The Editor in the Interface

Guiding the User through Texts and Images

•••

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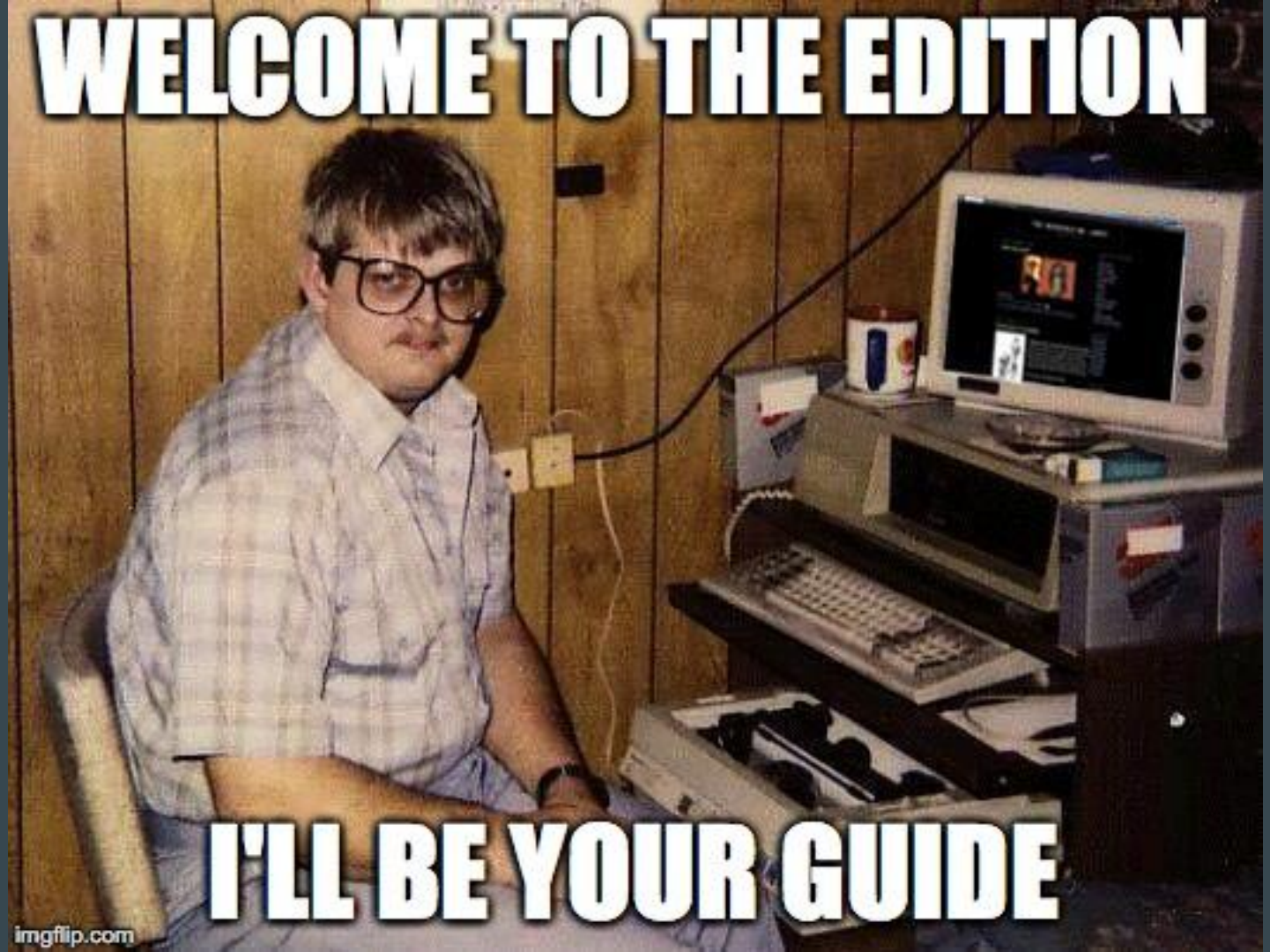
@WoutDLN

