. Thus Whitman's annotations represent a fundamental compositional mechanism. They are the root of much of Whitman's published work and key to understanding not just the sources and the chronology, but the very form of both his poetry and prose. Indeed, it is possible to see in some annotations the layering of literary theory, content, and practice. In another document from the Duke holdings, Whitman engages with Jean-Jacques Rousseau, taking detailed notes on the French writer that will help scholars better
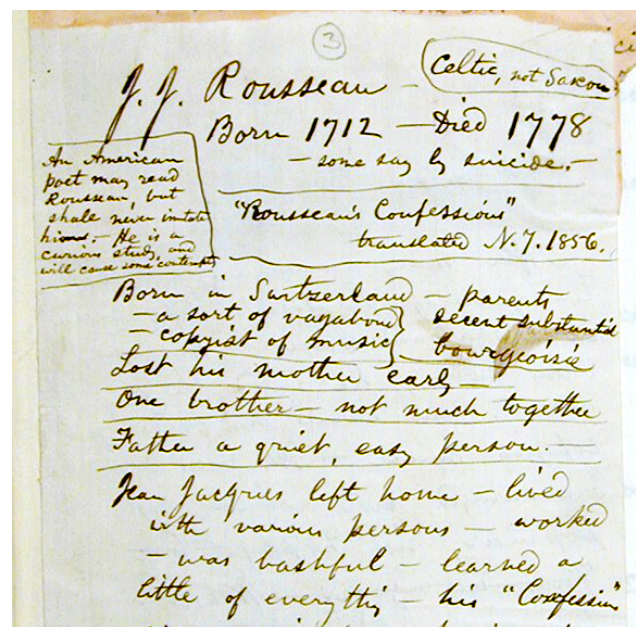

Figure 2. Whitman's notes on Rousseau.
<http://whitmanarchive.org/manuscripts/marginalia/
annotations/duk.00174.html>

understand Whitman's relation to continental literature and philosophy (fig. 2). But the poet also makes a note about how to handle figures like Rousseau: "An American poet may read Rousseau," Whitman notes in a box at the top left, "but shall never imitate him.—He is a curious study, and will cause some contempt."

Digitization and free access to these annotations will change dominant interpretations of Whitman's poetry, partly through revelations about dating and sources, and partly through recontextualization. Take the famous "trapper's bride" scene in the poem that became "Song of Myself." An unusually positive representation of miscegenation for the mid-nineteenth century, it has long been known that Whitman based this scene on a painting by Alfred Jacob Miller called *The Trapper's Bride*. But a document in the Library of Congress reveals a more sustained engagement with the question of the representation in visual and poetic art of Native Americans. In the margins of an 1856 clipping on Indians in art from *The Crayon*, the poet references *The Trapper's Bride* ("by a Baltimore artist," Whitman remembers) and then implies that his own treatment of the subject in the 1855 *Leaves* wasn't sufficient: "Has any poem yet really pourtrayed them? Would not the Indian…be a good theme for a full poem?" (LOC card 16). This comment may suggest that a much-later poem like "Osceola"—which fulfills this directive to devote an entire poem to the native theme—had its origins considerably earlier than has been supposed. And the annotations speak eloquently to the recent surge in transnational approaches to literature. Whitman's "Prayer of Columbus," for example, parts of which are inscribed in the wall of the District of Columbia's Archives/Navy Memorial metro station, seems to have been inspired by his reading of an article in the *Irish Republic* (LOC card 720; Detroit Catalog No. 32).

It has long been asserted, too, usually based on internal textual evidence, that Whitman was influenced by middle eastern spiritual writing; the Middlebury collection contains a fascinating set of annotations on Persian poetry that confirms and complicates that assertion, and that will do much to animate the story of American literature, in Wai Chee Dimock's elegant formulation, "through other continents." Kenneth Price's *Whitman and Tradition* (1990) was a prescient study that showed Whitman's complex relationship to European literature and criticism by studying his marginalia. The methodological emphasis Price put on Whitman's annotations, however, has remained rare until recently. The Whitman's Annotations project has already begun to impact published scholarship and creative work. Recent essays by H.J. Jackson, Aaron Dinin, Laura Estill, Jena Osman, Nicole Gray, Matt Cohen, and Kathryn Brigger Kruger have drawn on the marginalia and annotations presented by the *Archive* to offer fascinating reinterpretations of everything from nineteenth-century phrenology and Whitman's Swedenborgianism to the very textual ontology of marginalia itself.

We also learn much about the poet's life and education from his annotations as a corpus, and it is to this rich offering that we want to turn in the project's next phase. Having never attended college, Whitman's reading and his conversations with people, together with his visits to the theatre and opera, were his education. By offering insight into the self-educative possibilities of urban nineteenth-century America, these documents illuminate how Whitman created himself both as a prose writer and editor—and then how he transformed himself to a poet. For this phase of the project we propose to digitize a spectacular geography scrapbook, sewn together and annotated by Whitman beginning in the 1850s, held at Ohio Wesleyan University. Not included in our original projections, this volume was brought to our attention by Special Collections librarians at Ohio Wesleyan. Thanks to savings in our scanning budget—the product of generously low rates charged by several libraries, including Bryn Mawr, Yale, and Ohio Wesleyan—we were able to obtain scans of the entire volume and the many clippings, sometimes entire newspapers, laid into it.
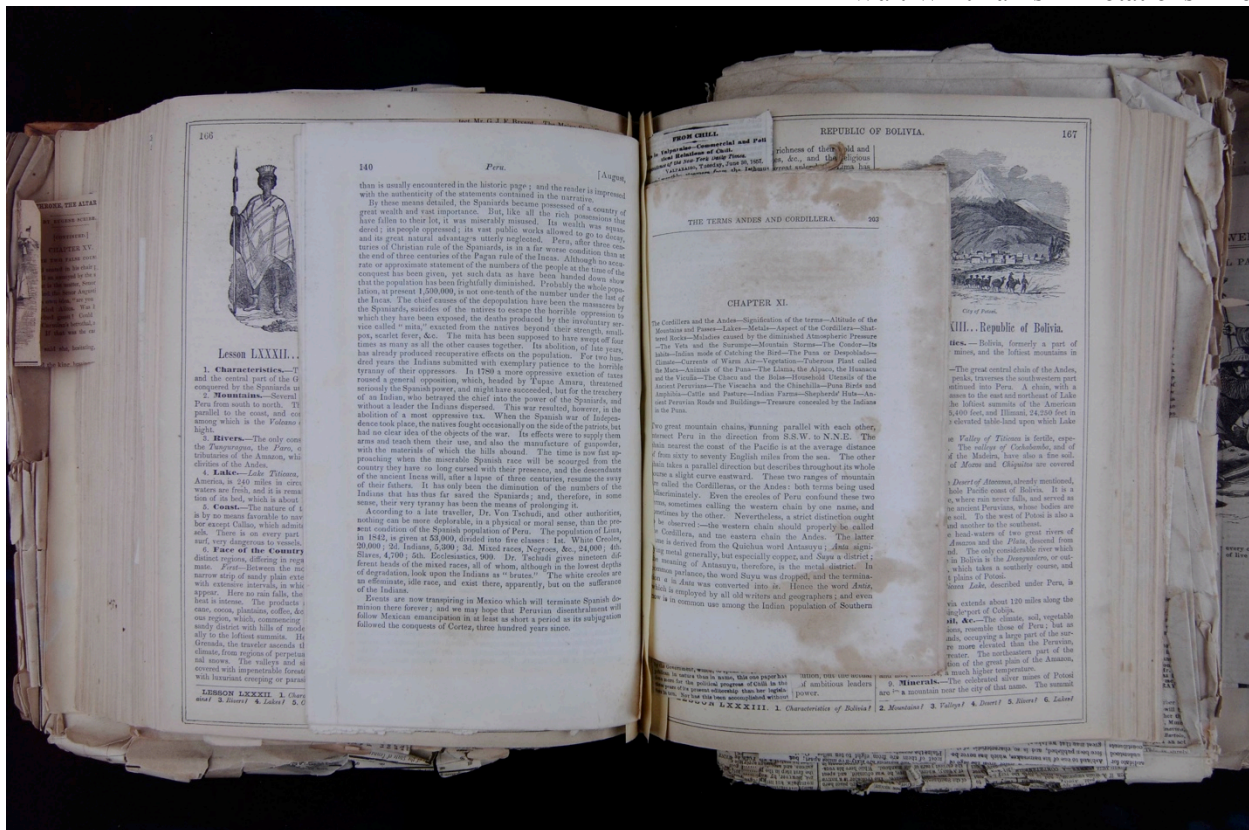
Figure 3. Whitman's Geography Scrapbook, Ohio Wesleyan University Libraries, Special Collections.

