

Text Encoding for Digital Scholarly Editions

Lecture



BSSDH | Digital Humanities in Latvia | 24 July 2019

Wout Dillen

University of Antwerp



@WoutDLN

The Digital Scholarly Edition

The Digital **Scholarly Edition**



[← back](#)AUTHOR **P**TITLE **A**PLACE **P**

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in

This book (reading traces)

Search!

Proust, Marcel: *À la recherche du temps perdu: Du Côté de chez*

Student library info ▾

Swann *

Paris: Éditions de la Nouvelle Revue Française, 1928

Inscription: 'S. B. Beckett'

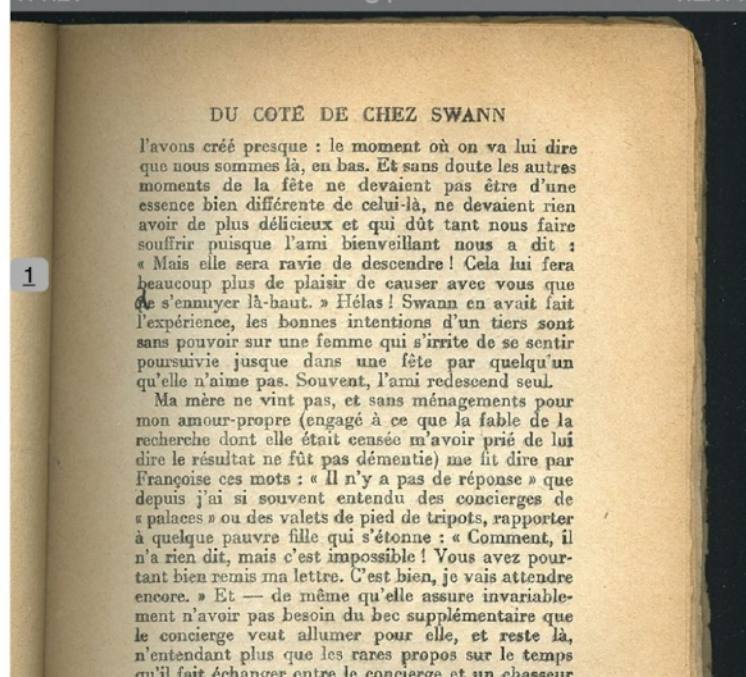
Inscription: 'P / Samuel Beckett // 254,041'

Inscription: 'For / Reading University Library / Samuel Beckett / avril 1973'

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NEXT >



Available scans ▾

« Mais elle sera ravie de descendre ! Cela lui fera beaucoup plus de plaisir de causer avec vous que de s'ennuyer là-haut. » Hélas ! Swann en avait fait l'expérience, les bonnes intentions d'un tiers sont

Zone 1

[close]

p^de s'ennuyer

[Writing tool used: Black Ink]

[Full extract ▾]

t. 5.
t.
12 ¶ * Honour thy father and thy mother
thy dayes may bee long vpon the land
LORD thy God giueth thee.

6. 2.
tho
13 * Thou shalt not kill.

14 Thou shalt commit adultery.

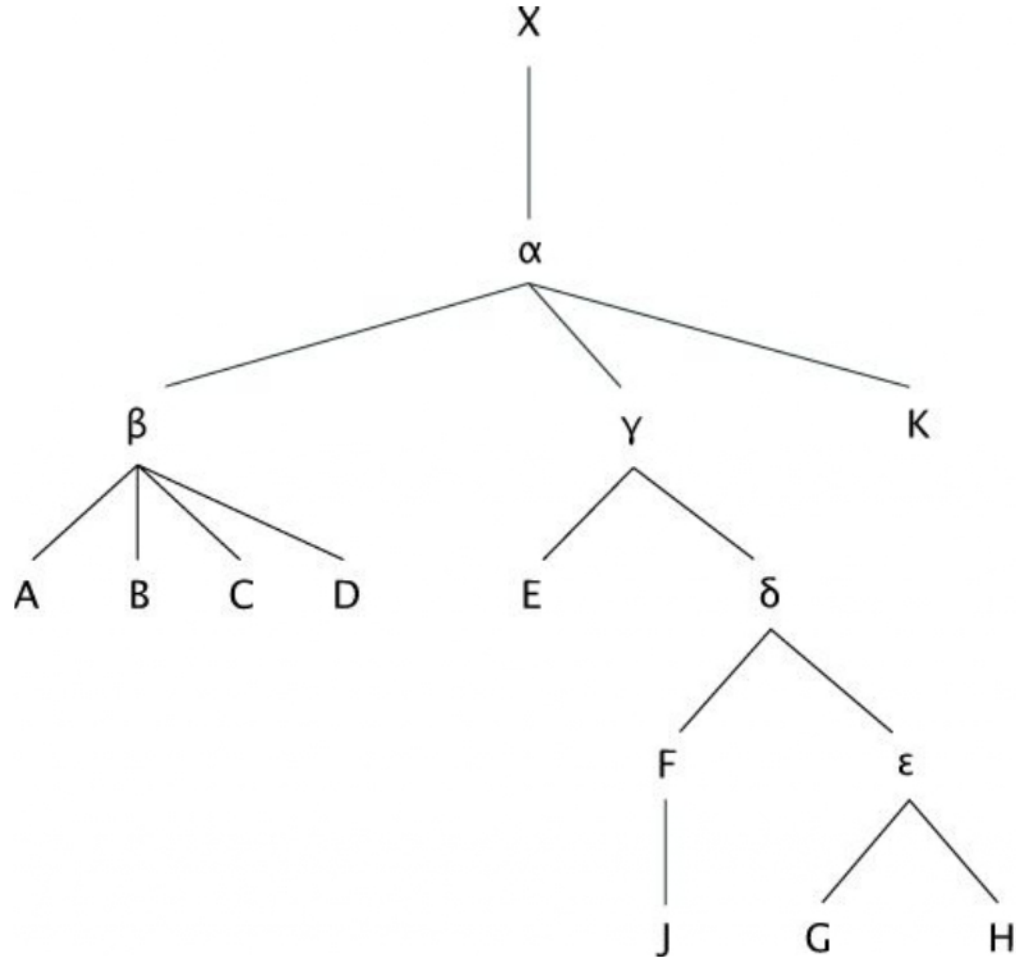
15 Thou shalt not steale.

16 Thou shalt not beare false witness
thy neighbour.

17 * Thou shalt not couet thy neighbours
thou shalt not couet thy neighbours wife
man-servant, nor his maid-servant, nor

‘A re-drawn and simplified version of the stemma published in Maas (1960, 7)’

Designed and published for the ‘Archetype’ definition in the ‘Parvum lexicon stemmatologicum’.



The Digital Scholarly Edition

Textual Criticism:

- What is the (closest) authentic text of the work?
- How was this text transmitted and transformed over time?
- How does this knowledge influence our interpretation of the work?

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INTERESTING



A SANDWICH, WITH WORDS

IN CONGRESS, JULY 4, 1776.