Digital Scholarly Editions
Initial Training Network

The Editor as Guide


WELCOME TO THE EDITION
I'LL BE YOUR GUIDE
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The Editor as Guide

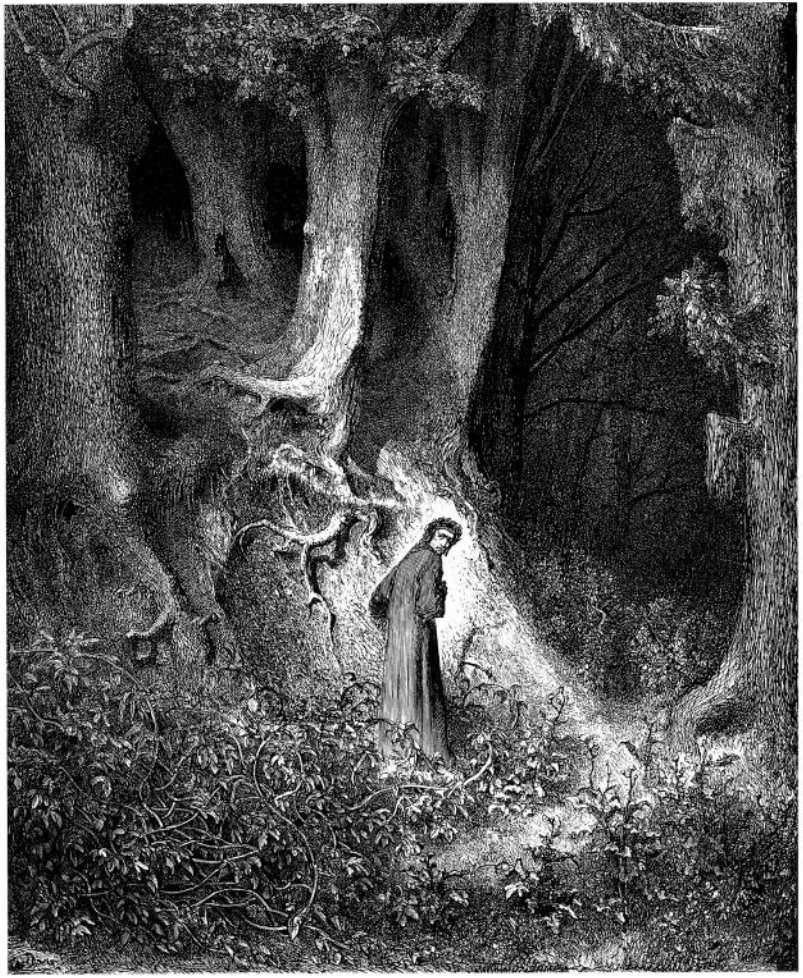
A SE is intended to fulfil two perhaps contradictory user demands:

A. the clear, economical, selective guiding through the textual mass in such a way that the user can benefit from the editor's insights and competent judgement, and
B. the broadest possible presentation of the textual material, enabling the user to choose different paths and variants than has the editor.

Print SE:s have adequately satisfied only the first demand, and in practice left the second one as an unfulfilled ideal.