The scrapbook is made up of extracts from a number of books and magazines, interleaved with yellow paper and hundreds of clippings tipped, pasted, or laid in. The text is predominantly from S.G. Goodrich's *Geographical and Historical View of the World* (1854), Emma Willard's *Universal History: In Perspective* (1854), and Smith's *Atlas of Modern and Ancient Geography* (1855). Excerpts from Lorenzo Johnson's *Memoria Technica: Or the Art of Abbreviating Those Studies Which Give the Greatest Labor to the Memory* (1847) sit next to long manuscript lists and clippings about comets. A few scraps of this notebook were transcribed in Edward Grier's *Notebooks and Unpublished Prose Manuscripts*, but the scrapbook has never been made publicly available. It's a massive tome: there are roughly 1,090 scans to encode, excluding pages Whitman left blank (though these will be noted in our markup). There are also 110 scans of clippings held at the back of the volume that we will encode.

The volume is significant for many reasons. Many of the texts in it were published before or just after the first edition of *Leaves of Grass* (1855), suggesting that it may have had an impact on the early development of that work. The volume contains lists of important terms in Whitman's poetry, as well as definitions of scientific disciplines, that illuminate Whitman's early engagement with science and higher learning—an engagement that would profoundly shape his conception of both the human place in the grand flow of time and space and of the potential for a democratic poetry. There are even hints in the volume that the entire scrapbook aimed at gathering the materials for a great synthetic work of poetry or prose. On the inside front cover (fig. 4), Whitman wrote, in a note titled "Persons": "In 'History & Geography of the World,' introduce every where lists of persons—the great persons of every age and land." Other notes in the scrapbook support this suspicion, including one Whitman made in a section on South Asia (scan 567-8). Whitman may, in this scrapbook, have been "writing with scissors," as Ellen Gruber Garvey has described nineteenth-century home scrapbook practices.

The scrapbook may also be the most concentrated source for analyzing Whitman's knowledge of global cultures, with its hundreds of pages of m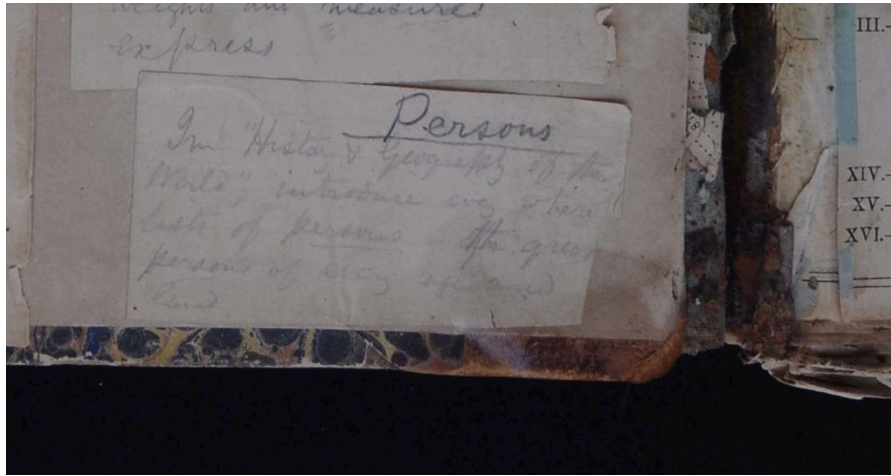aps, images, and narrative descriptions of world culture, geography, and history updated by items Whitman clipped from newspapers and magazines relating to those regions and peoples. This scrapbook will be a key document in a series of curated web pages we propose to create for this phase of the project, which are described in detail below (see "Dissemination").

Figure 4. Detail of paste-on, inside front cover of Whitman's geography scrapbook, Ohio Wesleyan University Libraries, Special Collections.

Another substantial contribution the digitization of this volume will make is toward locating bibliographic source information for the many extracts and clippings it contains, only a few of which have been tracked down. These citations will be added to our growing "virtual library catalog" of Whitman's reading—a feature of Walt Whitman's Annotations that we propose to upgrade during this grant period, as described in the next section.

History, Scope, and Duration of the Project

An edition of Whitman's marginalia was first proposed at the annual *Whitman Archive* group meeting in July 2005. In 2005-2006, initial discussions of the scope and nature of Whitman's marginal annotations led the project director to look at other marginalia projects and online interfaces for them for guidance. Few of these coming to light at that time, a brainstorming session and extended email conversation were held in summer 2006 at Duke University with participants from Duke Library's digital projects group, professor Timothy Lenoir's digital humanities group, and humanities and social science scholars with experience working with marginalia and other complex multimedia documents. The conclusion of this working group was that the *Archive*'s extant stylesheets were incapable of representing marginal annotations, and that current open-source solutions to both the capture and the display of search results with documents of this mixed nature were also unavailable. In response to this, we applied for and were awarded a Digital Humanities Start-Up Grant to draft an interface and encoding scheme. This grant also supported the digital imaging of 100 annotations documents from Duke's Special Collections. A later version of the software resulting from that project is now also being used at *Melville's Marginalia Online*, and Walt Whitman's Annotations is still using many of the schema elements we created at that time.

Between 2011 and 2014, this project was funded by an NEH Humanities Collections and Reference Resources Grant (PW-50772-11). This grant supported a three-year project to preserve and give free electronic access to Walt Whitman's manuscript annotations, to be hosted at the *Walt Whitman Archive* (http://www.whitmanarchive.org). For the grant period, we proposed to scan, transcribe, encode, and prepare for web display 800 pages of such documents, and in the process to lay the groundwork and infrastructure for an extensible archive of the whole corpus. To enable that work, we proposed to create a spreadsheet with a list of all known annotations documents and encoding guidelines for our XML versions. To present our gathered materials, we proposed to develop two interfaces: one for navigating the

document scans and transcriptions (fig. 5), and one, database-driven, that presents a queryable handlist of texts that Whitman is known to have read (fig. 6).

In the previous grant period, we identified and obtained scans of as many documents as we could. We estimated that we would obtain 2,300 images in total over the course of the grant period. Thanks to the generosity of our partner archives, we were able to afford to obtain many more images than we planned, including those from documents discovered in the process of the work: in the end, we gathered around 4,450 page images. Only half of these (the number promised in our work plan) have gone through the *Archive*'s documentation and storage process, so much work remains in this area; we propose to process

Figure 5. Index page for Walt Whitman's Annotations screenshot.
<http://www.whitmanarchive.org/manuscripts/marginalia/>

1200 images during the period applied for here. This work will be performed by graduate research assistants (GRAs) at the University of Texas. (Many more images remain to be obtained at the Library of Congress. Fortunately, the Library is currently digitizing its Whitman holdings, and they have already made a sizable portion of their Whitman materials publicly available—the Thomas Harned collection of Walt Whitman—and the announced plan is for the Library to make the even larger Charles Feinberg Collection of Walt Whitman freely available as well.)

In the previous grant period we transcribed, checked, proofed, found bibliographical information for, and published 800 scans' worth as promised—some 117 documents in total. As Whitman's annotations are added to the archive, they are tagged with identifiers and cross-referenced to other materials already on the *Archive*; all XML files and images are downloadable. During the previous funding period we also created interfaces for users to access the documents, published an introduction to the collection, and created a database of Whitman's reading (currently listing 442 items), partly derived from the documents we encoded and partly from secondary sources. We apply now for funding for a two-year project to continue preserving these annotations and providing free electronic access to them at the *Archive*. For the purposes of this two-year project and with NEH support, we propose to continue transcribing, encoding, proofing, and making available to the public documents with significant annotations that are identifiably in Whitman's hand, focusing on the scrapbook described in the previous section and an additional 200 scans, for a total of 1400 scans. Those additional scans will be selected for their relation to four thematic

groupings, described in detail in the "Dissemination" section below. This work will be performed by GRAs and the PI at the University of Texas.

Figure 6. Whitman's Reading Database screenshot.
<http://spacely.unl.edu/~msperiosu/public/>

Encoding more documents with accompanying facsimile images is our main deliverable, but we also propose using part of the funds to expand our database of Whitman's reading by at least 200 entries and to convert it to XML with a SOLR and XSLT interface. (We are in the planning stages of adapting the side-by-side document viewer we created as well, but that will be an undertaking of the *Archive* as a whole, since the viewer could be used in many sections of the site.) The database features basic bibliographic information about each text Whitman read, a brief description of his reaction (if known), and a "source" field describing the evidence for the assertion that Whitman read a particular text.

After designing the data structure and the initial interface, we found that the MySQL and PHP architecture were difficult to maintain, hard to expose as data, and more powerful than we needed. The interface, too, was not easy to integrate with other *Archive* resources, one of our key points of leverage as an organization. In consultations with the *Archive*'s technical staff and with Carl Stahmer, Director of Digital Scholarship at the University Library at UC-Davis, we determined to migrate to an XML format for the data, and present it using a faceted SOLR search with XSLT stylesheets. The data will then be more easily manipulable, available for download as a set, automatically integrated with other *Archive* resources, and encoded in a way that does not require us to train data enterers on a new technology. This work, as well as day-to-day maintenance, final proofing of documents, and publication, is subcontracted to the University of Nebraska and performed by staff at the *Archive* and the Center for Research in the Digital Humanities.

Methods and Standards

This project draws on a range of technical frameworks. The procedures, standards, and technologies described below have been chosen both with best practices and protocols for scholarly preservation in mind and with an eye to the rapidly changing state of open-source tools for this kind of work. While we

are reasonably certain of the technological configuration for the project, then, we have tried to indicate aspects of that configuration that may shift over the intervening months.