The unanimous Declaration of the thirteen united States of America,

When in the Course of human Events, it becomes necessary for one People to dissolve the political Bands which have connected them with another, and to assume among the Powers of the earth, the separate and equal Station to which the Laws of Nature and of Nature's God entitle them, a decent Respect to the Opinions of Mankind requires that they should declare the Causes which impel them to the Separation. — We hold these Truths to be self-evident, that all Men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness. — That to secure these Rights, Governments are instituted among Men, deriving their just Powers from the Consent of the Governed, — That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its Foundation on such Principles and organizing its Powers in such Form, as to them shall seem most likely to effect their Safety and Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient Causes; and accordingly all Experience hath shewn, that Mankind are more disposed to suffer, while Evils are sufferable, than to right themselves by abolishing the Forms to which they are accustomed. But when a long Train of Abuses and Usurpations, pursuing invariably the same Object evinces a Design to reduce them under absolute Despotism, it is their Right, it is their Duty, to throw off such Government, and to provide new Guards for their future Security. — Such has been the Patient Sufferance of these Colonies; and such is now the Necessity which constrains them to alter their former Systems of Government. The History of the present King of Great Britain is a History of repeated Injuries and Usurpations, all having in direct Object the Establishment of an absolute Tyranny over these States. To prove this, let Facts be submitted to a candid World. — He has refused his Assent to Laws, the most wholesome and necessary for the public Good. — He has forbidden his Governors to pass Laws of immediate and pressing Importance, unless suspended in their Operation till his Assent should be obtained; and when so suspended, he has utterly neglected to attend to them. — He has refused to pass other Laws for the Accommodation of large Districts of People, unless those People would relinquish the Right of Representation in the Legislature, a Right inestimable to them and formidable to Tyrants only. — He has called together legislative Bodies at Places unusual, uncomfortable, and distant from the Depository of their Public Records, for the sole Purpose of fatiguing them into Compliance with his Measures. — He has dissolved Representative Houses repeatedly, for opposing with manly Firmness his Invasions on the Rights of the People. — He has refused for a long Time, after such Dissolutions, to cause others to be elected; whereby the Legislative Powers, incapable of Annihilation, have returned to the People at large for their Exercise; the State remaining in the mean Time exposed to all the Dangers of Invasion from without, and Convulsions within. — He has endeavoured to prevent the Population of these States; for that Purpose obstructing the Law for Naturalization of Strangers; refusing to pass others to encourage their Migrations hither, and raising the Conditions of new Appropriations of Lands. — He has obstructed the Administration of Justice, by refusing his Assent to Laws for establishing Judiciary Powers. — He has made Judges dependent on his Will alone, for the Tenure of their Offices, and the Amount and Payment of their Salaries. — He has erected a multitude of New Offices, and sent hither Swarms of Officers to harass our People, and eat out their Substance. — He has kept among us, in Times of Peace, Standing Armies without the Consent of our Legislature. — He has affected to render the Military independent of and superior to the Civil Power. — He has combined with others to subject us to a Jurisdiction foreign to our Constitution, and unacknowledged by our Laws; giving his Assent to their Acts of pretended Legislation: — For Quartering large Bodies of

A Declaration by the Representatives of the UNITED STATES
OF AMERICA, in General Congress assembled.

When in the course of human events it becomes necessary for ^{one} people to
dissolve the political bands which have connected them with another, and to
~~assume~~ ~~from that independence~~ ~~which they have hitherto enjoyed, that~~ as
-sume among the powers of the earth the ^{separate and equal} ~~most independent~~ station to
which the laws of nature & of nature's god entitle them, a decent respect
to the opinions of mankind requires that they should declare the causes
which impel them to ~~seek~~ ^{the} separation.

We hold these truths to be ^{self-evident;} ~~clearly~~ ~~undeniable~~, that all men are
created equal & independent that ^{they are endowed by their creator with} ~~from that equal creation~~ they derive
~~certain~~ ^{certain} ~~unalienable~~ ^{unalienable} rights; that among ^{these} ~~which~~ are ~~life, liberty, & the pursuit of happiness;~~
life, ~~liberty,~~ & the pursuit of happiness; that to secure these ^{rights} ~~ends~~, go

Autobiography by Thomas Jefferson

As the sentiments of men are known not only by what they receive, but [by] **what they reject** also, I will state the form of the Declaration as originally reported. The parts struck out by Congress shall be distinguished by a black line drawn under them, and those inserted by them shall be placed in the margin, or in a concurrent column.

Autobiography by Thomas Jefferson

The pusillanimous idea that we had friends in England worth keeping terms with, still haunted the minds of many.

Autobiography by Thomas Jefferson

repeated
all having

The history of the present king of Great Britain is a history of unremitting injuries & usurpations, among which appears no solitary fact to contradict the uniform tenor of the rest but all have in direct object the establishment of an absolute tyranny over these states.

Autobiography by Thomas Jefferson

~~This piratical warfare, the opprobrium of~~
~~INFIDEL powers, is the warfare of the~~
~~CHRISTIAN king of Great Britain. Determined~~
~~to keep open a market where MEN should be~~
~~bought & sold, he has prostituted his negative for~~
~~suppressing every legislative attempt to prohibit~~
~~or to restrain this execrable commerce.~~

^{he has endeavored to excite domestic insurrections among us and has}
he has endeavored to bring on the inhabitants of our frontiers the merciless Indian
savages, whose known rule of warfare is an undistinguished destruction of
all ages, sexes, & conditions [of existence:]

[He has incited treasonable insurrections of our fellow-citizens, with the

^{allurements of forgifure & confiscation of our property}
x he has constrained ~~others~~ ^{others} ~~to take up arms~~ ^{to take up arms}, on the high seas to bear arms against their country & to
~~to fall upon their fellow-citizens~~ ^{to fall upon their fellow-citizens}, to become the executioners of their friends & neighbors
he has waged cruel war against human nature itself, violating it's most sa-

-cred rights of life & liberty in the persons of a distant people who never of-
fended him, captivating & carrying them into slavery in another hemi-
-sphere, or to incur miserable death in their transportation thither. This

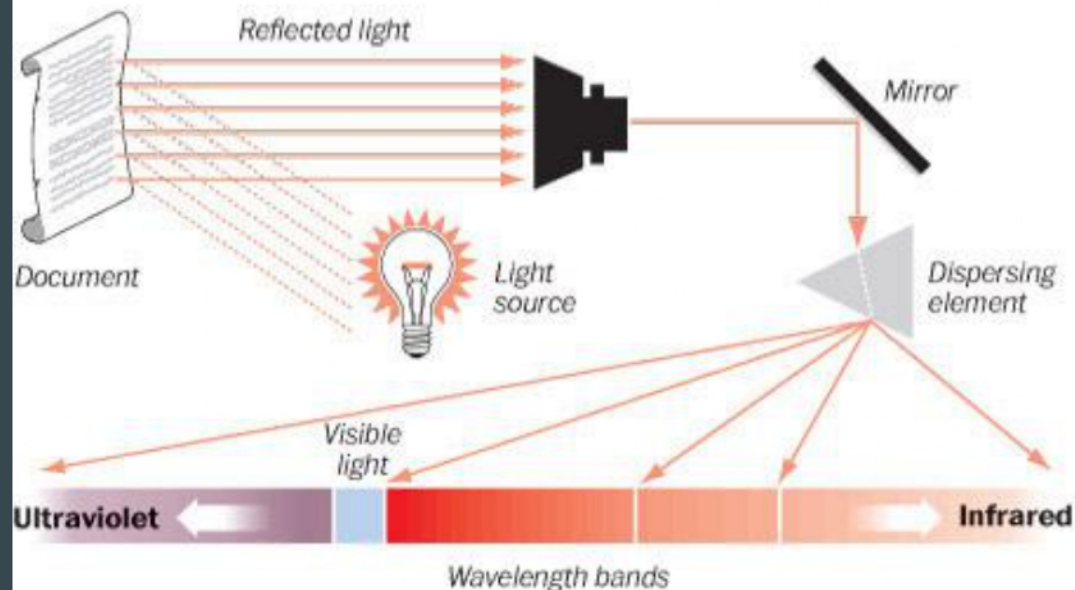
SOURCE: Library of Congress |
Alberto Cuadra and Karen Yourish
The Washington Post - July 3, 2010

<http://www.washingtonpost.com/wp-dyn/content/graphic/2010/07/02/GR2010070205779.html>

How the hidden word 'subjects' was discovered

1 Experts at the Library of Congress used a technique called **hyperspectral imaging**. The light reflected on the document is captured by the spectrometer optics.

2 Inside the device, light is redirected toward an **optical dispersing element** such as a prism that splits the light into narrow wavelength bands.



3 **Hundreds of detectors** process each of the separated wavelengths, transforming them into electronic signals that are interpreted by imaging equipment. Researchers also utilized other analysis software to enhance the underlying text.

our fellow-citizens,

our fellow-citizens,

our fellow-citizens,

our fellow-subjects,

our fellow-subjects,

The Digital **Scholarly Edition**

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The Digital Scholarly Edition

What is **authentic**? What do we use as the **base text**?

- The first edition?
- The last approved edition?
- Are drafts and proofs more or less important than published versions?
- What to do with copy-editing?
- What to do with the bibliographical aspects of the book?

→ Different 'schools' of textual criticism

The Digital **Scholarly Edition**

German **Editionswissenschaft**

- Document (Historical Critical Edition)

Anglo-American **Scholarly Editing**

- Text (Copy-Text Edition)

French **Critique Génétique**

- Writing Process (Genetic Edition)

Textual Criticism and (Digital) Scholarly Editing

Last decades: **rapprochement**

- Three monolingual discussions become one multilingual one
- There is more to Textual Criticism than just these three traditions!