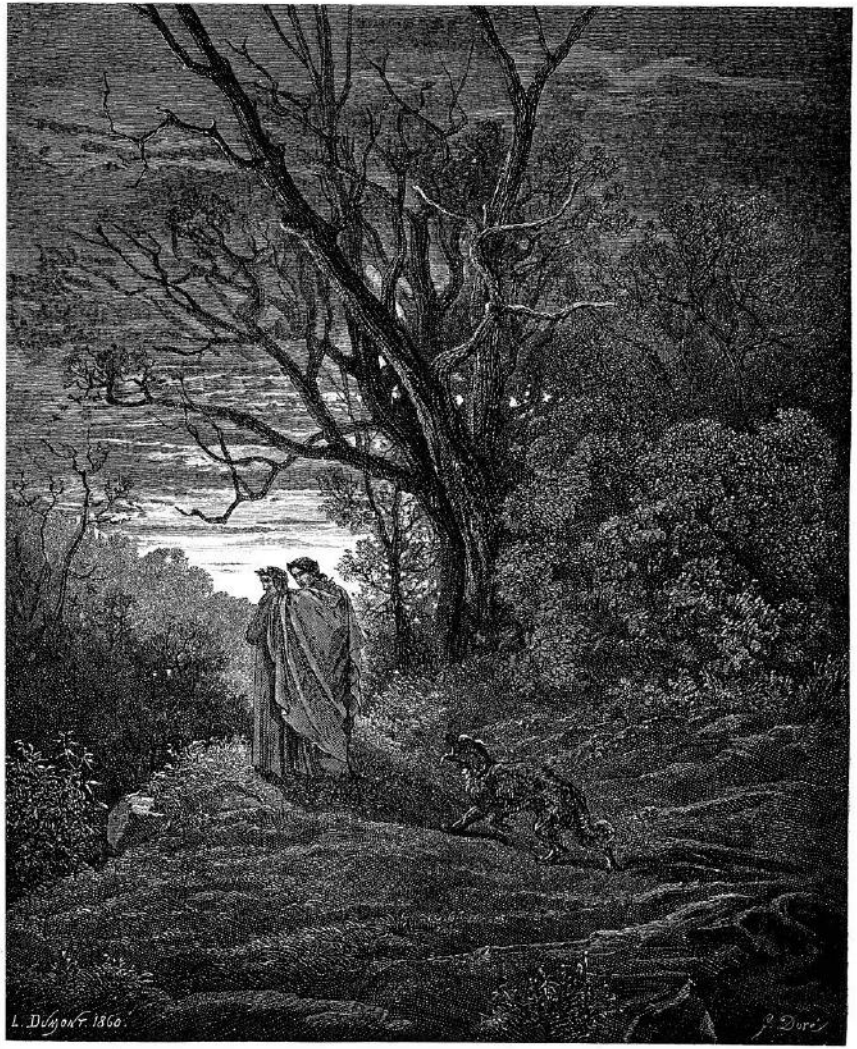
Digital SE:s so far try to satisfy both, but there is a grave risk of the second being fulfilled at the expense of the first.

(Mats Dahlström 2000, 'Drowning by Versions', §4)



Midway upon the journey of our life / I found myself within a forest dark, /
For the straightforward pathway had been lost.