The Walt Whitman Archive
The *Whitman Archive* sets out to make Whitman's vast work easily and conveniently accessible to scholars, students, and general readers. We have been providing free access to carefully preserved Whitman material for the last twenty years, and we have projected another fifteen years of work. The archive's long-term goal is to encode and to provide digital images of all the documents in Whitman's vast oeuvre, including manuscripts, letters, notebooks, daybooks, and published work. Since 1995 the *Archive* has received generous support from several universities, from four different federal agencies, and from two private foundations. During this time we have garnered positive publicity in the *Chronicle of Higher Education*, the Washington *Post*, the *American Scholar*, *PMLA*, the *Arab Times Online*, the *BBC*, *The Guardian*, *India Times*, and other publications. The 2007 edition of *American Literary Scholarship* says that the *Whitman Archive* "may be the most important editorial undertaking in the history of Whitman studies." Our work in creating an integrated finding guide to Whitman's dispersed poetry manuscripts has been honored with the C. F. W. Coker Award from the Society of American Archivists. The project is hosted on UNIX servers running Tomcat and Cocoon, with XML documents encoded in TEI P4 and P5. Over the next few years the *Archive* will complete its migration of all XML documents to P5 and will move away from Cocoon to a SOLR-and-XSLT-based structure.

Original Document Handling
All document handling and imaging covered in this proposal has already been completed by conservators at the institutions possessing the originals or by *Archive* staff in the Library of Congress, using a digital SLR camera (Canon 5D) in a stand and light environment approved by LOC staff.

Image Processing, File Storage, and Backup
All images received from library digitization services or collected by members of our team by digital photography are converted into lossless TIFF (Tagged Image File Format) files at the maximum possible resolution. These master images are in color whenever possible, and in grayscale otherwise. As the image files are collected, they are added to a central repository on the *Walt Whitman Archive* GNU/Linux web servers at the University of Nebraska-Lincoln and renamed according to the *Whitman Archive* schema, indicating the source, timestamp, and a unique identifier. Copies of the master images are also be kept on our development machines and periodically written to DVDs for an additional measure of safety. Source code associated with the project is stored on an SVN versioning system hosted by the Center for Digital Research in the Humanities; this feature is being transitioned to GitHub to facilitate public access to our resources.

TEI Markup Levels
We use the current *Whitman Archive* encoding guidelines to encode our transcriptions in TEI-compliant XML markup. This includes standard MARC metadata about each object, as well as the assigning of a unique identifier within the Whitman Archive (the "WorkID") to each document. The WorkID is the key referential linking mechanism within the *Archive*; once assigned, the transcriptions will be linkable to any other XML document in the *Archive*. Under the Digital Humanities Start-Up Grant, we created a small number of extensions to the current *Whitman Archive* DTD (Document Type Definition) and honed several of the uses of attributes to suit the peculiar relationship between space and textual content of these documents (see the links in Appendix B). While the manuscript encoding captures a range of textual features such as strikeouts, insertions, erasures, and so forth, much of the textual content of the annotations documents is printed text—the original text on which Whitman made comments. Much of the capture of printed text is automated (often based on extant freely available OCR text), and markup of printed text is minimal (indicating source information, heads, paragraphs, block quotes, and illustrations).

Our implementation of Schematron facilitates the creation of uniform XML (and in particular with the controlled vocabulary for attributes, identifiers, and repositories) across the various sections of the *Archive*.

Documentation
We use the project management tools SVN and Trac to create a workflow that is largely self-documenting. All revisions to all files associated with the project are tracked in our version control repository, and project tasks and milestones are managed in an issue tracker, as well as through the *Archive*'s Wiki and Changelog blog for reporting changes publicly. Project data is backed up in a timely and secure manner. We also provide XML schemas for our custom document formats, and image and XML files, with complete credits information, are downloadable from the index pages of each document.

Sustainability of project outcomes and digital content

Day-to-day maintenance of *Whitman Archive* is supported in part by an endowment established under and NEH Challenge Grant and by the Center for Digital Research in the Humanities at the University of Nebraska-Lincoln. At the point that the *Whitman Archive* is no longer in an active production stage, the University of Nebraska-Lincoln University Libraries will assume full responsibility for the long-term maintenance of the project. This work will be supported in part by endowment funding for *Whitman Archive*. The current sustainability plan involves deposit of *Archive* assets in Ex Libris Rosetta, and *Archive* staff have deposited all TIFF images in Rosetta for preservation purposes. The University Libraries maintain a dark archive and is a member of the Digital Preservation Network (DPN), the mission of which is to preserve the scholarly record for future generations (http://www.dpn.org/). A further piece of the *Archive*'s sustainability plan is making the entirety of the *Whitman Archive* as open as possible. The sustainability of the *Archive* is advanced when its materials are readily available for others to build on and to curate in new and complementary ways. The *Whitman Archive* offers free public access to online resources and distributes its content under a Creative Commons license. Our text encodings are available for download and can be reused according to the terms of our CC license.

Dissemination

The primary means of dissemination will be free public online access at the *Walt Whitman Archive*. Our texts are available for download and can be reused on a non-commercial basis. Over 650 other sites around the world link to the *Walt Whitman Archive*, and the site is woven into the coursework of hundreds of classes across the U.S. The *Archive* sees over 30,000 unique visitors weekly during the academic year, from all over the globe. The *Archive* is also being made accessible through an API created to expose data from many projects hosted by the Center for Research in the Digital Humanities at the University of Nebraska-Lincoln. Major milestones in the publication of the annotations will periodically be disseminated on the *Whitman Archive*'s email list, social media entities, on the TEI email list, and at other scholarly editing conferences such as the Society for Textual Scholarship, the Modern Language Association, Digital Humanities, and the American Literature Association annual meetings, both to raise awareness about the resource and to solicit feedback on its functionality. The *Archive* is also often analyzed as a model project at the nexus of digital humanities and scholarly editing. The October 2007 issue of *PMLA*, the leading journal in literary studies, featured an exchange focused on the *Whitman Archive,* and the journal *Archive* (2011) offered an extended discussion of the *Whitman Archive* from five different contributors. Evaluation of results and workflows will be pursued during the annual two-and-a-half day meeting (customarily in June or July) with the larger *Whitman Archive* staff and consultants at the University of Nebraska-Lincoln. All project participants and implementers of our software, such as the *Melville's Marginalia Online* project, will be asked to reflect in writing on the progress of the project as a whole and to suggest directions for future development.

Beyond the *Archive*, all of us working on this project experienced intense interest from each of the audiences we presented the project to, as well as from individual researchers who heard about our work. We anticipate the use of these materials in academic research will become much more common in the coming years, both by historians and by those interested in literary history, the American nineteenth century, and Whitman's world. We measure the access to Whitman's Annotations by using the *Archive*'s web traffic software (which include both Google Analytics and a standard UNIX usage measurement tool, AWStats). Within the first six months of the Whitman's Annotations section's publication, it received 2,668 visits from web users, an encouraging number. However, based on our experience promoting the previous phase of this project, we are proposing an expansion of our efforts to draw attention to the annotations.

Because these documents are organized by the annotational practice that Whitman employed, rather than by theme, author, or title, users may have trouble knowing where to start, beyond employing our keyword search and results faceting options. As the collection grows, we anticipate this effect will become more pronounced. Borrowing a tactic from institutions (such as the Library of Congress) with similarly heterogeneous collections, we propose to create curated subsections of the marginalia and annotations collection. In collaboration with the PI, the GRAs working on transcription and encoding will create short narratives to accompany image-heavy web pages that organize sets of marginalia and annotations documents around themes of interest in the humanities broadly, but that also bring little-studied Whitman documents to light. The four clusters we project would each incorporate both new material encoded during the grant period and previously published material. The topics we propose are these:

Whitman and World Culture: The Ohio Wesleyan scrapbook is, in effect, organized by the planet's cultures, and provides a magnificent platform for exploring Whitman's learning about world history, his era's theories of civilization, and particular cultures' growth and transformations. This section would also highlight Whitman's reading in such works as Volney's *Ruins*, and would contain a subsection highlighting Whitman's little-studied readings in African history and Indian literature, religion, and history, including his notes on "The Hindu Drama," "Indian Epic Poetry," and the *Bhagavad Gita*.

Whitman and Islam: Scholars have long had an interest in Whitman's relationship to non-Christian religious traditions, but recent public conflicts have made an exploration of U.S. writers' complex relations to Islam particularly urgent. This section will explore what we know of Whitman's readings in and reactions to the history and culture of Islam, grounded in his notes on "Ferdusi, and the primeval mythologists of Hindostan" held in the New York Public Library's Berg Collection and the Harry Ransom Center's copy of Whitman's annotated *Rubaiyat of Omar Khayyam*.