A man with short dark hair, wearing a green textured robe, sits on a light-colored sofa. He has a neutral, somewhat somber expression. Behind him is a large window showing a blurred city skyline at night with colorful lights in shades of blue, purple, and red. The interior lighting is warm and soft, coming from a lamp on the left and a ceiling light on the right.

Lost In Translation

The Digital Scholarly Edition



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A Multilingual Lexicon for a Multilingual Discipline - #LexiconSE (beta)



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A Lexicon of Scholarly Editing

The Babel of Scholarly Editing

In November 2009, the topic of the annual conference of the European Society for Textual Scholarship was [Texts beyond Borders: Multilingualism and Textual Scholarship](#) (19-21 November 2009). The logo of the conference was Peter Brueghel the Elder's image of the Tower of Babel, the so-called little version (kept at the Museum Boijmans Van Beuningen in Rotterdam).

At this and following conferences, the need was expressed by several members of ESTS to create a lexicon of scholarly editing similar to undertakings in different disciplines and editorial traditions, and in different linguistic areas, a nice example being the French [Dictionnaire de critique génétique](#) (edited by Daniel Ferrer, Lydie Rauzier and Aurèle Crasson). Given the divergence of traditions, languages and contexts, such an undertaking is almost 'doomed to fail' from the start – to quote Samuel Beckett.

Towards a Lexicon of Scholarly Editing

But Beckett is also the author of that other quote: 'Fail better.' Under this motto, this lexicon was initiated in November 2012 by the [European Society for Textual Scholarship](#) (ESTS) and the [Centre for Manuscript Genetics](#) (part of the research group [Literature and Modernity, University of Antwerp](#)), as part of ESTS's aim to provide an international and interdisciplinary forum for the theory and practice of textual scholarship in Europe.

Its aim is not to create new definitions, but to gather existing definitions for every entry in the lexicon. Many of these concepts have given rise to lively debates in the past and several eminent scholars have made courageous attempts to define them in monographs or scholarly journals. Every entry will be defined by means of one or more quotations from giants, offering their shoulders to future generations to stand on.

All quotations are referenced and the text from which they derive can be found in the [bibliography](#). Although the *lingua franca* of the ESTS and of this lexicon is English, the definitions do not need to be

PROGRESS

Entries: 420

Definitions: 888

Sources: 125

Languages: 7 ([EN](#), [DE](#), [FR](#), [IT](#), [LA](#), [NL](#), [SP](#))

(Last update: 13 June 2019)

CATEGORIES

- Author
- Basic Terminology
- Document
- Editions
- Editor
- Genetic Criticism
- Markup
- Palaeography
- Revision
- Scholarly Digital Editing
- Text

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- CfP: DHBenelux 2015
- CfP: 'Blue Skies Above, Solid Ground Below'
- Dutch Definitions in the Lexicon

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Showing results for: document

ON THE MATERIALITY OF TEXT

...he scenes of The Book she is currently writing. As her post shows, she is working on concepts like text, work, **document**, and on the emphasis different types of scholars put on materiality and physical **documents** in their research. These topics are close to my own research, as I'm finishing up the introduction to my thesis, and know that I'll have to be very clear in indicating which definitions of these highly contested concepts I̵...

DOCUMENT

document—the physical vessel (such as a book, manuscript, phonograph record, computer tape) that contains the text (Shillingsburg 1986, 170). document. The physical vessel (such as a book, manuscript, phonograph record, computer tape) that contains (or incarnates) the text (Shillingsburg 1996, 174). Een document kan dan gedefinieerd worden als het fysieke materiaal ...

DOCUMENT (MULTI-VERSION)

The Multi-Version Document or MVD mode represents all the versions of a work, whether they arise from corrections to a text or from the copying of one original text into several variant versions, or some combination of the two, as four atomic operations: insertion, deletion, substitution, and transposition (Schmidt and ...

DOCUMENT TYPE

The grammar defining how elements may legally be combined in a particular class of texts is known as a document type (Burnard 1991, section 2).

TEXT (DOCUMENT)

Der Text ist hier nicht nur Zeichenkette, sondern ein mehrdimensionaler Schriftraum mit vielfältigen Ausdruckrepertoire. Neben dem (linearen) "linguistischen text" gibt es einen (nicht-nur-linearen)

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abbreviation

Driscoll 2006

accession number

Kline 1998

accidental

Greg 1950, Kline 1998, Kelemen 2009

addition

Grésillon 1994, Crasson 2010

aggregation

Bauman 2005

allograph

Driscoll 2006

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[Da](#) [De](#) [Di](#) [Do](#) [Dr](#) [Dt](#) [Du](#)

document

By Elisa Nury | 13 December, 2014 | [Comments Off on document](#) |

“document—the physical vessel (such as a book, [manuscript](#), phonograph record, computer tape) that contains the [text](#) ([Shillingsburg 1986](#), 170).

“**document.** The physical vessel (such as a book, [manuscript](#), phonograph record, computer tape) that contains (or incarnates) the [text](#) ([Shillingsburg 1996](#), 174).

“Een document kan dan gedefinieerd worden als het [fysieke materiaal](#) (meestal [papier](#) en inkt) waarop de configuratie van tekens is aangebracht die samen de [tekst](#) vormen ([Van Hulle 1998](#), 93).

“*Dokumente.* In einem engen Begriffsverständnis ist ein Dokument ein [Träger schriftlicher Informationen](#). In einem weiten Begriffsverständnis ist es eine materiell gebundene Informationseinheit. Dabei ist es nicht nötig, dass die Information schriftlich gegeben ist oder einen sprachlichen Gehalt hat ([Sahle 2013b](#), 138).

RELATED ENTRIES

- [record](#)
- [text \(document\)](#)
- [text carrier](#)
- [manuscript](#)
- [witness](#)
- [transcription](#)
- [editing \(documentary\)](#)
- [orientation \(documentary\)](#)

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ZOTERO

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Textual Criticism:

a research field concerned with the way text is transmitted over time, and the way in which this transmission may inform our reading of the text.

Scholarly Edition:

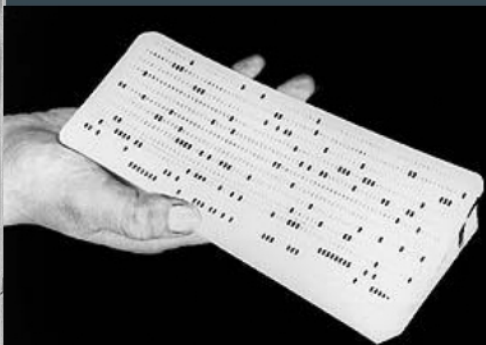
The field's output format, aiming to represent an authoritative, edited text that takes that process of textual transmission into account in some way or other.

The Digital **Scholarly Edition**

The **Digital** Scholarly Edition



Index Thomisticus



1816-1817
JANE AUSTEN'S FICTION MANUSCRIPTS
"I have never been so well as I have been since I was first acquainted with you."

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Volume the First: Diplomatic Display | Oxford Bodleian Library, MS.Don.c.7.

Page: 3 | View Head Note | View facsimile in a separate window

Frederic & Elfrida
 a novel.

Chapter the First.

The Uncle of Elfrida was the

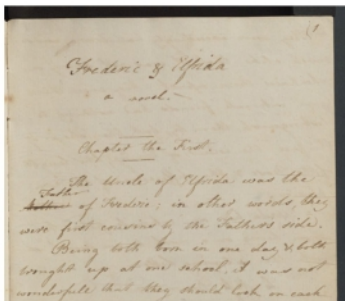
Father
 Mother of Frederic; in other words, they

were first cousins by the Father's side.