Inf. I, lines 1–3



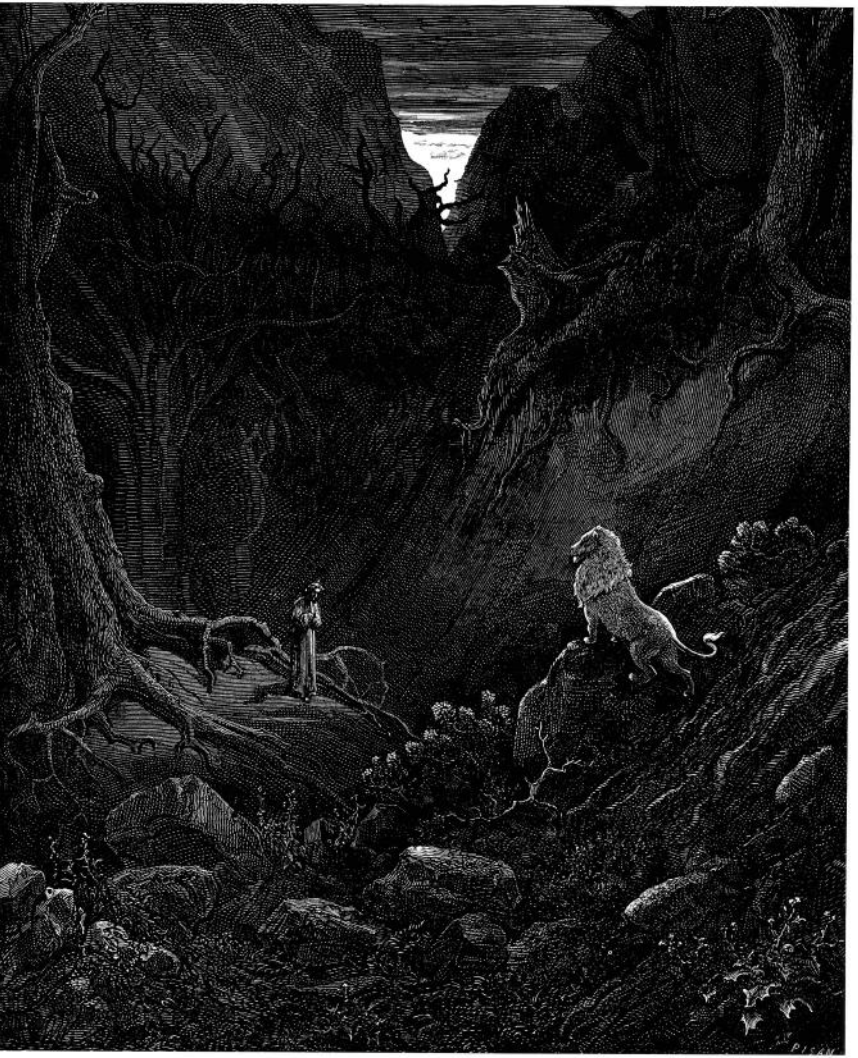
The Editor as Guide

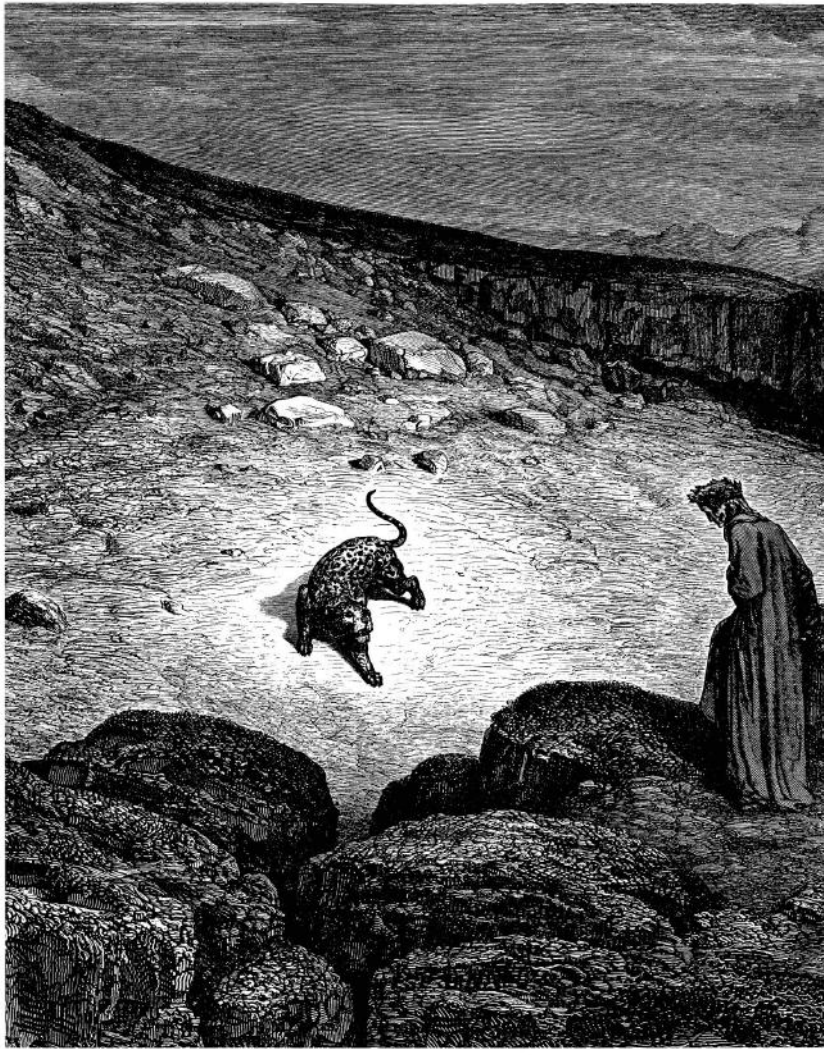
Mentre ch'i' rovinava in basso loco,

