

UNIVERSITY
OF MIAMI



Desiderata para ediciones

Susanna Allés Torrent

Guías para la evaluación de las ediciones digitales (ED)

Institut für Dokumentologie und Editorik

Home Aktuelles Themen Aktivitäten Publikationen Über uns Suchen

Criterios para la reseña de ediciones digitales académicas (EDA), versión 1.1

Patrick Sahle; en colaboración con Georg Vogeler y los miembros del IDE (Institut für Dokumentologie und Editorik); versión 1.1, junio 2014 ([versión inglesa](#) 1.1, junio 2014; [versión alemana](#) 1.1, junio 2014; [versión italiana](#) 1.1, junio 2014).

Traducción al español por Susanna Allés Torrent, septiembre 2016, basada en las versiones 1.1 (alemán e inglés).

[deutsche Fassung](#) | [English version](#) | [versione italiana](#)

Consideraciones preliminares sobre los criterios

Ámbito de aplicación

Definiciones. Estas directrices proporcionan un marco de trabajo para la descripción y la evaluación de las ediciones digitales académicas (EDA).^[1] Por edición (académica) se entiende una fuente de información que ofrece una representación crítica de documentos

Publikationen
RIDE
Schriftenreihe
Bd. 1: Bernhard Assmann, Patrick Sahle: Digital ist besser
Bd. 2: Kodikologie und Paläographie im digitalen Zeitalter / Codicology and Palaeography in the Digital Age
Call for Papers: Kodikologie und Paläographie im digitalen Zeitalter
Call for Papers: Codicology and Palaeography in the Digital Age
Bd. 3: Kodikologie und Paläographie im Digitalen Zeitalter / Codicology and Palaeography in the Digital Age 2
Kodikologie und Paläographie im Digitalen Zeitalter II – Aufruf zu Beiträgen
Codicology and Palaeography in the Digital Age II – Call for Papers
Zitieren und Bibliographie
Citation and Bibliography

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> GUIDELINES FOR EDITORS OF SCHOLARLY EDITIONS

In This Section

Annotated Bibliography: Key Works in the Theory of Textual Editing
CSE Approved Editions
Guidelines for Editors of Scholarly Editions
MLA Statement on the Scholarly Edition in the Digital Age
Review Process of the MLA Committee on Scholarly Editions

Guidelines for Editors of Scholarly Editions

Last revised 29 June 2011

1. Guidelines for Editors of Scholarly Editions

1.1. Principles

1.2. Sources and Orientations

1.2.1. Considerations with Respect to Source Material

1.2.2. The Editor's Theory of Text

1.2.3. Medium (or Media) in Which the Edition Will Be Published

2. Guiding Questions for Vetting of Scholarly Editions

3. Glossary of Terms Used in the Guiding Questions

4. Annotated Bibliography: Key Works in the Theory of Textual Editing

1. Guidelines for Editors of Scholarly Editions

1.1. PRINCIPLES

The scholarly edition's basic task is to present a reliable text: scholarly editions make clear what they promise and

Patrick Sahle et al., *Criterios para la reseña de ediciones digitales académicas (EDA), versión 1.1.*, 2014

MLA, Guidelines for Editors of Scholarly Editions, 29-06-2011

Catálogos de ediciones digitales



Catalogue of Digital Editions
de Greta Franzini
(University of Göttingen)

A screenshot of a digital catalog interface. At the top right is a logo for "idle" with a small description below it. The main title "Digital Scholarly Editions" is centered above a version note "v 3.0, snapshot 2008ff compiled by Patrick Sahle, last change 2017/03/22". Below this are several sections with filters: "by title" (complete list a-z (412)), "by general subject area" (literature (170), history (171), science history (24), law history (4), art history (10), philosophy (30), music (8)), "by material" (single works (115), collected works (59), collections of texts (31), single manuscripts (76), letters (62), diaries (19), charters (16), inscriptions (7), papers (38), archival holdings (11)), "by language of material" (latin (81), english (164), french (34), german (89), italian (16), other (37)), "by epoch" (antiquity (18), early (26) / high (41) / late (66) middle ages, early modern (78), modern (187)), and "recommended" (some particularly interesting editions/projects (28)). At the bottom are icons for "about", "W3C XHTML 1.0", and "Valid CSS".

Catalogue of Digital Scholarly
Editions de Patrick Sahle
(Universität zu Köln)

Presentación	Contenidos	Edición	Documentación	Informaciones	Filosofía / Metodología
Arquitectura de la información	Textos codificados y descargables en diferentes formatos (TXT, XML, HTML, PDF)	Texto limpio y comprensible	Modelo de datos, esquema, ODD	Criterios de edición, metodología, situación de la edición respecto a la tradición, etc.	Uso de estándares web
Diseño de interfaz de usuario	Reproducción de imágenes de buena calidad	Diferentes visualizaciones del texto	Infraestructura técnica	Derechos y licencias	Uso de frameworks o creación de otros reutilizables
Diseño gráfico	Búsqueda rápida (browse items)	Acceso rápido a los facsímiles	Indicaciones para su reproducibilidad	Difusión e interacción medios sociales	Reutilización de los datos (XML-TEI, XSLT, APIs, OAI-PMH, etc.)
Facilidad de acceso al texto editado	Indices de rápido acceso			Auto-citación: clara localización para citar la fuente	Tecnologías mínimas e interoperables
Acceso constante a la totalidad de los materiales e índices	Open Source: min. código fuente a disposición				