Being both born in one day & both

brought up at one school, it was not

wonderful that they should look on each



Magistri Guillelmi Autissiodorensis
 Summa de officiis ecclesiasticis
 Kritisch-digitale Erstausgabe



Kritischer Text | Transkription P1 | Cambral-Fassung | Faksimiles | Handschriften | Register | Projekt

Inhaltsverzeichnis | Volltext

Blättern: << | < | > | >>

[Incipit summa magistri guillelmi autissiodorensis de officiis ecclesiasticis]

PROLOGUS

1. "In usum quem sumus est", mater nostra dicitur propter tria. Sumus enim filii eius per doctrinam apostolorum et aliorum sanctorum, qui sunt eius filii outside. Sumus etiam filii eius per intercessionem. Ipse enim intercedit pro nobis, quod haberi potest per illud tunc regem i, ubi dicitur, quod tenet, que interpretatur pulvis societas. Imperator regnum filio suo dicitur. Sumus enim filii eius conformes. Et enim, dum ulimus, conformes debemus, quod habetur per illud ecclesiastici in fine, ubi dicit dominus moysi, "omnia fac secundum exemplar, quod tibi monstratum est in monte".
2. Maxime autem conformari debemus ecclesie iherusalem in laudando deum. Vide apocalypsis illi habetur, quod "animala oculos undique habentia requiem non habent", dicentis sanctus, sanctus, sanctus deo cetera.
3. Conformari igitur nos debemus et laudando deum ad exemplum israel. Quia uero non potest ecclesia militans imitari ecclesiam triumphantem plane propter hoc, quod dicitur genesis in "in tudore uultus tui" et cetera, et sapientie in: "corpus quod corrumpitur, aggravat animam". Et ideo necesse habet homo aliquando intendere eis, que sunt necessaria corpori.
4. Propter quod non potest incessanter laudare deum, facit quod potest, hinc statutus laudando deum oculos in die naturalis, secundum quod hestras instituit: "quater in die et quater in nocte". Dicitur etiam in dicit: "sepies in die laudem dei tibi". Et iterum: "meta nocte surgebam ad confiteendum nomini tuo, domine". Et hunc ordinem sequitur ecclesia.
5. Quisdam ha diuidunt: mede nocte officium nocturnale, matutine laudes, et sex alie de die. Messa obiatio est et non numeratur inter laudes. Alii uero ponunt nocturnale officium et matutinas laudes pro una laude et sex alie laudes ab die, et missam ponunt pro una laude. Et

Vergleichsstellen

Transkription P1

- >> Folio anzeigen
- >> Volltext anzeigen

Cambral-Fassung

- >> Kapitel anzeigen
- >> Volltext anzeigen

Handschriftensellen (Abb.)

- B 1r, 1v
- Br 270v
- C 69r
- D 1r
- G 107r
- M 5r
- P1 41r

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Online Variorum of Darwin's *Origin of Species*: first British edition (1859), page 1

1859 Page 1 or chapter None Compare Name Set Introduction < Back Show variants Next >

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 1865
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 1872

Compare with:
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 1861
 1866
 1869
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ON THE ORIGIN OF SPECIES.

INTRODUCTION.

WHEN on board H.M.S. "Beagle," as naturalist, I was much struck with certain facts in the distribution of the inhabitants of South America, and in the geological relations of the present to the past inhabitants of that continent. These facts seemed to me to throw some light on the origin of species—that mystery of mysteries, as it has been called by one of our greatest philosophers. On my return home, it occurred to me, in 1837, that something might perhaps be made out on this question by patiently accumulating and reflecting on all sorts of facts which could possibly have any bearing on it. After five years' work I allowed myself to speculate on the subject, and drew up some short notes; these I enlarged in 1844 into a sketch of the conclusions, which then seemed to me probable: from that period to the present day I have steadily pursued the same object. I hope that I may be excused for entering on these personal details, as I give them to show that I have not been hasty in coming to a

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My work is now nearly finished, but as it will take me two or three more years to complete it, and as my health is far from strong, I have been urged to publish the *Abstract*. I have now completed the *Abstract*.



Charles Darwin



Draft Notebook A

Author(s): Mary Shelley
 Date Written: (August or September); (December) 1816
 Title/Literary Work: Frankenstein

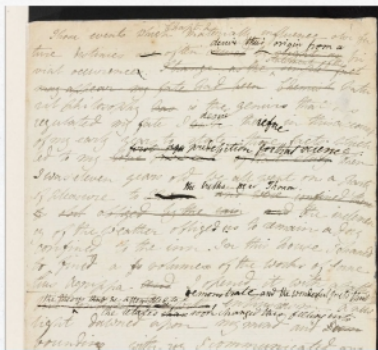
View: Frankenstein, Draft Notebook A
 State: draft
 Institution: Mary Shelley

Hand(s): Mary Shelley, Percy Shelley
 Shelfmark: MS. A.18.1.16
 Folio: 1r

Transcription Status: ●●●
 Metadata Status: ●●●

Search

LIMIT VIEW:
 All Mary Shelley Percy Shelley



Chapter 2
 Those events which materially influence our future destinies are often caused by slight or trivial occurrences. —
 statement of the
 A
 may appear my fate had been Chemist Natural philosophy has is the genius that has

regulated my fate I wish the *in refore* in this account of my early years to state those facts which *first saw* preparation for that science. I was eleven years old we all went on a party the *brims* near *Thronon*.

of pleasure to Thronon and we were confined there to be obliged by the rain and the inclemency of the weather obliged us to remain a day confined to the inn. In this house I chanced to find *d* a volume of the Works of Comeilus Agrippa. And I opened it with anxiety the *theory* that he attempted to demonstrate and the wonderful facts that

En toen gebeurde datgene, wat hem na een moment van sprokeloosheid er toe bracht, Quinten in zijn armen te nemen en tinnertantelijk door de brandnetels en de bloemen en langs de groensche stammiendans terug te hollen naar het kasteel: Quinten nam zijn vinger uit naar het pilaartje, leunde een beetje achterover en ze met een lach:

'Obelisk.'

Verdere expedities

Zoals in Noordwijk het licht van de vuurtoren langs de vier windstreken zwenkte, zo streken elk jaar in grootse vlagen de vier seizoenen over Groot Rechteren. Max kende de wisseling van de jaargetijden eigenlijk alleen uit Amsterdam: op een dag in februari of maart de oernte, onbeschrijflijke voorjaarsgeur als hij 's morgens op straat kwam, onhepbaar als de decimalen van π , de stoffige zomer waarin de stad vol toeristen stroomde, even plotseling veranderend in de vochtige, bittere herfst, en dan de bleke winter waarin de streken van de straten en de muren opeens de ongenaakbare aard van de wereld leken uit te drukken. – maar dat alles eigenlijk in het voorbijgaan, opgemerkt alleen in de korte tussenpozen waarin hij van het ene interieur naar het andere ging. Was in de stad de natuur zachte achtergrondmuziek, op het kasteel zat hij met Quinten en Sophie midden in de daverende concertzaal. Lente en herfst kwamen met kolossaal vertoon, de zomers waren heter en droger, de winters kouder en witter. Die onafgebroken verandering, had hij eens oggen Onno beweerd, was natuurlijk de bron van alle creativiteit, de eenvormigheid van de natuur tussen de keerkeringen leidde ook tot culturele stilstand, de tropen waren een onafgebroken moorsheid, altijd groen zoals de poolgebieden altijd wit waren, maar de gematigde breedtegraden met hun viervormigheid waren

BS Johnson

The Unfortunates



The **Digital** Scholarly Edition

Hypertext is the combination of natural-language with the computer's capacities for interactive, branching or dynamic display, *when explicitly used as a medium*. Or, to define it more broadly, 'hypertext' is the generic term for any text which cannot be printed (or printed conveniently) on a conventional page, or used conveniently when bound between conventional covers. '**Non-linear text**' might be a fair approximation. (Nelson 1967, 195).

2. quo] *a quo* Wes. fort. recte.
 satis scite] HDF; *satis scis e* M.
 mane] M; *manere* HF.

EP. 654 (ATT. XIII. 47a).

1. malui] M; *malim* alii.
 moleste ferrem] *moleste ferre* M; *et*
moleste ferre Wes.

EP. 655 (FAM. XVI. 19).

suo] om. D et Index MH.
 potest] M; *potes* H (sed una littera
 erasa); *potes* DF.
 nihil] om. HF.

EP. 656 (ATT. XIII. 48)

scripsisse] Lamb.; *scripsisti* M.
 2. iuva] *via* M¹ idemque infra.
 putato] C; *puto* M.
 Asturam] Wes.; *ad sturæ* M.
 si] Zb; om. M.