Whitman and English Literature: Kenneth Price long ago argued that Whitman's relationship to the English literary tradition was deeper and less fractious than scholars had thought. For the first time, the materials Price based his influential argument on are being gathered in one place. This section will collate important documents relating to Whitman's development of his peculiar literary form, his attitude to old-world hierarchical social order and its effect on literary art, and his attitude toward the role of the poet in society. Materials on Chaucer, Milton, Shakespeare, and Tennyson will be the centerpieces of this section, which will draw heavily on materials from the Library of Congress and Duke University's Trent Collection.

Whitman Reads Brooklyn: While the other curated sections focus on far-flung themes, this one turns to the poet's rich local life, particularly in his early career. Recent discoveries of Whitman's early periodical publications have enriched our picture of his life in, and in relation to, Brooklyn,

New York. Not only is Brooklyn a key literary figure in Whitman's work, but it was an important site of his civic engagement. This section will highlight a range of manuscripts and clippings as well as Whitman's annotated copies of *The Pioneers of New York*, *History of Long Island*, and Lomas and Peace's *The Wealthy Men and Women of Brooklyn and Williamsburgh*. This section will also provide suggestive links to Brooklyn-focused documents from the *Archive*'s growing collection of Whitman's journalism.

Work Plan

Months 1-6

- Set up work flow and coordinate reading database conversion and interface development at annual summer *Whitman Archive* planning meeting (All)

- Define schema for reading database (UNL)

- Migrate reading database to XML (UNL and UT)

- Create draft SOLR and XSLT interfaces (UNL)

- Process OWU scrapbook images (UT)

- Begin transcription and encoding of OWU scrapbook (UT)

- Draft and proof first curated section, "Whitman and Islam" (UT)

- Update *Whitman Archive* project tracking database (UT)

Months 7-12

- Complete transcription and encoding of OWU scrapbook (UT)

- Transcribe and encode documents related to second curated section, "Whitman and World Culture" (UT)

- Draft second curated section, "Whitman and World Culture" (UT)

- Publish first curated section; proof second curated section (UT and UNL)

- Process remaining images (UT)

- Proof and publish reading database (UT and UNL)

- Update *Whitman Archive* project tracking database (UT)

Months 13-18

- Publish second curated section (UNL)

- Proof and publish OWU scrapbook (UT and UNL)

- Transcribe and encode documents related to third curated section, "Whitman Reads Brooklyn" (UT)

- Draft third curated section, "Whitman Reads Brooklyn" (UT)

- Add 200 entries to reading database (UT)

- Discuss progress and plans, solicit feedback at annual summer *Whitman Archive* planning meeting (all)

- Update *Whitman Archive* project tracking database (UT)

Months 19-24

- Transcribe and encode documents related to fourth curated section, "Whitman and English Literature" (UT)

- Draft fourth curated section, "Whitman and English Literature" (UT)

- Proof and publish remaining encoded transcriptions and images (UT and UNL)

- Proof and publish third and fourth curated sections (UT and UNL)

- Update *Whitman Archive* project tracking database (UT)

Principal Staff

Matt Cohen, this project's PI, is Associate Professor of English at the University of Texas at Austin and, since 2002, a contributing editor at the *Walt Whitman Archive*. He has prepared digital editions of Horace Traubel's biography of Whitman, *With Walt Whitman in Camden* (9 vols.) and the first book-length translation of Whitman's poetry into Spanish, Álvaro Armando Vasseur's *Walt Whitman: Poemas* (1912). He led the first phase of the *Whitman Archive*'s NEH-funded effort to gather and digitize Whitman's marginalia, the first installment of which was published in December 2015. He has published numerous books, editions, and articles in the areas of scholarly editing, bibliography, American literature, and book history, including the prize-winning monograph *The Networked Wilderness: Communicating in Early New England* (U. of Minnesota Press, 2010) and the forthcoming *Whitman's Drift: Imagining Literary Distribution* (U. of Iowa Press, 2017). He is also the editor of a collection of essays forthcoming from Cambridge University Press, titled *The New Whitman Studies: Twenty-First Century Critical Revisions*. Cohen has organized several conferences in book history, textual scholarship, and digital humanities, and has served in leadership positions in the Society for Textual Scholarship, the MLA's Bibliography and Textual Studies forum, and the MLA's early American literature forum.

Nicole Gray, Research Assistant Professor in the Department of English at the University of Nebraska-Lincoln, will serve as *Archive* liaison and XSLT developer for this project. She has worked as project manager and associate editor for the *Whitman Archive* since 2014, and has co-edited or contributed to the publication of Whitman's fiction, correspondence, marginalia, and notebooks. She has attended courses at the University of Virginia's Rare Book School and the University of Victoria's Digital Humanities Summer Institute, and published articles on editorial theory and practice that have appeared in *PMLA*, *Scholarly Editing*, *Nineteenth-Century Literature*, and *The Papers of the Bibliographical Society of America*. She will serve as editor of *Scholarly Editing* for its 2017 issue.

Karin Dalziel joined Nebraska's Center for Digital Research in the Humanities in May of 2006, and is now the Digital Design/Developer Specialist. On this project she will be responsible for coordinating the conversion of the reading database to an XML and SOLR basis. Dalziel has several years of experience with design, web standards, encoding systems, and XSLT and works with team members to create attractive, accessible, and usable websites. Dalziel received her Bachelor's in Fine Art from UNL in May of 2006 and a Master's in Library Science from the University of Missouri-Columbia in 2008.

The co-directors of the *Whitman Archive* are **Ed Folsom**, Carver Professor of English at the University of Iowa, and **Kenneth M. Price**, Hillegass University Professor of American Literature at the University of Nebraska-Lincoln. Folsom is the editor of the *Walt Whitman Quarterly Review*, the international scholarly journal of record for Whitman studies. He is the author of *Walt Whitman's Native Representations* (Cambridge UP, 1994) and the editor or co-editor of six books about Whitman. With Kenneth Price, Folsom co-authored *Re-Scripting Walt Whitman: An Introduction to His Life and Work* (Blackwell, 2005). Price is also the author of *Whitman and Tradition* (Yale UP, 1990) and *To Walt Whitman, America* (U of North Carolina P, 2004), and the editor of two other books on Whitman. Folsom's and Price's essays on Whitman and their reviews of Whitman scholarship have appeared in numerous journals and books. For twenty years, the co-directors have shared responsibilities for the *Whitman Archive* and expect to continue to work as collaborators on it for years to come. Folsom oversees the Iowa center of the *Archive*, where he and an assistant generate the ongoing bibliography of Whitman-related materials. Price oversees *Whitman Archive* work at Nebraska while also co-directing the Center for Digital Research in the Humanities. On this project, Folsom and Price provide overall intellectual and editorial guidance and direction, proof encoded transcriptions and the curated sections, and publicize these contributions to the *Whitman Archive*. Price and Folsom will each dedicate as much time as necessary to meet the goals of this project.

With the exception of H.J. Jackson (who has retired from her faculty position at the University of Toronto), the advisory board members have agreed to remain on the board. Katherine Walter, Professor and Chair of Digital Initiatives & Special Collections, University of Nebraska-Lincoln Libraries, will serve as PI for the subaward to the University of Nebraska. Two GRAs from the University of Texas's English PhD program will perform transcription, encoding, image processing, and reading list updating, as well as researching sources for the curated sections.

HISTORY OF GRANTS

This project received a Digital Humanities Start-Up Grant (HD-50236-07, 2007-08; $46,577.00) in 2007-08 (through Duke University). Between 2011 and 2014, this project was funded by an NEH Humanities Collections and Reference Resources Grant (PW-50772-11; $366,00). Minor work on this project has proceeded since 2014, funded by the English Departments at the Universities of Texas and Nebraska-Lincoln.

This project is also affiliated with the *Walt Whitman Archive*, based at the University of Nebraska-Lincoln. During the last thirteen years, the *Whitman Archive* has received a series of grants from federal agencies, including the U.S. Department of Education (1997-2000), the National Endowment for the Humanities (Collaborative Research 2000-2003; Preservation and Access 2003-2005 and 2012-2015; We the People Challenge Grant 2005-2009; and Scholarly Editions 2008-2011 and **2014-2017**), and the Institute for Museum and Library Services (2002-2004 and 2005-2007), and the National Historical Publications and Records Commission (2008-2009; 2010-2011; 2012-2013; 2013-2014; 2015-2016; 2016-2017).