Presentación

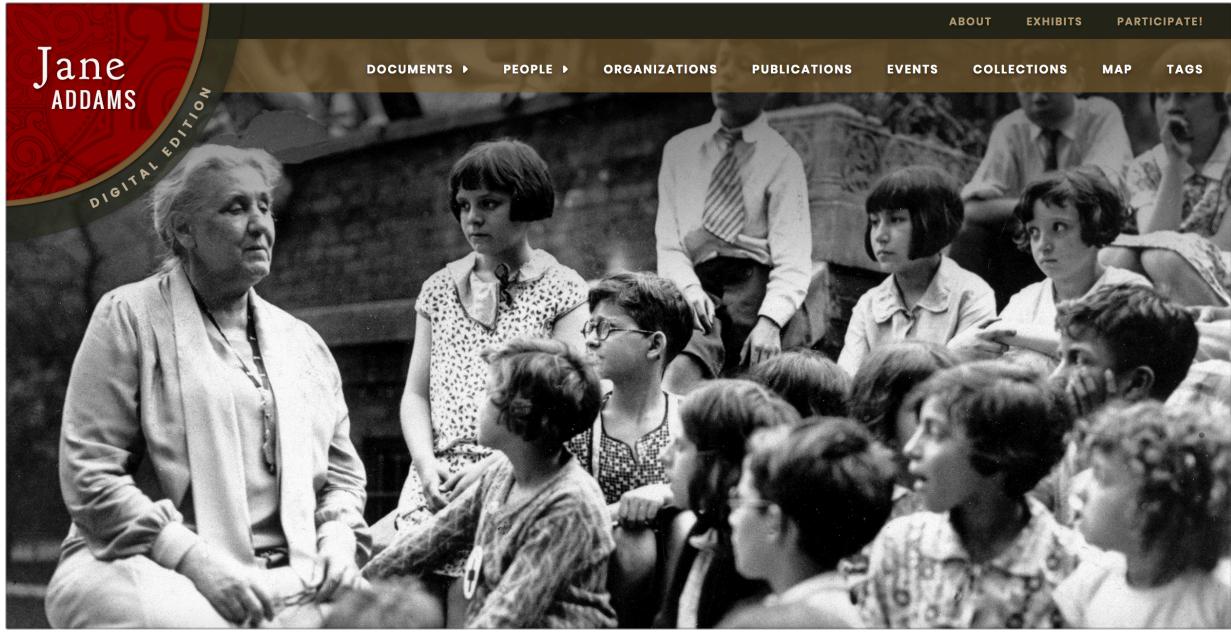
Arquitectura de la información

Diseño de interfaz de usuario

Diseño gráfico

Facilidad de acceso al texto editado

Acceso constante a la totalidad de los materiales y índices



The screenshot shows the homepage of the Folger Digital Texts website. The background features a close-up, slightly blurred image of a classical statue's face, possibly a bust of Shakespeare. On the left, the Folger logo is visible. The main content area has a dark background with white text. At the top, there are links for "HOME", "TEXTS", "DOWNLOAD", and "HOW TO CITE". In the top right corner, there is a link for "API (BETA)". The central text area contains several promotional snippets:

- "Timeless Texts, Cutting-Edge Code: Shakespeare's Plays from *Folger Digital Texts*"
- "Meticulously accurate texts from the Folger Shakespeare Library editions — the #1 Shakespeare texts in U.S. classrooms"
- "Free downloads of the source code — providing the basis for new noncommercial Shakespeare projects and apps"
- "Digital texts from the **Folger Shakespeare Library**, home of the world's largest and finest Shakespeare collection"
- "Pick a text, find a phrase, learn more, or just start reading"
- "Get free downloads, including XML and PDF"
- "Learn more about the Folger editions and Folger Digital Texts"

On the right side, there are three circular icons with text: "Read" (with a book icon), "Download <shx>" (with a download icon), and "About Us" (with a large red letter "F"). At the bottom, there are links for "TERMS OF USE", "CREDITS", and "FEEDBACK". In the bottom right corner, it says "Folger SHAKESPEARE LIBRARY".

Presentación

Arquitectura de la información

Diseño de interfaz de usuario

Diseño gráfico

Facilidad de acceso al texto editado

Acceso constante a la totalidad de los materiales y índices

The screenshot shows the homepage of Folger Digital Texts. On the left, there's a sidebar with the title "Folger DIGITAL TEXTS". The main content area features a large image of a person reading. Overlaid on the image are several text boxes and icons. One box says "Timeless Texts, Cutting-Edge Code: Shakespeare's Plays from Folger Digital Texts". Another box says "Pick a text, find a phrase, learn more, or just start reading". Below that, "Free downloads of the source code — providing the basis for new noncommercial Shakespeare projects and apps". Further down, "Digital texts from the Folger Shakespeare Library, home of the world's largest and finest Shakespeare collection". To the right, there are circular icons for "Read", "Download <shx>", and "About Us". A red circle highlights the "About Us" icon. At the bottom right, it says "Folger SHAKESPEARE LIBRARY". At the very bottom left, it says "Trustee of the Folger Library".

The screenshot shows a page from the edition humboldt digital website. At the top, it says "edition humboldt digital" and "Reisetagebücher Themen Briefe Chronologie Register". Below that, "Briefe im Jahr 1791" and "Korespondenz mit Samuel Thomas von Soemmerring". The main content is a letter from Alexander von Humboldt to Samuel Thomas Soemmerring, dated Hamburg, 28. Januar und 20. Februar 1791. The letter is in German and discusses various topics. At the bottom right, there's a small image labeled "Faksimile 1r".