EP. 659 (ATT. XIII. 39).

1. ad matrem] add. Orelli.
 sibi] v. c. Vict.; *tibi* M.
 θεῶν] Vict.; ΟCΩΝ M.
 ΠΑΛΙΔΟΣ] *περὶ Παλλάδος* Orelli coll.
 Nat. Deor. i. 41; Ἀπολλοδώρου Hirzel;
 παντὸς Gurlitt; vide Comm.

EP. 660 (ATT. XIII. 40).

1. autem? Tu 'futilum est' nos

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Nelson 1967, 195

The **Digital** Scholarly Edition

Digital scholarly editions are not just scholarly editions in digital media. I distinguish between **digital** and **digitized**. A digitized print edition is not a ‘digital edition’ in the strict sense used here. A digital edition can not be printed without a loss of information and/or functionality. **The digital edition is guided by a different paradigm.** If the paradigm of an edition is limited to the two-dimensional space of the ‘page’ and to typographic means of information representation, than it’s not a digital edition.

The Digital Scholarly Edition

In other words: a Digital Scholarly Edition tries to take full advantage of the digital medium, e.g. by focussing on:

- Providing an intuitive reading experience for comparing different versions
- Satisfying the needs of different ‘schools’ of textual scholarship simultaneously (different visualizations on the basis of the same data)
- Allowing the user to query the data in new user-friendly, flexible and unforeseen ways (GUI / API)
- Engaging users to contribute to the edition’s content in new ways
- Achieving new levels of accountability by encoding interpretative and editorial decisions on the micro level
- ...

WELCOME

The Beckett Digital Manuscript Project is a collaboration between the Centre for Manuscript Genetics (University of Antwerp), the Beckett International Foundation (University of Reading) and the Harry Ransom Humanities Research Center (University of Texas at Austin), with the kind permission of the Estate of Samuel Beckett.

The purpose of the Beckett Digital Manuscript Project is to reunite the manuscripts of Samuel Beckett's works in a digital way, and to facilitate genetic research: the project brings together digital facsimiles of documents that are now preserved in different holding libraries, and adds transcriptions of Beckett's manuscripts, tools for bilingual and genetic version comparison, a search engine, and an analysis of the textual genesis of his works.

BECKETT DIGITAL LIBRARY ADDED

We are delighted to announce the publication of the [Beckett Digital Library](#). The accompanying monograph *Samuel Beckett's Library*, written by Dirk Van Hulle and Mark Nixon is available through [Cambridge University Press](#).

KRAPP'S LAST TAPE

We are delighted to announce the publication of our third genetic edition: *Krapp's Last Tape / La Dernière Bande*. The accompanying monograph on its genesis is available in Belgium through [University Press Antwerp](#), and internationally through [Bloomsbury Academic](#).



www.beckettarchive.org

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Directors: Dirk Van Hulle and Mark Nixon | Technical realisation: Vincent Neyt

Under the auspices of the Centre for Manuscript Genetics (University of Antwerp), the Beckett International Foundation (University of Reading), the Harry Ransom Humanities Research Center (Austin, Texas) and the Estate of Samuel Beckett.

The research leading to these results has received funding from the [European Research Council](#) under the European Union's Seventh Framework Programme (FP7/2007-2013) / ERC grant agreement n° 313609.

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[Log in](#) to access the archive or click [here](#) to obtain information on how to acquire your password.

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MLA PRIZE FOR A BIBLIOGRAPHY, ARCHIVE, OR DIGITAL PROJECT



On 5 December 2018, the Modern Language Association of America announced the BDMP as the winner of the eleventh Modern Language Association Prize for a Bibliography, Archive, or Digital Project.

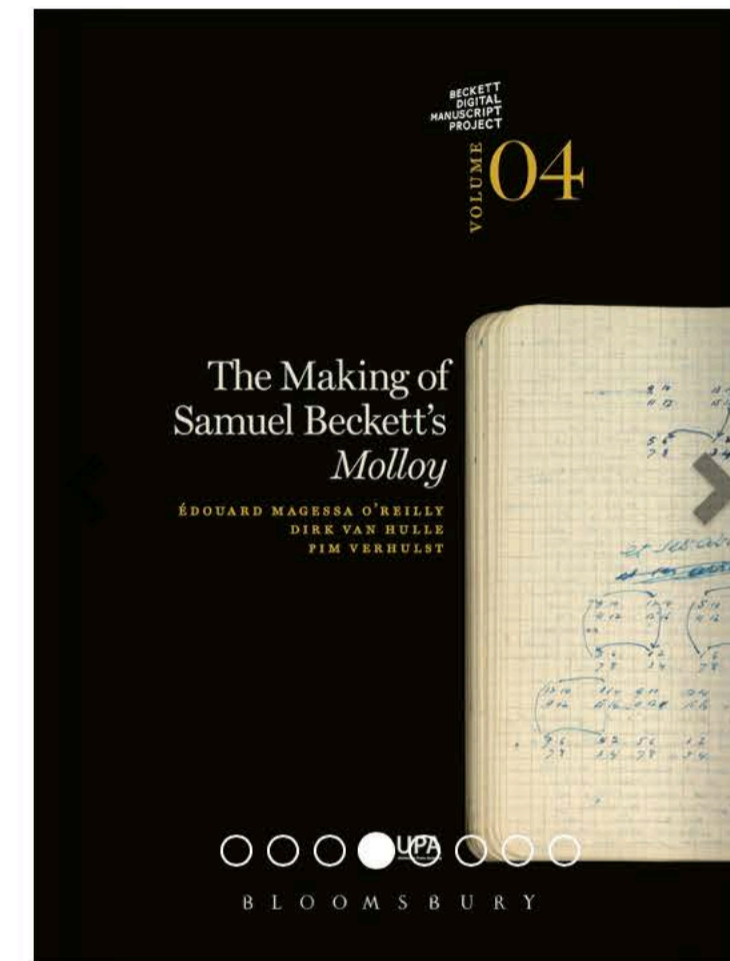
Read more on our [News & Updates](#) page.

SAMUEL BECKETT: A BIBLIOGRAPHY

We are honoured to announce the publication of the first part of Breon Mitchell's [Samuel Beckett: A Bibliography. Part I: The Early Years: 1929-1950](#).

BECKETT DIGITAL LIBRARY (BDL)

We are delighted to announce the publication of the [Beckett Digital Library](#). The accompanying monograph *Samuel Beckett's Library*, written by Dirk Van Hulle and Mark Nixon is available through [Cambridge University Press](#).



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Molloy © Samuel Beckett 1951 and the Estate of Samuel Beckett.

Malone meurt / Malone Dies © Samuel Beckett 1951 and the Estate of Samuel Beckett.

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Digitization

Digitization

Putting together a 'Genetic Dossier'.

Loose notes

had for the writing
Bywater is a washer
an omnibus driver
a story book
a Dr. Johnson and Church
in an English - it is not
We have been studying in our
all the letters -
A soldier, given he has been
to us. ~~He is a~~
These of ~~the~~ were walking
in Hell that, our soul in
of ~~the~~ ~~all~~
concerned ~~to~~ ~~the~~ ~~man~~
He ~~is~~ ~~the~~ ~~man~~
He ~~is~~ ~~the~~ ~~man~~
a soldier on an ~~bank~~ ~~of~~
you encouraged to speak
by his ~~figure~~ ~~and~~ ~~hand~~
The ~~is~~ ~~the~~ ~~man~~
to ~~be~~ ~~the~~ ~~man~~
there ~~is~~ ~~the~~ ~~man~~
else ~~is~~ ~~the~~ ~~man~~
a ~~man~~ ~~is~~ ~~the~~ ~~man~~
a ~~man~~ ~~is~~ ~~the~~ ~~man~~
a ~~man~~ ~~is~~ ~~the~~ ~~man~~
a ~~man~~ ~~is~~ ~~the~~ ~~man~~

Digitization

Putting together a 'Genetic Dossier'.

Reading Notes

höheren Entwicklungsformen des Geisteslebens und dessen cultur-
rielle Niederschläge überhaupt hervorsprengen, und finden wir die
Denkmäler des pessimistischen Bewusstseins so weit zurückreichend,
als wir überhaupt das Geistesleben zu verfolgen im Stande sind.