PROJECT DELIVERABLES

By the end of the two-year grant period, we will accomplish the following tasks:

1. Process 1400 scans (tiff format) of Whitman annotations and marginalia, creating metadata to be used in project tracking, indexing, and XML encodings

2. Transcribe, encode, and publish 1400 scans of Whitman annotations and marginalia in XML

3. Locate and encode in XML bibliographic information for items in the above 1400 scans of Whitman annotations and marginalia

4. Add at least 200 new entries to our list of Whitman's reading

5. Convert list of Whitman's reading from MySQL to XML and create a SOLR and XSLT-based interface for it, integrated with the current Whitman's Annotations index page

6. Create four curated web pages (XML rendered as HTML by already-extant *Whitman Archive* XSLT stylesheets) that gather and present subsets of the annotations documents under thematic headings of broad topical interest: "Whitman and World Culture"; "Whitman and Islam"; "Whitman and English Literature"; and "Whitman Reads Brooklyn"

LIST OF PARTICIPANTS

Project staff:
Cohen, Matt. Project Director; Associate Professor of English, University of Texas at Austin
Dalziel, Karin. Development Lead; Center for Digital Research in the Humanities, University of
      Nebraska-Lincoln
Dussault, Jessica. Developer; Center for Digital Research in the Humanities, University of Nebraska-
      Lincoln
Gray, Nicole. XML and XSLT Consultant and *Whitman Archive* Liaison; Research Assistant Professor,
      University of Nebraska-Lincoln

Letters of Commitment:
Cullingford, Elizabeth. Professor and Chair, Department of English, University of Texas at Austin
Walter, Katherine. PI for UNL Subaward, Professor and Chair of Digital Initiatives & Special
      Collections, University of Nebraska-Lincoln Libraries

Walt Whitman's Annotations Advisory Board:
Catapano, Terence. Special Collections Analyst/Librarian, Columbia University
Olsen-Smith, Steven. Professor of English, Boise State University
Sherman, William H. Professor of English, University of York
Winship, Michael. Professor of English, University of Texas

Walt Whitman Archive Directors and Advisory Board Members:
Ayers, Edward L. University of Richmond
Flanders, Julia. Brown University
Folsom, Ed, co-director. University of Iowa
Gross, Robert A. University of Connecticut
Grünzweig, Walter. University of Dortmund
McGann, Jerome. University of Virginia
Myerson, Joel. University of South Carolina
Pitti, Daniel. University of Virginia
Price, Kenneth M., co-director. University of Nebraska-Lincoln
Reynolds, David S. City University of New York
Smith, Martha Nell. University of Maryland
Unsworth, John. University of Illinois, Urbana-Champaign

APPENDIX A
WORKS CITED, PUBLICITY, AND RELATED SOURCES

Previous selected publications of Whitman's annotations may be found in *The Complete Writings* (vols. 6-7), edited by Whitman's literary executors (a republication of Richard Maurice Bucke's *Notes and Fragments* of 1899); Edward Grier's *Notebooks and Unpublished Prose Manuscripts* (1961-1984; vols. 5-6); and Joel Myerson's three-volume edition *The Walt Whitman Archive* (1993). Others are scattered in a range of publications, including Horace Traubel's *With Walt Whitman in Camden* (1902-1999) and Thomas Donaldson's *Walt Whitman the Man* (1896), as well as a number of auction catalogs. *The Complete Writings* features transcriptions of many Whitman annotations, but no facsimiles and little or out-of-date information about the location of documents. In many cases these notes exclude marginalia; where marginalia are transcribed, the source text is sometimes named but seldom transcribed. Grier's work expands on and overlaps with Bucke's volume, but is likewise incomplete; it contains, however, detailed headnotes that we have occasionally drawn on for our metadata. Myerson's edition contains facsimiles from the Duke University and Harry Ransom Center collections, but it focuses on the poetry manuscripts and notes, not on annotations—his edition includes only three documents that we preserve (2:654-55). Several articles and bibliographies, including a list of newspaper and periodical clippings owned by Whitman from *The Complete Writings* (7:63-97), have guided us in our development of the list of documents to be digitized.

Coleridge, Samuel Taylor. *The Collected Works of Samuel Taylor Coleridge*. Ed. George Whalley, et al. 16 vols. Princeton: Princeton University Press, 1969-present. Vol 12, parts 1-6.

Cohen, Matt. "Editing Walt Whitman's Marginalia Today: Digital Humanities Methods at the Edge," under peer review at the journal *Textual Cultures*.

-----. "Editing Walt Whitman's Marginalia Today: Digital Humanities Methods at the Edge." Hall Center Digital Humanities Lecture Series, May 2014, University of Kansas, Lawrence, KS. Viewable online at: <http://www.youtube.com/watch?v=XowR7sggJkE>

-----. Roundtable presentation. "Re-Editing the Canon." "Editing America" symposium, Center for American Literary Studies, Pennsylvania State University, May 2012.

-----. "The Restless Marge: Textual Mobility in Whitman's Annotations." 7th International Walt Whitman Symposium, "Whitman Across Genres," July 2014, University of Bamberg, Germany.

-----. "Walt Whitman's Eidólon of Exile." Censorship and Exile: A Symposium, May 2013, University of Augsburg, Germany.

-----. "Walt Whitman's Eidólon of Exile: Distribution and the Literary Imagination." In *Censorship and Exile*, Johanna Hartmann and Hubert Zapf, eds. (Göttingen: Vandenhoeck & Ruprecht, 2015).

-----. *Whitman's Drift: Imagining Literary Distribution*. University of Iowa Press, forthcoming 2017.

Dimock, Wai Chee. *Through Other Continents: American Literature across Deep Time*. Princeton: Princeton University Press, 2008.

Dinin, Aaron, and Matt Cohen. "'O Divine Average!': Reading Numerals in Walt Whitman's Manuscripts," special issue on Whitman and mathematics, *Walt Whitman Quarterly Review*, in press.

Estill, Laura. "Encoding the Edge: Manuscript Marginalia and the TEI." *Digital Literary Studies* 1.1 (2016). <https://journals.psu.edu/dls/article/view/59715/59912>

Finkel, William L. "Walt Whitman's Manuscript Notes on Oratory." *American Literature* 22 (March 1950): 29-53.

Frey, Ellen Frances. Catalogue of the Whitman Collection in the Duke University Library. Durham, NC: Duke University Library, 1945.

Furness, Clifton. *Walt Whitman's Workshop*. Cambridge, MA: Harvard University Press, 1928.

Garvey, Ellen Gruber. *Writing with Scissors: American Scrapbooks from the Civil War to the Harlem Renaissance*. New York: Oxford University Press, 2012.

Glicksberg, Charles. *Walt Whitman and the Civil War*. Philadelphia: University of Pennsylvania Press, 1933.

Gray, Nicole. "Walt Whitman's Marginalia As Occasional Practice." *Papers of the Bibliographical Society of America* 107.4 (Dec 2013): 467-494.

-----. "Walt Whitman's Marginalia: Digitizing an Archive of Reading." Bibliographical Society of America Annual Meeting, January 2013, Grolier Club, New York City, NY.

Grewe, Lauren and Nicole Gray. "An Overview of the Walt Whitman Marginalia Project." Bibliography and Textual Studies Interest Group, University of Texas at Austin, May 2012.

-----. "Editing Walt Whitman's Annotations and Marginalia with TEI." Society for Textual Scholarship international conference, June 2012, University of Texas at Austin.

Grewe, Lauren. "Walt Whitman' Marginal Compositions." Melville and Whitman in Washington, Melville Society 9th International Conference, June 2013, Washington, DC.

Grier, Edward, ed. *Notebooks and Unpublished Prose Manuscripts*. 6 vols. Collected Writings of Walt Whitman. Ed. Gay Wilson Allen and Sculley Bradley. New York: New York UP, 1961-1984.

Hendrick, George. "Whitman's Copy of the *Bhagavad-Gita*." *Walt Whitman Review* 5 (March 1959), 12-14.

Klammer, Martin. *Whitman, Slavery, and the Emergence of Leaves of Grass*. University Park: Pennsylvania State University Press, 1995.

Kruger, Kathryn Brigger. "Walt Whitman's 'Who Was Swedenborg?'" *Walt Whitman Quarterly Review* 31 (Fall 2013/Winter 2014), 55-68.

Jackson, H.J. "Marginalia and Authorship." *Oxford Handbooks Online* (2016). <http://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199935338.001.0001/oxfordhb-9780199935338-e-149>

_____. *Marginalia: Readers Writing in Books*. New Haven: Yale University Press, 2001.

_____. *Romantic Readers: The Evidence of Marginalia*. New Haven: Yale University Press, 2005.

LeMaster, J.R. and Donald D. Kummings, eds. *Walt Whitman: An Encyclopedia*. New York: Garland Publishing, 1998.

Lipking, Lawrence. "The Marginal Gloss." *Critical Inquiry* 3.4. Summer 1977. 609-655.

Melville's Marginalia Online. Ed. Steven Olsen-Smith. Web. <http://www.boisestate.edu/melville/>

Miller, Matt. *Collage of Myself: Walt Whitman and the Making of* Leaves of Grass. Lincoln: University of Nebraska Press, 2010.

Myerson, Joel, ed. *The Walt Whitman Archive*. 2 vols. New York: Garland, 1993.

Omidsalar, Alejandro and Lauren Grewe, "Out of the Restless Marge: Walt Whitman's Annotations," Harry Ransom Humanities Research Center, University of Texas at Austin, 13 April 2016.

Osman, Jena. "Popular Science," *Triple Canopy* (November 2012) <http://canopycanopycanopy.com/17/popular_science>.

Price, Kenneth M. *Whitman and Tradition: The Poet in His Century*. New Haven: Yale University Press, 1990.

Reynolds, David. *Walt Whitman's America: A Cultural Biography*. New York: Vintage, 1996.

Sherman, William. *Used Books: Marking Readers in Renaissance England*. Philadelphia: University of Pennsylvania Press, 2007.