The screenshot shows a page from the Le Petit Thalamus website. At the top, it says "Le Petit Thalamus" and "LES ANNALES OCCITANES (800-1426)", "LA CHRONIQUE FRANÇAISE (1502-1604)", "LES COUTUMES", "LES ÉTABLISSEMENTS", and "LES SERMENTS". Below that, there's a navigation bar with links like "INTRODUCTION", "INDEX DES LIEUX", "INDEX DES PERSONNES", "BIBLIOGRAPHIE", "Contact", "Aide", and "Mentions légales". The main content area shows a historical manuscript page from 1502. The page is filled with dense handwritten text in two columns. At the bottom left, it says "Archives municipales de Montpellier, AA9, fol. 459 recto". At the bottom right, it says "Vint après l'université, tant en droit canon que civil, avecques leurs verges d'argent."

Contenidos

Textos codificados y descargables en diferentes formatos (TXT, XML, HTML,

Reproducción de imágenes de buena calidad

Búsqueda rápida (browse items)

Índices de rápido acceso

Open Source: min. código fuente a disposición

Folger DIGITAL TEXTS

Download About ▾

Timeless Texts, Cutting-Edge Code: Free downloads of Shakespeare from Folger Digital Texts

Folger Digital Texts is your source for high-quality texts of Shakespeare's plays, sonnets, and poems, whether you are a reader, student, teacher, performer, or digital developer. These texts are free to read online, and we offer those same great texts free to download. We offer downloadable files in five formats: **XML**, **HTML**, **PDF**, **DOC** (including or not including line numbers), **TXT**, and **TEI Simple**. You are strongly encouraged to visit the [About](#) page before downloading to find out which type of file is best for your needs.

If you have any questions, concerns, or suggestions, or to join our mailing list, visit our [feedback](#) page.

Filter list by title: King John

Title	Last Updated	Download Format
King John	October 4, 2017	XML HTML PDF DOC (w/o line #s) DOC (w line #s) TXT TEI Simple

TERMS OF USE | CREDITS | FEEDBACK

Folger SHAKESPEARE LIBRARY

THE SHAKESPEARE QUARTOS ARCHIVE

INTRODUCTION USING THE ARCHIVE ABOUT DOCUMENTATION INSTITUTIONS & LINKS

Introduction to the Archive

The Shakespeare Quartos Archive is a digital collection of pre-1642 editions of William Shakespeare's plays. A cross-Atlantic collaboration has also produced an interactive interface for the detailed study of these geographically distant quartos, with full functionality for all thirty-two quarto copies of *Hamlet* held by participating institutions.

The Shakespeare Quartos Archive—*Hamlet* Prototype

Here you can view full cover-to-cover digital reproductions and transcriptions of thirty-two copies of the five earliest editions of the play *Hamlet*. You can view quartos separately, or alongside any number of copies. You can search, annotate, make public or private sets of annotations, create exhibits or character cue line lists, and download and print text and images.

ENTER THE SHAKESPEARE QUARTOS ARCHIVE

Learn how to use the archive

Find out more about archive features, browser requirements and known issues.

Compare the text of quarto editions

Watch video tutorials

View transcription documentation

Browse known issues

HAMLET QUARTOS IN THE ARCHIVE

Hamlet, First Quarto, 1603. British Library Shelfmark: C.34.k.1 View XML View HTML Download XML file View Images
Hamlet, First Quarto, 1603. Huntington Shelfmark: 69304 View XML View HTML Download XML file View Images
Hamlet, Second Quarto, 1604. Folger Shelfmark: STC 22276 View XML View HTML Download XML file View Images
Hamlet, Second Quarto, 1605. Huntington Shelfmark: 69305 View XML View HTML Download XML file View Images
Hamlet, Second Quarto Variant, 1605. British Library Shelfmark: C.34.k.2 View XML View HTML

Contenidos

Textos codificados y descargables en diferentes formatos (TXT, XML, HTML, PDF)

Reproducción de imágenes de buena calidad

Búsqueda rápida (browse items)

Índices de rápido acceso

Open Source:
mín. código
fuente a
disposición

The screenshot shows a digital edition of a medieval manuscript. At the top, there's a navigation bar with links like 'e-sequence', 'Startseite', 'Digitale Edition', 'Projektinformationen', 'Kontakt', 'Hilfe', 'Impressum', and 'English'. Below the navigation is a toolbar with icons for different sections: 'Dilecte Deo Calle', 'Natus Ante Saecula', 'Gaudie Maria Virgo', 'Sancti Spiritus Assit Nobis Gratia', and 'Congaudent Angelorum Chori'. A progress bar indicates the current page is 00:20 / 02:32. The main content area displays a page from a manuscript with large, stylized capital letters. The text reads:

NATVS
ANTE SAECULA
Difilius inuisibilis
In terminis
Per quem fit machina
Caeli ac terre maris
et mbris degentium
Per quem dies & hore labant
et se iterum reciprocant

On the left side of the page, there are small thumbnail images of other pages from the same manuscript, labeled 'p. 333', 'p. 334', and 'p. 335'. On the right side, there are some handwritten notes and a red stamp. At the bottom of the page, there are logos for 'STADTBIBLIOTHEK SÜDGALERIE', 'SWR2', 'HEINRICH HEINE UNIVERSITÄT TÜBINGEN', 'ACCENTUS', 'ERNST GÖHNER STIFTUNG', and 'text & bytes'.