Bevor wir aber einen orientirenden Blick auf das Gebiet und
die Wirkung der pessimistischen Seins- und Lebensbetrachtung
werfen, ist eine Verbaldefinition der Termini „Pessimismus“ und
„pessimistisch“ geboten.

„Pessimismus“ ist eine wörtliche Nachbildung zur Bezeich-
nung des Gegensatzes zum Optimismus, wie derselbe durch Leib-
niz in die Philosophie eingeführt wurde. Die Behauptung der
Welt als der besten der möglichen Welten, hängt an dem
betühnlichen Faden des religiösen Dogmas von der Allweisheit und
Allmacht eines persönlichen Gott-Schöpfers; die angebliche philo-
sophische Begründung des Leibniz durch den versuchten Nach-
weis der reinen Negativität der Unlust, ist so fadenscheinig,
so sophistisch, dass sie wohl kaum noch viele Anhänger zählen
wird. Auch die eifrigsten Optimisten versuchen heutzutage nicht
mehr die Realität der Unlust anzutasten und ihr Lob der Welt
ist vielmehr nur das „trotz alledem und allem“ u. s. w. Der
Superlativ des Terminus „Optimismus“ würde daher eigentlich
correcter durch den Comparativ (Meliorismus) ersetzt, indem doch
weiter nichts als die Meinung ausgesprochen wird: dass die Welt-
existenz eine zu Bejahende, das Sein dem Nichtsein vorzu-
ziehende sei.

Dass nachdem die Existenz als solche bejaht wird, nun auch
diese Existenzweise, die Welt mit ihren empirischen, physika-
lischen und psychologischen Gesetzen als die bestmögliche betont
wird, enthält aber einen innern Widerspruch.

Die Behauptung, dass unsere mit Uebeln behaftete Welt, trotz
dieser Uebel die Bestmögliche sei, setzt voraus, dass das Princip
der Realität ein so gesetztes sei, dass es mit seiner Wirkbarkeit
(seiner Activität) eo ipso auch das Uebel (als objectives Correlat
der Unlust) setzt, vermittelt der Beharrungsstendenz der einzelnen
Momente, wodurch der Kampf die recht eigentliche Urform der
Existenz wird. Also nur, wenn erstens das Sein überhaupt be-
jaht und zweitens die Unvermeidlichkeit der Unlust zugestanden
wird, nur dann kann die Welt ungeschickter der zugestandenem
dämonologischen Mängel als die „Beste der möglichen Welten“
bezeichnet werden, weil trotz der Nothwendigkeit der Unlust noch
schliesslich ein überwiegend werthvolles Resultat heraus zu kommen
scheint.

Das Prädicat der „Bestmöglichkeit“ in Verbindung mit dem
zuthgedrungenen Zugeständnis des Uebels, wird aber in einem

Digitization

Putting together a 'Genetic Dossier'.

Early Drafts



Digitization

Putting together a 'Genetic Dossier'.

Typescripts

EDD =

KRAPP'S LAST TAPES (REVISED)

A late evening in the nineteen eighties.

Krapp's den.

Front centre, a small table, the two drawers of which open towards audience.

Sitting at the table, facing front, i.e. across from the drawers, a wearish old man: Krapp.

Rusty black narrow trousers too ^{short} ~~short~~ for him. Rusty black sleeveless waistcoat, four capacious pockets. Heavy silver watch and chain. Gray white shirt open at neck, no collar. Surprising pair of dirty white boots, size ten, very narrow and pointed.

Pallid face. Purple nose. Disordered ~~mixt~~ hair. Unshaven.

Very near-sighted (but unexpectad). Hard of hearing.

Cracked voice. ~~Unusual accent or intonation.~~

~~Walking an effort.~~

On the table a tape-recorder with microphone and a number of cardboard boxes containing reels of recorded tapes.

Table and immediately adjacent area in strong white light. Rest of stage in darkness.

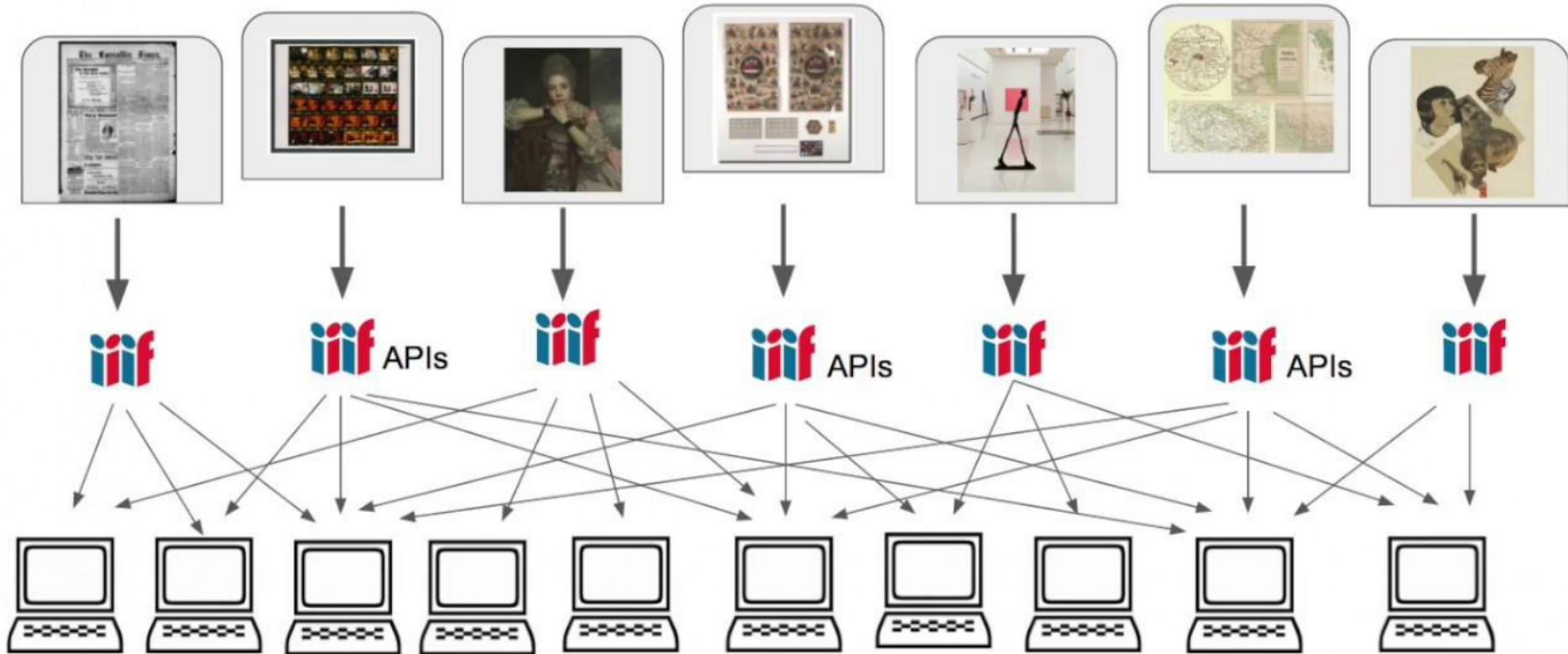
Krapp remains a moment motionless, ~~then~~ looks at his watch, fumbles in his waistcoat pockets, takes out an envelope, puts it back, fumbles, takes out a small bunch of keys, raises it to his eyes, chooses a key, gets up and moves to front of table. He stoops, unlocks ~~the drawer~~, peers into it, feels about inside it, takes out a reel, ~~puts~~ it back, closes and locks drawer, unlocks and opens ~~the drawer~~, peers into, feels about inside it, takes out a large banana, ~~holds it up between fingers and thumb~~, closes and locks drawer, puts key back in his pocket. He turns, advances to edge of stage, halts, ~~peels~~ ~~the~~ banana, peels it, drops skin at his feet, puts end of banana in his mouth and remains motionless, staring vacuously before him. Finally he bites off the end, turns aside and begins pacing to and fro at edge of stage, in the light, i.e. not more than four or five paces either way, meditatively eating banana. He treads on skin, slips, nearly falls, recovers himself, stoops and peers at skin and finally pushes it, still stooping, with his foot over the edge of stage into pit. He resumes his pacing, finishes banana, returns to table, sits down, remains a moment motionless, takes keys from his pocket, raises them to his eyes, chooses a key, gets up and moves to front of table, opens ~~the~~ drawer, takes out a second large banana, ~~holds it up between fingers and thumb~~, locks drawer, puts keys back in his pocket, turns and advances to edge of stage, halts, ~~peels~~ ~~the~~ banana, peels it, ~~drops~~ skin ~~at his feet~~, puts end of banana in his mouth and remains motionless, staring vacuously before him.