Stovall, Floyd. *The Foreground of Leaves of Grass*. Charlottesville: University of Virginia Press, 1974.

_____. "Whitman's Knowledge of Shakespeare." Studies in Philology 49.4 (Oct 1952): 643-669.

Westerfield, Hargis. "Walt Whitman's Reading." PhD Diss. University of Indiana. 1949.

Vigliani, Raffaele. "The Walt Whitman Archive." Blog of the Maryland Institute for Technology in the Humanities. 20 March 2014. <http://mith.umd.edu/walt-whitman-archive/>

Whitman, Walt. *The Complete Writings of Walt Whitman*. Richard Maurice Bucke, et al, eds. 10 vols. New York & London: G.P. Putnam's Sons, 1902.

APPENDIX B
LINKS TO ENCODING GUIDELINES AND RELATED RESOURCES

Walt Whitman's Annotations
http://www.whitmanarchive.org/manuscripts/marginalia/

Whitman's Reading Database
http://spacely.unl.edu/~msperiosu/public/

Whitman's Annotations encoding guidelines:
https://mcohenlab.files.wordpress.com/2016/07/ww_annotations_guidelines.pdf

Whitman Archive manuscript encoding guidelines:
http://www.whitmanarchive.org/mediawiki/index.php/Whitman_Encoding_Guidelines

Whitman Archive editorial standards description:
http://whitmanarchive.org/about/editorial.html

Whitman Archive conditions of use:
http://whitmanarchive.org/about/conditions.html

APPENDIX C
RESUMES OF PRINCIPAL PARTICIPANTS

Ed Folsom

Education:
Ph.D. (English and American Literature), University of Rochester, l976.
M.A. (English), University of Rochester, 1972.
B.A. (English), *magna cum laude,* Ohio Wesleyan University, 1969.

Professional Experience:
2002- : Roy J. Carver Professor of English, University of Iowa.
1997-2002: F. Wendell Miller Distinguished Professor of English, University of Iowa.
1996: Senior Fulbright Professor, American Studies, University of Dortmund, Germany.
1987- : Professor, English, University of Iowa.
1981-87: Associate Professor, English and American Studies, University of Iowa.
1976-81: Assistant Professor, English and American Studies, University of Iowa.
1975-76: Visiting Assistant Professor, English, State University of New York, Geneseo.
1974-75: Instructor, Humanities, Eastman School of Music.
1969-72: Teacher (1969-70) and Chair of English Department (1971-72), Lancaster
     (Ohio) High School.

Grants and Awards:
Awards include Guggenheim Foundation Fellowship (2007-2008), six grants from the National
Endowment for the Humanities (1985, 1990-94, 2000-03, 2003-2005, 2008-2011, 2013-2016), the
University of Iowa President and Provost Teaching Award (2005), the Iowa Regents Award for Faculty
Excellence (1996); the University of Iowa Collegiate Teaching Award (2004), the Graduate College
Outstanding Mentor Award (2009), the University of Iowa Faculty Scholars Award (1985-87), the
University of Iowa Distinguished Achievement in Research Award (2014), the Ohio Wesleyan
Distinguished Achievement Award (2014), and the University of Rochester Distinguished Scholar Award
(2000). 1998 University of Iowa Presidential Lecturer. Three *Choice* "Best Academic Book of the Year"
awards; Independent Publisher Book Award. Listed in *Who's Who in America* and *Who's Who in the
World*.

Books:
Walt Whitman's Song of Myself, with a Complete Critical Commentary (U of Iowa P, 2016, in press) [co-
authored with Christopher Merrill]; *Leaves of Grass: The Biography of a Book* (U of California P,
advance contract); *Walt Whitman's Democratic Vistas: The Original Edition in Facsimile* (U of Iowa P,
2010); *Walt Whitman's Leaves of Grass: The Sesquicentennial Essays* (U of Nebraska P, 2008) [co-edited
with Susan Belasco and Kenneth M. Price]; *Re-Scripting Walt Whitman* (Blackwell, 2005) [co-authored
with Kenneth M. Price]; *Whitman Making Books / Books Making Whitman* (Obermann Center for
Advanced Studies, 2005); *Whitman East and West* (U of Iowa P, 2002); *Walt Whitman: The Measure of
His Song* (Revised Second Edition; Holy Cow!, 1998; Independent Publisher Book Award) [co-edited
with Jim Perlman and Dan Campion]; *Walt Whitman and the World* (U of Iowa P, 1995) [co-edited with
Gay Wilson Allen]; *Walt Whitman's Native Representations* (Cambridge UP, 1994; *Choice* "Best
Academic Book"); *Walt Whitman: The Centennial Essays* (U of Iowa P, 1994); *W. S. Merwin: Essays on
the Poetry* (U of Illinois P, 1987) [co-edited with Cary Nelson]; *Regions of Memory: Uncollected Prose
of W. S. Merwin* (U of Illinois P, 1987) [co-edited with Cary Nelson]; *Walt Whitman: The Measure of His
Song* (Holy Cow, 1981; *Choice* "Best Academic Book") [co-edited with Jim Perlman and Dan Campion].

Electronic Scholarship:
Major Authors on CD-ROM: Walt Whitman (Primary Source Media, 1997; *Choice* "Outstanding Academic Book"), co-edited with Kenneth M. Price; *Walt Whitman Archive*, a Web-based research and teaching tool, 1997- , co-director with Kenneth Price [www.whitmanarchive.org]; *The Classroom Electric*, a Web-based teaching resource for teaching Whitman and Dickinson, 1998-2001, authored five teaching websites and served on advisory board [www.classroomelectric.org]; *Oxford Bibliographies Online*, "Walt Whitman," 2013.

Essays:
Over forty essays on American literature published in journals like *PMLA*, *American Literature*, *Virginia Quarterly Review*, *Studies in the American Renaissance, Shenandoah,* and *The Iowa Review*, and in thirty books. Essays on administering English Departments in *Profession* (2001) and *ADE Bulletin* (2000).

Notes, Reviews, Etc.:
Over forty notes and encyclopedia entries in various publications, including *Walt Whitman: An Encyclopedia*, *Encarta Encyclopedia*, *American History Through Literature*; over forty book reviews in numerous journals, including *JEGP, American Literature, Nineteenth-Century Literature, Philological Quarterly,Resources for American Literary Study*; bibliographer of record for Whitman studies (quarterly annotated bibliography for *Walt Whitman Quarterly Review* and online searchable version at *WWQR* Website [www.uiowa.edu/~wwqr]).

Editorial Work:
Editor of the *Walt Whitman Quarterly Review* since 1983; Editor, Iowa Whitman Series, University of Iowa Press (twelve books published); Advisory Committee, *Publications of the Modern Language Association* (1998-2001) and *Profession* (2002-2005).

International Lectures:
Over twenty-five invited lectures in twelve countries; instructor of Transatlantic Whitman Association graduate seminars in Dortmund, Germany (2008), Tours, France (2009), Macerata, Italy (2010), Sao Paulo, Brazil (2011), Northwestern University, U.S. (2012), Szcecin, Poland (2013), Bamberg, Germany (2014), Munich, Germany (2015), and Exeter, England (2016).

Conferences, Invited Lectures, Media Appearances:
Over thirty conference papers, panels, and invited lectures in the past five years, including sessions at annual meetings of American Literature Association, MLA, Association of Departments of English, Association of Computers and the Humanities. Distinguished Humanities Lectures at eight universities in past five years. Featured in PBS "American Experience" Whitman film (2008), PBS; featured guest on NPR *Morning Edition*, NPR *Talk of the Nation*, NPR *What's the Word?*, NPR *On the Media*, CBS *Sunday Morning*, Fox News *In Depth*, and in New York *Times*, Los Angeles *Times*, Chicago *Tribune,* and other media outlets.

Kenneth M. Price
Hillegass University Professor of American Literature
Co-director, Center for Digital Research in the Humanities
Dept of English, University of Nebraska, Lincoln 68588-0333

Education:
Ph.D. in English, University of Chicago, 1981; M.A., 1977
B.A. magna cum laude, in English, Whitman College, Walla Walla, WA 1976

Teaching Experience:
University of Nebraska, Lincoln, NE, Hillegass University Professor, 2000--
College of William & Mary, Williamsburg, VA, Professor, 1994-2000
Texas A&M University, College Station, TX, Assistant Professor to Professor, 1981-1994

Books:
Literary Studies in the Digital Age: An Evolving Anthology, ed. with Ray Siemens, Elizabeth Lorang, and Dene
        Grigar (Modern Language Association, 2013), available as the MLA's first online only publication.

Leaves of Grass: The Sesquicentennial Essays, ed. with Susan Belasco and Ed Folsom (University of Nebraska
        Press, 2007) xii + 481.

Re-Scripting Walt Whitman: An Introduction to His Life and Work, with Ed Folsom (Blackwell Publishing, 2005).

To Walt Whitman, America (University of North Carolina Press, 2004), ix + 190 pp.

Critical Essays on James Weldon Johnson, ed. with Lawrence J. Oliver (G. K. Hall, 1997), xii + 255.