The screenshot shows a digital display of a Jane Austen manuscript. At the top, it says 'JANE AUSTEN'S FICTION MANUSCRIPTS' and includes a note: 'Madam, this is not to be borne; I insist —'. Below this is a navigation menu with links for 'Home', 'About the Project', 'The Edition', 'Manuscripts', 'Search', and 'Contacts'. The main content area is titled 'Volume the First: Diplomatic Display | Oxford Bodleian Library, MS.Don.e.7.' It shows a page number '13' and buttons for 'Page:', 'Prev', and 'Next'. The left side of the screen displays a diplomatic transcription of the text, while the right side shows a facsimile of the handwritten manuscript page. The transcription reads:

There was something in the appearance
of the second Stranger, that influenced
Charlotte in his favour, to the full as much
as the appearance of the first: she could
not account for it, but so it was.
Having therefore agreeable to that
& the natural turn of her mind to make

The facsimile shows the handwritten text in blue ink, with some marginalia and small illustrations at the top right.

Contenidos

Textos codificados y descargables en diferentes formatos (TXT, XML, HTML, PDF)

Reproducción de imágenes de buena calidad

Búsqueda rápida (browse items)

Indices de rápido acceso

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disposición

Key Documents of German-Jewish History
A Digital Source Edition

About this edition | About us | Terms and Conditions | Contact | DE EN | INSTITUT FÜR DIE GESCHICHTE DER DEUTSCHEN JUDEN

Topics | Map | Chronology | Look-up | Search |

Home / Topics

Antisemitism and Persecution | Arts and Culture | Demographics and Social Structure

Economy and Occupational Composition | Education and Learning | Family and Everyday Life

The screenshot displays the homepage of the 'Key Documents of German-Jewish History' website. At the top, there's a dark header with the title 'Key Documents of German-Jewish History' and 'A Digital Source Edition'. Below the header are links for 'About this edition', 'About us', 'Terms and Conditions', 'Contact', language selection ('DE EN'), and the logo of the 'Institut für die Geschichte der Deutschen Juden'. A search bar is also present. The main content area features six sections with images: 'Antisemitism and Persecution' (showing a poster with anti-Semitic text), 'Arts and Culture' (showing a painting of a horse), 'Demographics and Social Structure' (a pie chart showing gender and religious status), 'Economy and Occupational Composition' (two men working), 'Education and Learning' (a group of school children), and 'Family and Everyday Life' (a family portrait). Each section has a descriptive caption below its image.

Edición

Texto limpio y comprensible

Diferentes visualizaciones del texto

Acceso rápido a los facsímiles

The screenshot shows a web page from the Mark Twain Project. At the top, there's a navigation bar with links to Home, Letters, Writings, Images, Resources, About MTPO, and My Citations. Below the navigation is a header for "Autobiography of Mark Twain, Volume 3 > 1 March 1907". On the left, there's a sidebar with search fields for "Search AutoMT3:" and "Go", and a "Highlight Hits" toggle. It also lists dates from "1 March 1907" to "30 May 1907". The main content area contains the text of the Autobiography, with several "cite" buttons placed throughout the text. A callout box titled "Explanatory Notes" provides context for some of the text. At the bottom, there are links for "Support this edition", "Mark Twain Papers | California Digital Library | UC Press | Site Index | Contact Us", "Copyright © 2007–16 The Regents of the University of California. All rights reserved.", and "Buy books".

The screenshot shows a transcription interface for the Sctia Corpus Transcription Application (SCTA). The top navigation bar includes links for SCTA, Text, Search Corpus, Submit, About, and Log in. The main content area displays a section of a Latin text titled "Angelica Hierarchia, Caput primum". Two numbered notes are present: note 1 discusses the title and its meaning, mentioning "bonitatem varie ad provisa procedens manet simila et non solum hoc sed et unum facit illuminata. Divina autem illuminatio hic appellatur omnis divine cognitionis a Deo emanatio. Que licet motu bonitatis Dei diversimode procedat ad communicandum se creaturis, nichilominus tamen aliis facta per communionem multiplex, in se tamen manet simplex, a se non divisa. Et non tantum hoc facit, ut aliis communicata in se maneat simplex, set etiam ea que ab ipsa illuminantur et illa illi per ipsam et sibi ipsis per illam invicem uniuntur. Divina igitur illuminatio ad nos veniens et simplex est a se non recedendo et efficax est illuminatio a se sibi et invicem uniendo." Note 2 discusses the concept of "bonum" and its relation to "Ihesum". The bottom of the screen shows a "Text Tool Bar" with links for Text Home, Text Outline, Previous, Next, Available Transcriptions, and Text Tools.

Edición

Texto limpio y comprensible

Diferentes visualizaciones del texto

Acceso rápido a los facsímiles

Van Gogh Museum **huygens ing**

Vincent van Gogh
The Letters

by period
by correspondent
by place
with sketches

Search
keyword or number(s) >>
Advanced search
Search results

Van Gogh as a letter-writer
Correspondents
Biographical & historical context
Publication history
About this edition
Chronology
Concordance, lists, bibliography
Book edition

Help | Quick Guide | Updates | Credits | Contact | Home

864 RM13

To Anna van Gogh-Carbentus and Willemien van Gogh. Saint-Rémy-de-Provence, Tuesday, 29 April 1890.

original text + line endings facsimile translation notes artworks

864

Br. 1990: 865 | CL: 629a

François Van Gogh

To Anna van Gogh and Willemien van Gogh

Date: Saint-Rémy-de-Provence, Tuesday, 29 April 1890

more...