Digitisation

Scanning the materials: some quality measures:

- Minimum 300 dpi
- 24 bit
- lossless format (TIFF)
- Color and size references
- Scanning the document, not just the text (plenty of margins)

<https://iiif.io/>



Transcription (XML)

Markup

The term markup is derived from the traditional publishing practice of **marking up** a manuscript, which involves adding handwritten **annotations** in the margins and text of a document.

IN MARGIN	IN TEXT
a	insert word or letter
e	delete; delete and close up space
(e)	close up space
#	insert space
eq #	equalize space; make space between words or lines equal
no # #	begin new paragraph or continue last paragraph
] []	center
f	flush left
f	flush right
tr	reverses the order; transpose
~	ragged margin; don't justify lines
↓ ↑	move text down / move text up
^ _	superscript or subscript 2 (πr^2 or H_2O)
sp	spell out (set 1 hr as one hour)
stet	don't change; go back to the original
lc	change from Capital to lowercase letter (capital)

IN MARGIN	IN TEXT
sc	set in <u>small capital letters</u> (SMALL CAPITAL LETTERS)
cap	change from lowercase to <u>capital</u> (Capital)
ital	set in <u>italic</u> or slanted type (<i>italic</i>)
rom	set in <u>Roman</u> type (Roman)
bf	set in <u>boldface</u> type (boldface)
wf	wrong <u>front</u> or type style or size; set in <u>correct</u> type (correct type)
,	insert comma
: :	insert period or colon
“ ”	insert double quotation marks (The Catbird Sea)
‘ ’	insert single quotation mark or apostrophe (today's newspaper)
=	insert hyphen (first-class)
—	insert en dash (3-4 credits)
—	insert em dash (required courses—stand-alones or clusters)
set ?	insert question mark (Who's on first)
=	insert equals sign (1+1=2)
() []	insert parentheses or square brackets

Markup

For a computer to be able to **distinguish** between our annotations and the actual text, it is important that we again use a series of conventions regarding the way we format our annotations. That we have rules to keep them “syntactically” distinguishable from one another.

For this we use **Markup Languages**, and specifically in this context **XML** (eXtensible Markup Language).

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() []	insert parentheses or square brackets

The Digital Scholarly Edition

Example: Hello World!

Text

Hello World!

The **Digital** Scholarly Edition

Example: Hello World!

Tags: mark start and end

```
<title>Hello World!</title>
```

The **Digital** Scholarly Edition

Example: Hello World!

Attribute: specify further with value

```
<title type="blog">Hello World!</title>
```

The **Digital** Scholarly Edition

Example: Hello World!



Nesting

```
<title>Hello <u>World<u/>!</title>
```

The **Digital** Scholarly Edition

Types of markup:

- punctuational markup
- presentational markup
- procedural markup
- **descriptive markup**
- referential markup
- metamarkup

(Coombs, Renaer, DeRose 1987, 935-937).

What is Text, Really?

Steven J. DeRose
praXis

David G. Durand
Brandeis University

Elli Mylonas
Harvard University

Allen H. Renear
Brown University

ABSTRACT

THE WAY IN WHICH TEXT IS represented on a computer affects the kinds of uses to which it can be put by its creator and by subsequent users. The electronic document model currently in use is impoverished and restrictive. The authors argue that text is best represented as an ordered hierarchy of content object (OHCO), because that is what text really is. This model conforms with emerging standards such as SGML and contains within it advantages for the writer, publisher, and researcher. The authors then describe how the hierarchical model can allow future use and reuse of the document as a database, hypertext, or network.

ALTHOUGH COMPUTING VISIONARIES have spoken of an almost magical future world of accessible information and communication, years of progress have still failed to realize Alan Kay's image of "piloting a jet plane through information space." The authors emphatically believe that the computer has immense potential to assist people in general, and scholars in particular, in their intellectual work. This assistance will extend across such activities as researching, thinking, and writing, as well as recording and organizing informa-

The **Digital** Scholarly Edition

Text as an Ordered Hierarchy of Content Objects (OHCO)

```
<book>
```

```
  <chapter>CHAPTER 1
```

```
    <paragraph>
```

```
      <sentence>A sentence.</sentence>
```

```
      <sentence>Another sentence</sentence>
```

```
    </paragraph>
```

```
  </chapter>
```

```
</book>
```

The Digital Scholarly Edition

Overlapping hierarchies:

One of Shakespeare's most famous quotes is probably "To be or not to be, that is the question'.

One of Shakespeare's most famous `<u>`quotes is probably `<quote>`"To be or not to be,`</u>` that is the question'.`</quote>`

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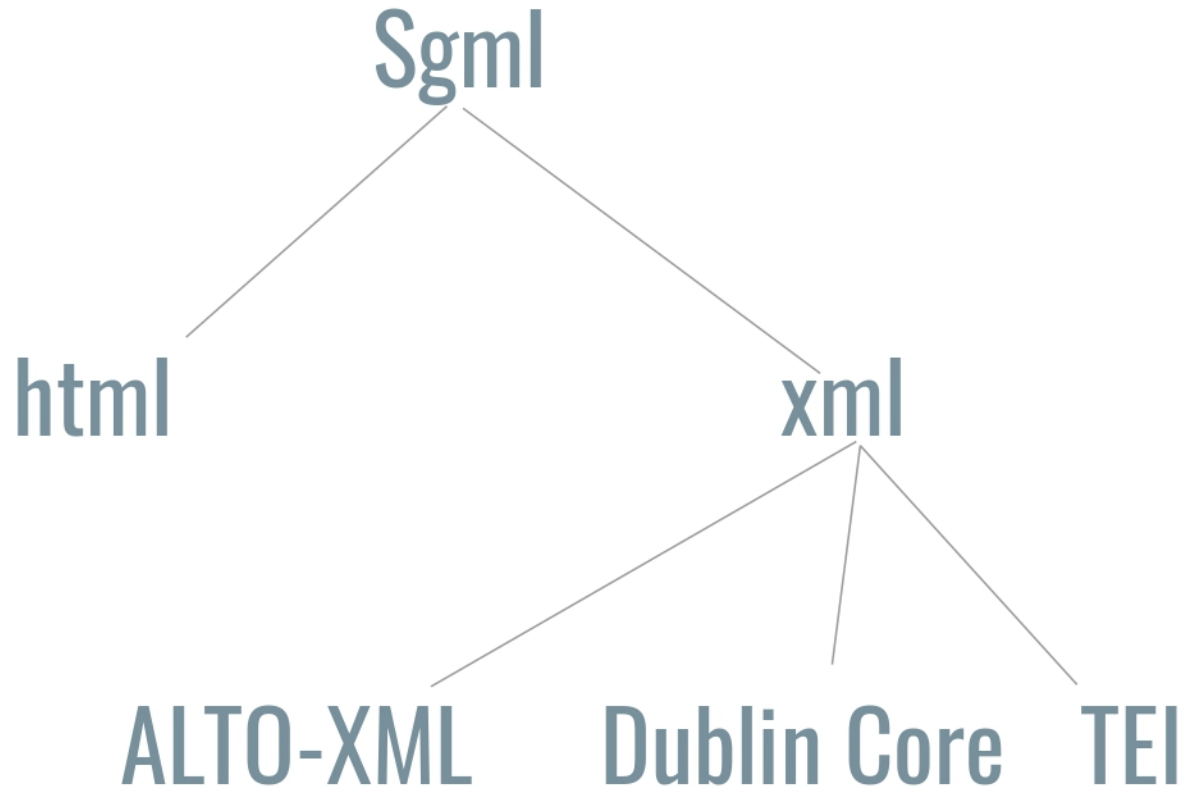
One of Shakespeare's most famous `<u>`quotes is probably`</u>`
`<quote><u>`"To be or not to be,`</u>` that is the
question'.`</quote>`

The **Digital** Scholarly Edition

Samuel Beckett's *Malone Dies* is a *great* novel.