Walt Whitman: The Contemporary Reviews (Cambridge University Press, 1996), xxiv + 356 pp.

Periodical Literature in Nineteenth-Century America, ed. with Susan Belasco Smith (University Press of Virginia,
        1995), vi + 292 pp.

Critical Essays on George Santayana, ed. with Robert C. Leitz, III (G.K. Hall, 1991), ix, 288 pp.

Whitman and Tradition: The Poet in His Century (Yale University Press, 1990), xii, 179 pp.

Dear Brother Walt: The Letters of Thomas Jefferson Whitman, ed. with Dennis Berthold (The Kent State University
        Press, 1984), xxxvii, 202 pp.

Digital Archives:
The Walt Whitman Archive, co-directed with Ed Folsom, 1995--.
Civil War Washington, co-directed with Kenneth Winkle, Susan Lawrence, and Elizabeth Lorang, 2006-.

Selected Recent Articles:
"'Written by Walt Whitman, a friend': Three Letters from Soldiers," co-authored with Jacqueline M. Budell,
        Prologue 48 (2016), 36-45.

"Social Scholarly Editing," in *A New Companion to Digital Humanities*, ed. Susan Schreibman, Ray Siemens, and
        John Unsworth (Blackwell Publishing, 2016), 137-49.

"The Letters in the Litter: Messy Boundaries and Other Conundrums in Editing Walt Whitman's Correspondence,"
        co-authored with Nicole Gray, in *Scholarly Editing* 37 (2016), 1-35.

The Walt Whitman Archive and the Prospects for Social Editing," forthcoming in *Digital Scholarship in the*

Humanities (2016).

"'It might be us speaking instead of him!'": Individuality, Collaboration and the Networked Forces Contributing to 'Whitman,'" co-authored with Janel Cayer, *Walt Whitman Quarterly Review* 33 (2015), 114-24.

"Retrospect and Prospect: Walt Whitman and the Study of Periodicals," *American Periodicals* 25 (2015), 35-38.

"'Many long dumb voices . . . clarified and transfigured': *The Walt Whitman Archive* and the Scholarly Edition in the Digital Age" in *Nuovi annali della Scuola speciale per archivisti e bibliotecari* (December 2014), 241-56.

"Walt Whitman and Civil War Washington," in *Leviathan* 16 (2014), 118-131.

"Whitman, Walt, Clerk," *Prologue* 43 (2011), 24-32.

"Collaborative Work and the Conditions for American Literary Scholarship in a Digital Age," in *The American Literature Scholar in the Digital Age,* ed. Amy Earhart and Andrew Jewell (University of Michigan Press, 2011), pp. 9-26.

"The Walt Whitman Archive," *Archive* 1 (2011). Available at http://archivejournal.net/three-sixty/

Presidential Address, "New Editorial Futures for the Past," *Documentary Editing* 32 (2011), 113-19.

"Love, War, and Revision in Whitman's Blue Book," invited for a special issue celebrating the sesquicentennial of *Leaves of Grass* (1860), *Huntington Library Quarterly* (2010), 679-92.

"*Civil War Washington*, the *Walt Whitman Archive*, and Some Current Editorial Challenges and Future Possibilities," *The Shape of Things to Come*, ed. Jerome McGann (Rice University Press, 2010), 287-309.

"Digital Scholarship, Economics, and the American Literary Canon," *Blackwell's Literature Compass*, 6, no. 2 (2009): 274-90.

"Edition, Project, Database, Archive, Thematic Research Collection: What's in a Name?" *Digital Humanities Quarterly* 3 (Summer 2009). Available at http://www.digitalhumanities.org/dhq/index.html

"'Debris,' Creative Scatter, and the Challenges of Editing Whitman," in *Where the Future Becomes Present*, ed. Michael Robertson and David Blake (University of Iowa Press, 2008), pp. 59-80.

"Electronic Scholarly Editions" in *The Blackwell Companion to Digital Literary Study*, ed. Susan Schreibman and Ray Siemens (Blackwell Publishing, 2008), pp. 434-50.

Recent Grants:
National Historical Publications and Records Commission grants for editing Whitman's correspondence, 2008-2009, 2010-2011, 2011-2012, 2012-2013, 2013-2014, 2014-2015, 2015-2016, 2016-2017.

American Council of Learned Societies Digital Innovation Fellowship, 2008. Funded: $80,000.

National Endowment for the Humanities, various grants for the *Walt Whitman Archive*, 2000-2003, 2003-2005, 2005-2008, 2008-2011, 2012-2015. Funded: $1,780,000.

National Endowment for the Humanities, Collaborative Research Grant for *Civil War Washington* (co-director with Kenneth Winkle and Susan Lawrence), 2010-2012, $220,000.

Nicole H. Gray
Research Assistant Professor
Department of English | University of Nebraska-Lincoln
202 Andrews Hall | Lincoln, NE 68588-0333 | ngray2@unl.edu

EDUCATION
Ph.D., 2014, Department of English, University of Texas at Austin.
M.A., 2009, Department of English, University of Texas at Austin.
B.A., 2005, Journalism and English, University of North Carolina at Chapel Hill.

PUBLICATIONS
Refereed Journal Articles:
May 2016, with Kenneth M. Price: "The Letters in the Litter: Messy Boundaries and Other
       Conundrums in Editing Walt Whitman's Correspondence." *Scholarly Editing*, 37.
January 2016: "Aurality in Print: Revisiting Roger Williams's *A Key into the Language of America*."
       PMLA, 131.2, 64-83.
September 2014: "The Sounds and Stages of Emerson's Social Reform." *Nineteenth-Century
       Literature*, 69.2, 208-232.
December 2013: "Walt Whitman's Marginalia as Occasional Practice." *The Papers of the
       Bibliographical Society of America*, 107.4, 467-494.
Fall 2011: "Recording the Sounds of 'Words that Burn': Reproductions of Public Discourse in
       Abolitionist Journalism." *Rhetoric Society Quarterly*, 41.4, 363-386.
Web-Based Publications:
Summer 2015, with Stephanie Blalock: "Introduction to *Franklin Evans* and 'Fortunes of a Country-
       Boy.'" *The Walt Whitman Archive.*
Summer 2012, with Matt Cohen and Rey Rocha: "'Poets to Come': An Introduction to the Spanish
       Translations." *The Walt Whitman Archive*.

FELLOWSHIPS AND AWARDS
2015: Outstanding Postdoc Scholar Award, University of Nebraska-Lincoln
2013–14: Continuing Fellow, University of Texas at Austin
2013: Malkin New Scholar, Bibliographical Society of America
2012–13: McLean Contributionship Fellow, the Library Company of Philadelphia and the Historical
       Society of Pennsylvania, Philadelphia, PA

EDITORIAL EXPERIENCE
2013–present: Project Manager and Associate Editor, *The Walt Whitman Archive*, Lincoln, NE
2011–12: Project Manager, "Creating Digital Editions of Walt Whitman's Marginal Annotations,"
       The Walt Whitman Archive, Austin, TX
2011: Co-editor, "Spanish Translations of 'Poets to Come,'" *The Walt Whitman Archive*, Austin, TX

SELECTED AND RECENT PRESENTATIONS
March 2016: "Collecting Walt Whitman, From Past to Present," C19: The Society of Nineteenth-
       Century Americanists Conference, State College, PA
March 2016: "Fish-Shaped Paumanok, and Other Strange Tales of Editing Walt Whitman." Digital
       Humanities Faculty Fellows Forum, University of Nebraska-Lincoln, Lincoln, NE

June 2015: "Whitman Reconstructing the 'Death of Abraham Lincoln,'" Society for Textual
    Scholarship and Association for Documentary Editing 2015 Joint Conference, Lincoln, NE
May 2015: Project Showcase Presentation on *The Walt Whitman Archive*, The Digital Antiquarian,
    American Antiquarian Society, Worcester, MA
January 2015: "The Registers of Revival: Hearing Roger Williams's *A Key into the Language of
    America*," MLA 2015 Annual Convention, Vancouver, Canada
July 2014: "'The Divine Power to Speak Words': Performance, Genre, and Revision in Walt
    Whitman's Lincoln Lectures," The Annual Walt Whitman Symposium of the Transatlantic
    Walt Whitman Association, Bamberg, Germany
March 2014: "'A Double-Edged Song': Sojourner Truth's Poetics of Print," Society for Textual
    Scholarship 2014 International Interdisciplinary Conference, Seattle, WA
March 2013: "Spiritualism, Printers in Trance, and the Posthumous Authorship of John Quincy
    Adams," Society for Textual Scholarship 2013 Seventeenth Biennial International
    Interdisciplinary Conference, Chicago, IL
January 2013: "Walt Whitman's Marginalia: Digitizing an Archive of Reading," Annual Meeting,
    Bibliographical Society of America, New York, NY
April 2012: "Reflections on a Mirrored Text: Josiah Henson's Exhibition at the World's Fair," C19:
    The Society of Nineteenth-Century Americanists Conference, Berkeley, CA
March 2011: "The Cartography of the Phantom Text: A Discussion of Disorder in the Archive,"
    Society for Textual Scholarship 2011 International Conference, State College, PA