Beste moeder & zusster,
Ier even t heeft
me 2 moederen ontgesteldt
dat ik het schrijf en een kleine Tel
heven. Kom ik noch wel tegen van
uw briefen en noch dat schrijven kunnen
en ge gedacht niet 1 brief te schrijven
ik heb dan de briefen van u en de anderen
want ik weet nog geen manier
wel voorloopig niet volstaan
van beiden erg hard te kletsen
dat ik beiden goed gaen en oon
by kunnen dat ik een schrijver
ik oon die nu ja oon een eene
aantrek schrijver en waarom by
genoegt k u wel into 3 of 4 letters
jou he k juist in een brief te van
1 european niet kennen verstandt en
jou voorloopig goed het niet
maar wat zet een mensch en oon die
alle verandering in zijn verhouding
maar ik rekening geen een weg in
gaan. Het is moeilijk niet te handelen
wel men meer uitdag

physical description

[facsimile image]

[top]

original text line endings facsimile translation notes artworks

Beste moeder & zusster,
I's voor t eerst na 2 maanden ongesteldt dat ik tot
schrijven kom. Tot heden kon ik noch tot lezen van uw
briefen noch tot schrijven komen en de dokter niet thuis
zijnde kan ik heden de briefen en een colis postal van U niet krijgen maar wil voorloopig niet uitslissen voor beiden
regt hartelijk t te bedanken. Van harte hoop ik dat het U
beiden goed gaat en ook bij Anna en Lise. Heden schreef ik
aan Theo en zond hem een aantal schrijven waarvan hij
denkelt k t wel iets zal staan. Zoo heb ik juist in den besten
tijd van t voorjaar niet kunnen werken, en dus voorspoedig
gaat het niet.

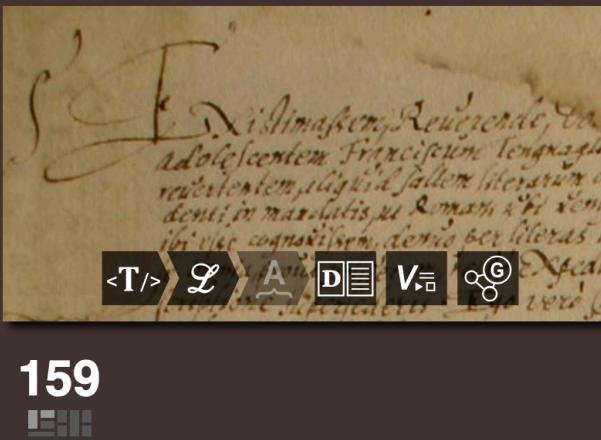
Maar wat zal een mensch er aan doen Alle verandering
is geen verbetering maar ik verlang zeer hier weg te gaan, het
is moeilijk uit te houden wat men hier uitstaat.

Ik ben begin sedert een paar dagen aan t'schilderen van een
graveld in volle zon met gele paardenbloemen. En terwijl ik op t'ergst ziek was heb ik toch nog geschilderd, o.a. een
souvenir van Brabant, hutten met mosdaken en
beukenhegen op een herfstavond met een stormachtige
lucht, de zon rood ondergaande in rosse wolken. Ook een
knollenvelde met vrouwen die aan het groen plukken zijn

Ik heb Theo gevraagd om mijna oude teekeningen te
sturen voor zoover hij ze nog heeft.

Zijn er soms nog bij U van mijn oude studieën
teekeningen. Al zijn die op zich zelf niet goed en kunnen
zij me in herinnering brengen en gegeven zijn voor nieuw
werk, maar b.v. die U heeft hangen heb ik niet nodig.
Veeleer zouden het krabbel zijn van figuren van de boeren.
maar komt er niet zoö erg op aan dat U er lang naar moet
zoeken.

Hartelijk hoop ik U beiden wel zijt en spoedig meer.
Gelofo me ik dikkwills aan U denk en in gedachten onthelds.



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E_M_T || Johannes Tinctoris: *Complete Theoretical Works*

Home Project Tinctoris Texts Commentary Help

De notis et pausis

Edited Latin Section... TEI (CC BY-NC)

TRACTATUS DE NOTIS ET PAUSIS:
EDITUS A MAGISTRO JOHANNE
TINCTORIS IN LEGIBUS LICENTIATO
REGISQUE SICILIE CAPELLANO.

Prologus.

Egregio viro domino Martino Hanard, canonico Cameracensi ac apostolico cantori, Johannes Tinctoris inter cantores regis Sicilie minimus immortalem benevolentiam. Considerans (celeberrime cantorum) quam necessarium sit operam artificiose canendi datur nota et pausas cognoscere, de his tractare, non laudis aviditate sed vera qua afficio erga musicies studiosos caritate, ut brevius potero institui. Sicut enim tue perspiccie sublimitas novit, neminem in arte dicendi peritum evadere sine litterarum cognitione contingit; parvissim nullus unquam recte cantabit si notas et pausas ignoraverit. Ex litteris namque syllabe dictiones tandem orationes conficiuntur; sic ex notis et pausis omnes cantus componuntur. Et quamvis plurimi inveniantur melodiosissimi cantores notarum

De notis et pausis

Translation Section... TEI (CC BY-NC)

A TREATISE ON NOTES AND RESTS: SET FORTH BY MASTER JOHANNES TINCTORIS, LICENTIATE IN LAWS AND CHAPLAIN OF THE KING OF SICILY.

Prologue.