The **Digital** Scholarly Edition

Samuel Beckett's `<title>Malone Dies</title>`
is a `<emphasis>great</emphasis>` novel.



The **Digital** Scholarly Edition

Example: Hello World!

Underline

```
<title>Hello <u>World</u>!</title>
```

The **Digital** Scholarly Edition

Example: Hello World!

Underline

```
<title>Hello <underlined>World</underlined>!</title>
```

The **Digital** Scholarly Edition

It is of the utmost importance that electronic scholarly editions adhere to **international standards**. Projects that are idiosyncratic are almost certain to remain stand-alone efforts: they have effectively abandoned the possibility of interoperability.

(Price 2007, 442).

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TEI P5: Guidelines for Electronic Text Encoding and Interchange

by the TEI Consortium

Originally edited by C.M. Sperberg-McQueen and Lou
Burnard for the ACH-ALLC-ACL Text Encoding Initiative
Now entirely revised and expanded under the supervision
of the Technical Council of the TEI Consortium

The TEI Consortium

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d3f5e70*

Text Encoding Initiative Consortium
2016

The TEI Consortium

TEI P5:

Guidelines for Electronic Text Encoding and Interchange

Text Encoding Initiative Consortium 2016



Welcome to the BDMP Encoding Manual!

This website contains the official and most up-to-date version of the Encoding Manual used by the [Beckett Digital Manuscript Project](#) (BDMP) for encoding Samuel Beckett's manuscripts in [TEI-compliant XML](#). The BDMP offers a genetic edition of Samuel Beckett's works, and falls under the auspices of the [Centre for Manuscript Genetics](#) at the [University of Antwerp](#), the [Beckett International Foundation](#) at the [University of Reading](#), the [Harry Ransom Research Center](#) at the [University of Texas at Austin](#), and the Estate of Samuel Beckett.

The primary purpose of this website is to serve as an encoding resource for our collaborators. In our [General Remarks](#) section, they can refresh their memories concerning the basics of TEI-XML encoding in general, and of our project-specific encoding guidelines in particular. And in our section on [The Tags](#), they will find all the information they need on the tags we use to encode both [The Header](#) and [The Text](#). But because we think this information may also be useful for other researchers working on similar materials, we've added our [Encoding Manual](#) to the general public. As a result, we invite you to visit here and to share your thoughts, comments, and/or genetic criticism to take a look under the hood of the BDMP, and see how we encode our transcriptions. For more information, please check out [our about page](#). For the most recent update reports, please consult our [News and Updates](#) blog. And for questions, comment, bug reports, etc., please refer to our [Contact](#) page.



LOG IN / REGISTER

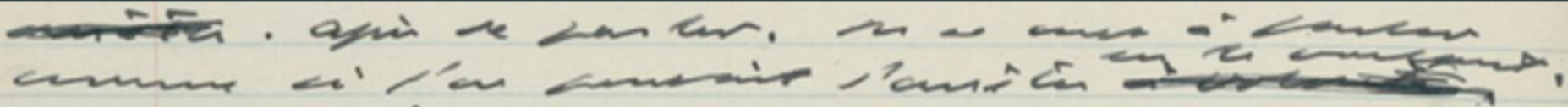
[Log in](#)[Register](#)

<http://uahost.uantwerpen.be/bdmp/>

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~~advertis~~ . après de parler, on se met à parler
comme si l'on savait l'autre ^{en le comparant} ~~à l'autre~~ !

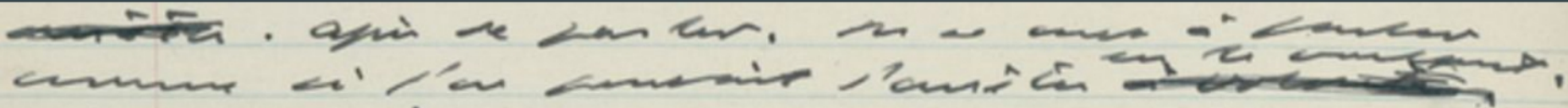
The Digital Scholarly Edition

A snippet of a handwritten manuscript in French, showing the text 'arrêter. afin de parler. On se met à parler' written in cursive on lined paper.

~~arrêter.~~ Afin de parler. On se met à parler
en le voulant
comme si l'on pouvait s'arrêter ~~à volonté.~~

`arrêter. Afin de parler. On se met à parler < lb /> comme si l'on
pouvait s'arrêter à volonté<add>en le voulant</add><lb />`

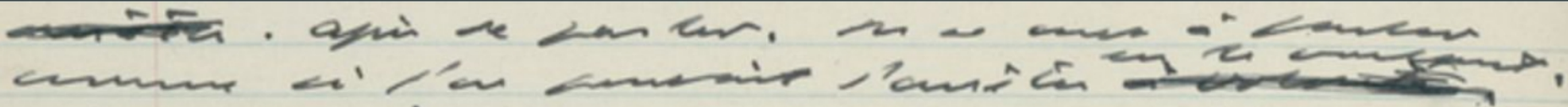
The Digital Scholarly Edition

A snippet of a handwritten manuscript in French, showing the text: "arrêter. afin de parler. On se met à parler comme si l'on pouvait s'arrêter à volonté." The text is written in a cursive hand on aged paper.

arrêter. Afin de parler. On se met à parler
en le voulant
comme si l'on pouvait s'arrêter **à volonté.**

`arrêter. Afin de parler. On se met à parler < lb /> comme si l'on
pouvait s'arrêter à volonté<add>en le voulant</add><lb />`

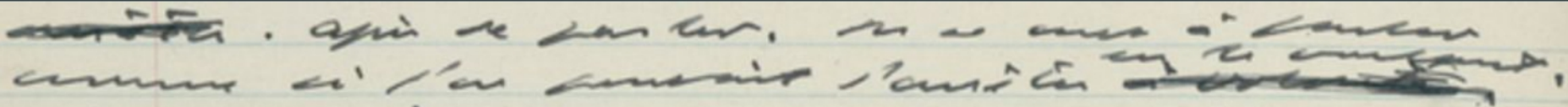
The Digital Scholarly Edition

A snippet of a handwritten manuscript in French, showing the text 'arrêter. afin de parler. On se met à parler' with some corrections and a large flourish at the end.

~~arrêter.~~ Afin de parler. On se met à parler
en le voulant
comme si l'on pouvait s'arrêter à ~~volonté.~~

`arrêter. Afin de parler. On se met à parler < lb /> comme si l'on
pouvait s'arrêter à volonté<add>en le voulant</add><lb />`

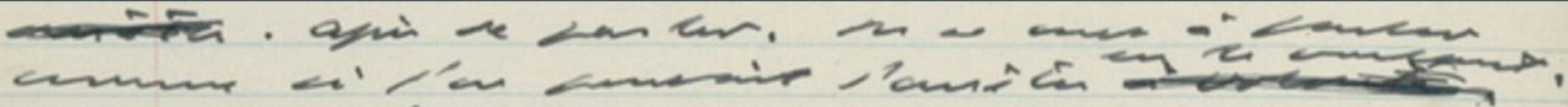
The Digital Scholarly Edition

A snippet of a handwritten manuscript in French, showing the text 'arrêter. afin de parler. On se met à parler' with some corrections and a vertical line.

~~arrêter.~~ Afin de parler. On se met à parler
en le voulant
comme si l'on pouvait s'arrêter ~~à volonté.~~

`arrêter. Afin de parler. On se met à parler < lb /> comme si l'on
pouvait s'arrêter à volonté<add>en le voulant</add><lb />`

The Digital Scholarly Edition

A snippet of a handwritten manuscript in French, showing the beginning of a sentence: "arrêter. afin de parler. On se met à parler". The handwriting is in cursive and somewhat faded.

~~arrêter.~~ Afin de parler. On se met à parler
en le voulant
comme si l'on pouvait s'arrêter ~~à volonté.~~

`arrêter. Afin de parler. On se met à parler < lb /> comme si l'on
pouvait s'arrêter à volonté<add>en le voulant</add><lb />`

The **Digital** Scholarly Edition

~~Which editorial practice will serve my text best?~~

- How can I best exploit the full potential of my text?

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