SERVICE TO PROFESSION
2016-17: 2017 Issue Editor, *Scholarly Editing: The Annual of the Association for Documentary
    Editing*
2015-16: Co-coordinator, Digital Humanities Faculty Fellows Forum, University of Nebraska-
    Lincoln
2012: Chair, Bibliography and Textual Criticism Panel, South Central Modern Language Association
    Annual Conference, San Antonio, TX
2012: Program Committee Member, Society for Textual Scholarship 2012 International
    Interdisciplinary Conference, Austin, TX
2011: Reader for *Scholarly Editing: The Journal of the Association for Documentary Editing*, eds.
    Andrew Jewell and Amanda Gailey
2011: Coordinator, Texas Institute for Literary and Textual Studies Symposium Series, "The Digital
    and the Human(ities)," University of Texas at Austin
2010: Organizer, Rhetoric Seminar Series, University of Texas at Austin
2010: Moderator, "Exploring Digital Literacies and Literatures" Panel, Academics in Action
    Symposium, American Literatures Group, Austin, TX
2010: Focus Group Member, eFiles: Tools for Teaching and Writing, University of Texas at Austin

ADDITIONAL TRAINING
June 2012: "Scholarly Editing: Principles & Practice," Rare Book School, University of Virginia
June 2011: "Introduction to XSLT for Digital Humanists," Digital Humanities Summer Institute,
    University of Victoria
March 2011: "Re-defining the Scholarly Edition" Workshop, Society for Textual Scholarship 2011
    International Conference, State College, PA

SKILLS
TEI/XML, XSLT, HTML, CSS, Drupal, SVN, ePub, some Javascript, Python, SOLR

MATT COHEN
4610 A Street, Lincoln, NE 68510 | (919) 656-6364 | matt.cohen@utexas.edu

EDUCATION
2002: Ph.D., American Studies, The College of William and Mary in Virginia, Williamsburg, VA.
1995: M.A., American Studies, The College of William and Mary.
1992: B.A., History, Oberlin College, Oberlin, OH.

TEACHING
2009-: University of Texas at Austin, Associate Professor of English. Affiliate faculty in American
Studies, Comparative Literature, and Native American and Indigenous Studies.
2002-2009: Duke University, Assistant Professor of English.

SELECTED & RECENT PUBLICATIONS
MONOGRAPHS
Whitman's Drift: Imagining Literary Distribution. Forthcoming from the University of Iowa Press, 2017.
The Networked Wilderness: Communicating in Early New England. Minneapolis: University of
Minnesota Press, 2010. Awarded 2010 Susanne M. Glasscock Humanities Book Prize for
Interdisciplinary Scholarship.

EDITIONS
Ed. and introduction, *The New Whitman Studies*. Under contract with Cambridge University Press.
Ed. and introduction, *Walt Whitman's Marginalia and Annotations*. *Walt Whitman Archive*. Kenneth M.
Price and Ed Folsom, co-directors. 2015.
<http://whitmanarchive.org/manuscripts/marginalia/index.html>
George Lippard, *The Killers: A Narrative of Real Life in Philadelphia*. Ed. Edlie Wong and Matt Cohen.
Philadelphia: University of Pennsylvania Press, 2014.
With Jeffrey Glover, ed., *Colonial Mediascapes: Sensory Worlds of the Early Americas*. Lincoln:
University of Nebraska Press, 2014.
Ed. and introduction, *Brother Men: The Correspondence of Edgar Rice Burroughs and Herbert T.
Weston*. Durham: Duke University Press, 2005.

ESSAYS
In press, "'Between Friends and Enemies': Moving Books and Locating Native Critique in Early Colonial
America." *The World, the Text, and the Indian: Global Dimensions of Native American Literature*.
Ed. Scott Richard Lyons. Native Traces series, SUNY Press.
"Walt Whitman's Eidólon of Exile: Distribution and the Literary Imagination." *Censorship and Exile*. Ed.
Johanna Hartmann and Hubert Zapf. Göttingen: Vandenhoeck & Ruprecht, 2015. 221-242.
"A History of Books in the Indigenous Americas." *The World of Indigenous North America*. Robert
Warrior, ed. New York: Routledge, 2014. 308-329.
"The New Life of the New Forms: American Literary Studies and the Digital Humanities." *Blackwell
Companion to American Literary Studies*. Caroline Levander and Robert Levine, eds. London:
Blackwell, 2011. 532-548.
"Design and Politics in Electronic American Literary Archives." *The American Literature Scholar in the
Digital Age*. Amy Earhart and Andrew Jewell, eds. Ann Arbor: University of Michigan Press, 2010.
228-249.
"New England, Nonesuch." *American Literary History* 22.2 (2010): 307-319.
With Lauren Coats, John David Miles, Kinohi Nishikawa, and Rebecca Walsh. "Those We Don't Speak
Of: Indians in *The Village*." *PMLA* 123.2 (2008): 358-374.
"State of the Discipline: The History of the Book in New England." *Book History* 11 (2008): 301-323.

"Morton's Maypole and the Indians: Publishing in Early New England." *Book History* 5 (2002): 1-18.

REVIEWS, TRANSLATIONS, SHORT WORKS
"'The Indians Told Them That Sickness Would Follow': A Response to *Miraculous Plagues*," and
     "Response to Cristobal Silva," *William & Mary Quarterly* 3rd. ser. 70.4 (Oct 2013): 827-831; 847-48.
Whitman, Walt. "Song of Myself / El canto de mí mismo." Trans. Matt Cohen. *WhitmanWeb*. Iowa City:
     International Writing Program, University of Iowa, 2012-13.
     <http://iwp.uiowa.edu/whitmanweb/es/section-1>
With Nicole Gray and Rey Rocha, ed. and intro. "'Poets to Come': An Introduction to the Spanish
     Translations," *Walt Whitman Archive*. Fall 2012. <http://whitmanarchive.org/published/foreign/>
With Rachel Price, introduction and translation, "Álvaro Armando Vasseur's Preface to the Sixth Edition
     of *Walt Whitman: Poemas*." *PMLA* 123.2 (2008): 438-451.

RECENT PRESENTATIONS
June 2015: "Five Facets of Silence." Roundtable on "Silence in the Archives." Society of Early
     Americanists/Omohundro Institute Biennial Conference, Chicago, IL.
May 2015: "Three Fantasies of the Archives: A Comment," The Digital Antiquarian conference and
     workshop, American Antiquarian Society, Worcester, MA. (Invited)
February 2015: Plenary address, "Over the Roofs of the World: Politics of Freeness in Literary Digital
     Archives." Exploring the Digital Medium Symposium: Cross Disciplinary Collaboration in the
     Digital Humanities. Kansas State University, Manhattan, KS. (Invited)
February 2015: "Walt Whitman's Drift: Distribution, Imagination, Method." West Virginia University
     Department of English, Morgantown, WV. (Invited)
July 2014: "The Restless Marge: Textual Mobility in Whitman's Annotations." 7th International Walt
     Whitman Symposium, "Whitman Across Genres." University of Bamberg, Germany.
May 2014: "Editing Walt Whitman's Marginalia Today: Digital Humanities Methods at the Edge." Hall
     Center Digital Humanities Lecture Series, University of Kansas, Lawrence, KS. (Invited)
April 2014: "The Social Future of the History of the Book." The Futures of Book History symposium.
     Center for 17th- and 18th-Century Studies, William Andrews Clark Memorial Library. University of
     California, Los Angeles, CA. (Invited)

RECENT GRANTS/AWARDS/OTHER ACADEMIC WORK
2001-: Contributing Editor, *Walt Whitman Archive*. Kenneth M. Price and Ed Folsom, co-directors.
2011-2014: National Endowment for the Humanities, Humanities Collections and Reference Resources
     Grant. Project: "Walt Whitman's Annotations." ($366,000)
     http://asmodeus.ws/cohenlab/annotations.htm
2010-2011: Co-director, Texas Institute for Literary and Textual Studies.
2010: Susanne M. Glasscock Humanities Book Prize for Interdisciplinary Scholarship, Melbern G.
     Glasscock Center for Humanities Research, Texas A&M University ($1000)

SELECTED RECENT SERVICE TO THE DEPARTMENT, UNIVERSITY, & PROFESSION
2015-: Advisory Board, Lapidus Digital Initiative, Omohundro Institute of Early American History and
     Culture, College of William and Mary, VA.
2015-2020: Editorial Board, *Early American Literature*.
2015-2017: Advisory Board, "Reading the First Books: Multilingual, Early Modern OCR for Primeros
     Libros," UT Austin and the Initiative for Digital Humanities, Media, and Culture at Texas A&M.
2014-: Editorial Board, "New Directions in Book History," monograph series. Palgrave Macmillan.
2013-2018: Division Executive Committee, American Literature to 1800, Modern Language Association.
2009-2014: Executive Committee, MLA Forum for Bibliography and Textual Studies.
2005-: Advisory Board, *Bedford Anthology of American Literature*, Bedford/St. Martin's Press.

APPENDIX D
LETTERS OF COMMITMENT AND SUPPORT