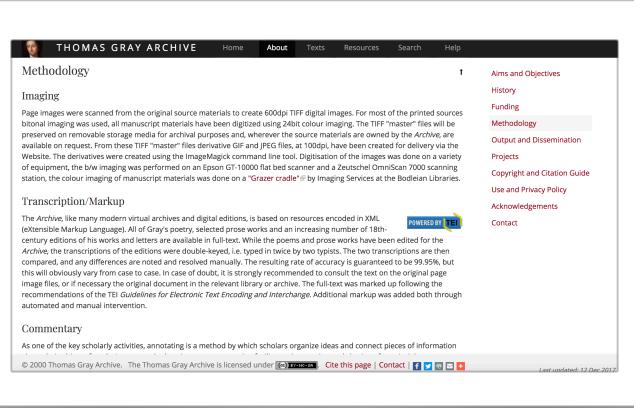
Distinguished sir, Martin Hanard, canon of Cambrai and papal singer, undying good wishes from Johannes Tinctoris, least among singers of the King of Sicily. Considering, most renowned of singers, how necessary it is for one intending to devote effort to artful singing to be acquainted with notes and rests, I have set about dealing with these as concisely as I can, not out of any longing for praise, but out of the genuinely affectionate regard that I feel towards those studying music. For, as the loquacity of your perception is well aware, it is the case that nobody emerges skilled in the art of speaking without an acquaintance with letters; in a similar fashion, no-one will ever sing correctly if he is ignorant of notes and rests. For from letters are formed syllables, then sentences, and finally whole speeches; likewise pieces of music are

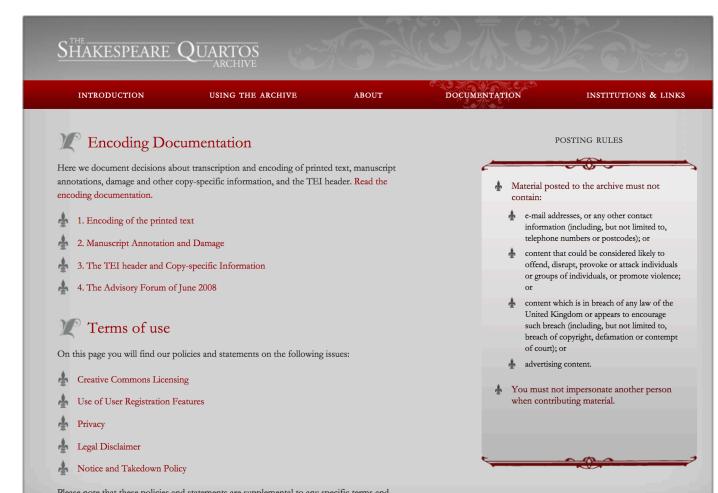
Documentación

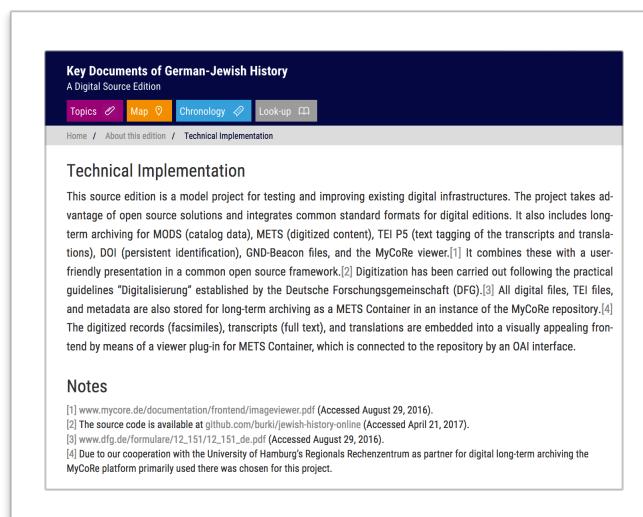
Modelo de datos, esquema, ODD

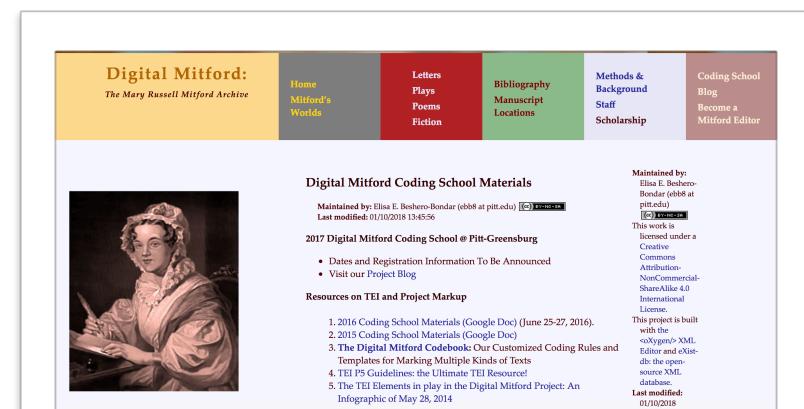
Infraestructura técnica

Indicaciones para su reproducibilidad

The Thomas Gray Archive homepage features a header with "THOMAS GRAY ARCHIVE" and links to Home, About, Texts, Resources, Search, and Help. Below the header is a section titled "Imaging" with detailed text about the scanning process. A sidebar on the right lists "Aims and Objectives", "History", "Funding", "Methodology", "Output and Dissemination Projects", "Copyright and Citation Guide", "Use and Privacy Policy", "Acknowledgements", and "Contact". At the bottom, there's a "Powered by TEI" logo and copyright information.

The Shakespeare Quartos Archive homepage has a header with "THE SHAKESPEARE QUARTOS ARCHIVE" and links to INTRODUCTION, USING THE ARCHIVE, ABOUT, DOCUMENTATION, and INSTITUTIONS & LINKS. A sidebar on the right is titled "POSTING RULES" and contains a list of prohibited content. The main content area includes sections for "Encoding Documentation" (with a link to the TEI Encoding documentation), "Terms of use" (with links to Creative Commons Licensing, User Registration Features, Privacy, Legal Disclaimer, and Notice and Takedown Policy), and a note stating these policies are supplemental to specific terms and conditions.

The Key Documents of German-Jewish History homepage features a header with "Key Documents of German-Jewish History" and "A Digital Source Edition". It includes navigation links for Topics, Map, Chronology, and Look-up. Below the header is a breadcrumb menu: Home / About this edition / Technical Implementation. The main content area is titled "Technical Implementation" and discusses the project's use of open source solutions and various digital formats like MODS, METS, TEI, and MyCoRe. It also mentions the use of a common open source framework and the creation of a METS Container for long-term archiving. Notes at the bottom provide references for the cited sources.

The Digital Mitford homepage for "The Mary Russell Mitford Archive" features a yellow header bar with the project name. The main content area includes a portrait of Mary Russell Mitford writing at a desk. Navigation links on the right include Home, Letters, Plays, Poems, Fiction, Bibliography, Manuscripts, Locations, Methods & Background, Staff, Scholarship, and Coding School. A sidebar on the right provides information about the coding school materials, mentioning the maintainer, last modification date, and a note that the work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License. It also includes a note about the project's build with oXygen XML Editor and links to various resources and infographics.

Informaciones

Criterios de edición, metodología, situación de la edición respecto a la tradición, etc.

Derechos y licencias

Difusión e interacción medios sociales

Auto-citación:
clara
localización
para citar la
fuente

The screenshot shows the homepage of the Digital Mitford website. At the top, there's a yellow header bar with the text "Digital Mitford: The Mary Russell Mitford Archive". Below it is a navigation menu with links to "Home", "Mitford's Works", "Letters", "Plays", "Poems", "Fiction", "Bibliography", "Manuscript Locations", "Methods & Background Staff", "Scholarship", and "Coding School". The main content area features a portrait of Mary Russell Mitford and several sections of text and links related to her work and the project.

The screenshot shows a page from the Vespasiano da Bisticci, Lettere website. It displays a letter from "Donato Acciaioli a Vespasiano. [Montegufoni], 28 settembre 1446". The page includes a "Metadati" section with details about the letter, such as its source (F. 90 sup. 30, ff. 17v-18), date (1446), and location (Florencia, Biblioteca Medicea Laurenziana). There are also sections for "Collegamenti" (links to other manuscripts) and "Tags - Entries". A note on the right side discusses the letter's content and historical context.

The screenshot shows the Digital Thoreau website. It features a header with "DIGITAL THOREAU" and "THOREAU DIGITIZED. DELIBERATELY.". Below the header are links for "Projects", "Team", "Community", "Blog", "Contact", and social media icons. The main content area is titled "Walden: A Fluid-Text Edition" and includes sections for "Contents" and "How to Cite". A sidebar on the left lists works cited and sample in-text citations.

The screenshot shows a page from the Le Petit Thalamus website, specifically a section on "Commentaire historique". It features a large image of a medieval manuscript page (A.M. Montpellier AA9, fol. 459 recto) with Latin text. The page includes a table of contents for the year 1502 and various links for navigating through the manuscript and its historical context.

Filosofía / Metodología

Uso de estándares web

Uso de frameworks o creación de otros reutilizables

Reutilización de los datos (XML-TEI, XSLT, APIs, OAI-PMH, etc.)

Tecnologías mínimas e interoperables

POWERED BY VM4.O Walden: Where I Lived, and What I Lived...

New Version • Bibliographic Info • Popup notes

Bibliographic Information	Version 1: Princeton_Ed	Version 2: Version_A	Version 3: Version_B	Version
Walden: Where I Lived, and What I Lived For				Where
Chapters				
<ul style="list-style-type: none">• 1. Economy• 2. Where I Lived• 3. Reading• 4. Sounds• 5. Solitude• 6. Visitors• 7. Bean Field• 8. Village• 9. Ponds• 10. Winter Farm• 11. Higher Laws• 12. Brute Neighbors• 13. House Warming• 14. Inhabitants• 15. Winter Animals• 16. Pond in Winter• 17. Spring• 18. Conclusion				
Key				
<ul style="list-style-type: none">• Black = Unchanged text through the Princeton Ed.• Gray = Introduced in some versions as a change, assumed to be same as the base				

Where I Lived, and What I Lived For

1 AT a certain season of our life we are accustomed to consider every spot as the possible site of a house. I have thus surveyed the country on every side within a dozen miles of where I live. In imagination I have bought all the farms in succession, for all were to be bought, and I knew their price. I walked over each farmer's premises, tasted his wild apples, discoursed on husbandry with him, took his farm at his price, at any price, mortgaging it to him in my mind: even put a higher price on it,—took every thing but a deed of it,—took his word for his deed, for I dearly love to talk,—cultivated it, and him too to some extent, I trust, and withdrew when I had enjoyed it long enough, leaving him to carry it on. This experience entitled me to be regarded as a sort of real-estate broker by my friends. Wherever I sat, there I might live, and the landscape radiated from

Where I Lived, and What I Lived For

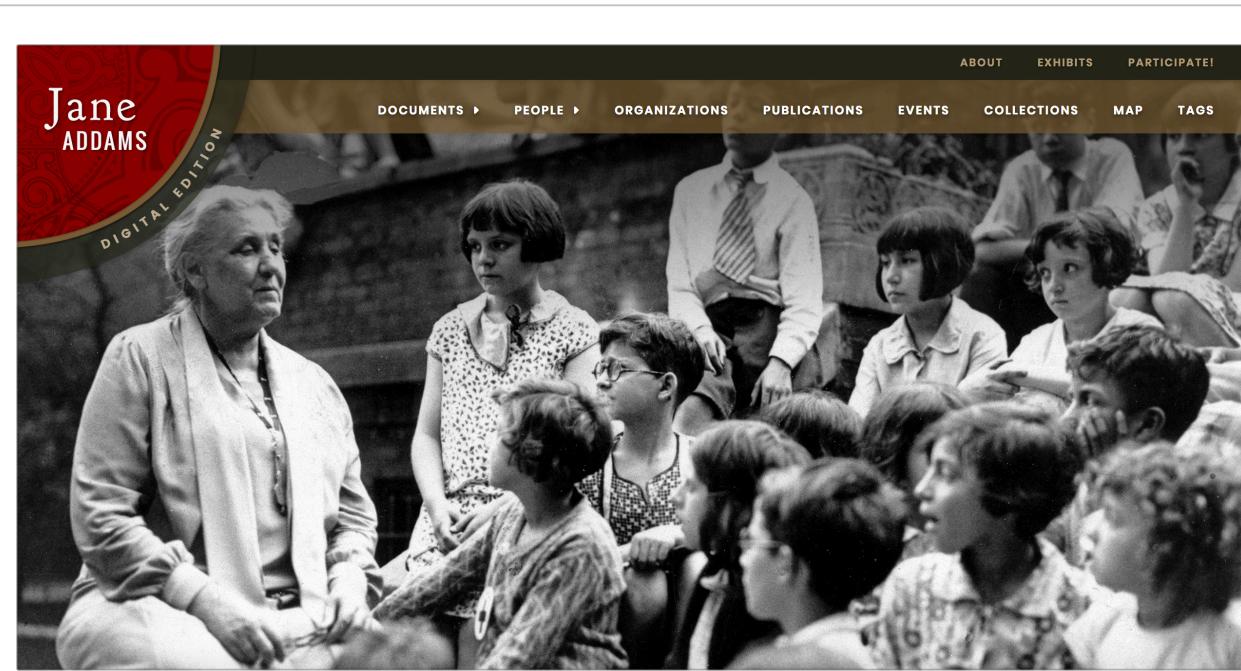
8a When I first went to the pond to live, my house being unfinished not being finished for winter and but merely a defence against the rain, without plastering or chimney, uncluttered not cluttered with furniture, and or much furniture, with walls of rough weather stained boards, and wide chinks which made it cool at night, was itself an inspiring object, and reacted on me the builder. b8 The upright white hewn studs and freshly planed door and window frames gave the house it a clean and airy look, especially in the morning, when its timbers seemed saturated with the morning air, and as if so that I imagined by noon some sweet gum would exude from them. c8 To my imagination it

Where I Lived, and What I Lived For

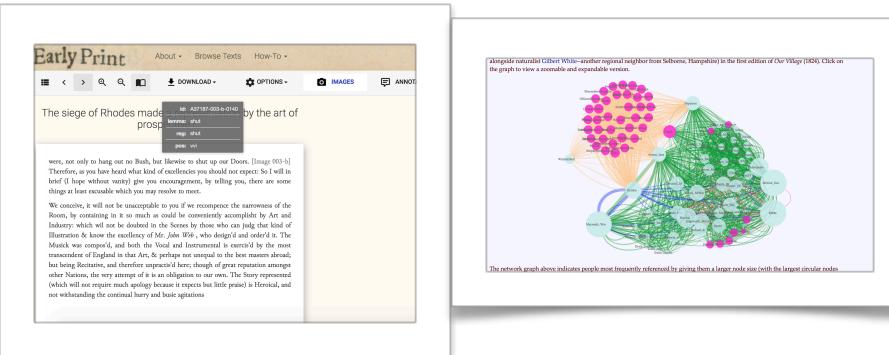
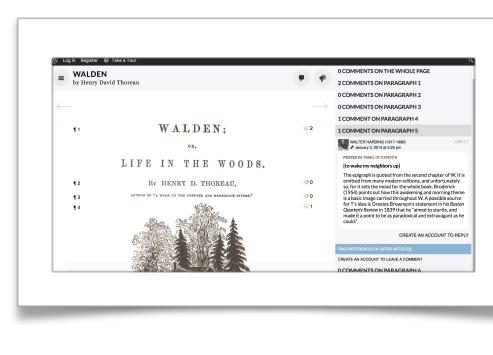
8a When I first took up my abode in the woods, my house was not finished for the winter, but was merely a defence against the rain, without plastering or chimney, uncluttered not cluttered with furniture, and or much furniture, with walls of rough weather stained boards, and wide chinks which made it cool at night, was itself an inspiring object, and reacted on me the builder. b8 The upright white hewn studs and freshly planed door and window casings gave it a clean and airy look, especially in the morning, when its timbers seemed saturated with the morning air, and as if so that I imagined by noon some sweet gum would exude from them. c8 To my imagination it

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Y como plus...

Web Semántica	NPL	Visualización	Interacción
VIAF (Fichero de Autoridades Virtual Internacional) (BNE)	material textual tokenizado y lematizado (búsqueda por lema, creación de glosarios, etc.)	Relaciones entre personajes, entre correspondientes, etc.	Posibilidad de interacción con el lector (crowdsourcing, comentarios, anotación)
Manuscritos, impresos > Bibliotecas			

Lista de ediciones mencionadas:

<http://vespasianodabisticcileters.unibo.it/index.html>

<http://thalamus.huma-num.fr/index.html>

<https://www.e-sequence.eu/de>

<http://www.folgerdigitaltexts.org/>

<http://www.marktwainproject.org/homepage.html>

<http://scta.lombardpress.org/>

<http://www.janeausten.ac.uk/index.html>

<http://vangoghletters.org/vg/>

<http://claviusontheweb.it/>

<http://earlymusictheory.org/Tinctoris/#pane0=Edited&pane1=Translation>

<http://www.thomasgray.org/>

<http://www.quartos.org/index.html>

<https://texts.earlyprint.org/shc/home.html>

<https://digitalthoreau.org/>