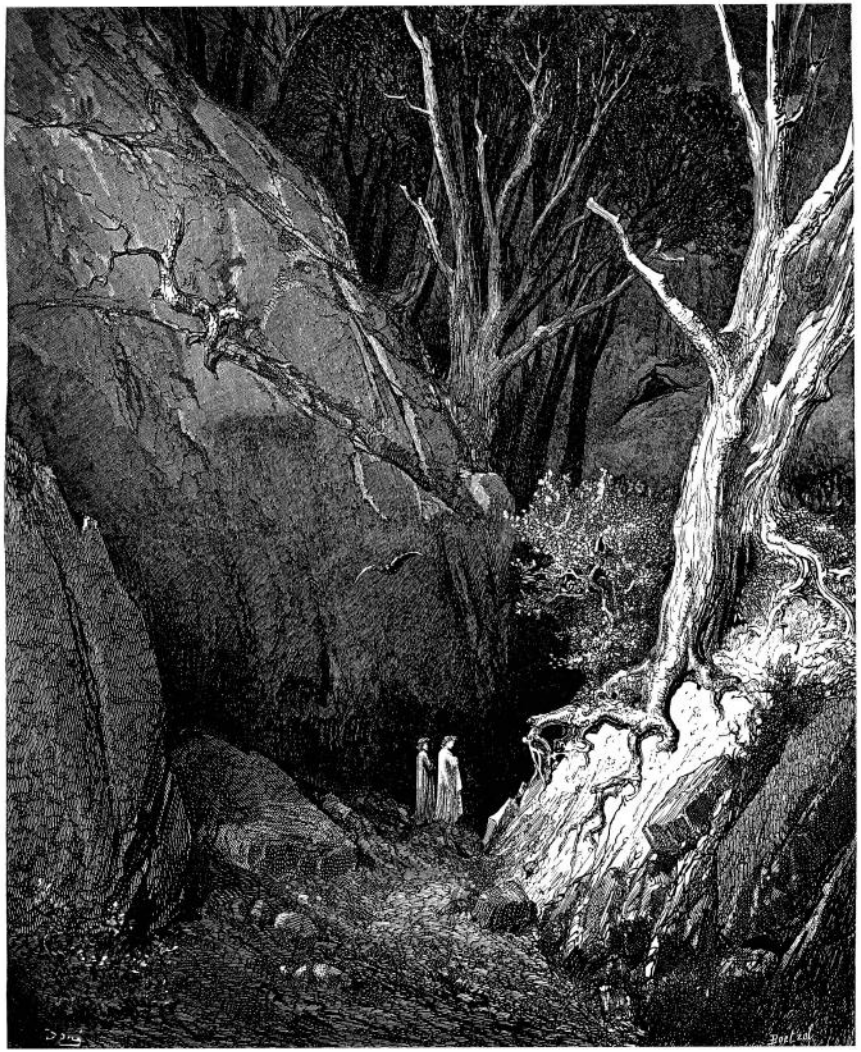
dinanzi a li occhi mi si fu offerto

chi per lungo silenzio parea fioco.

(Dante, *Inferno*, I.61-63)







Interfaces: Friends or Foes?

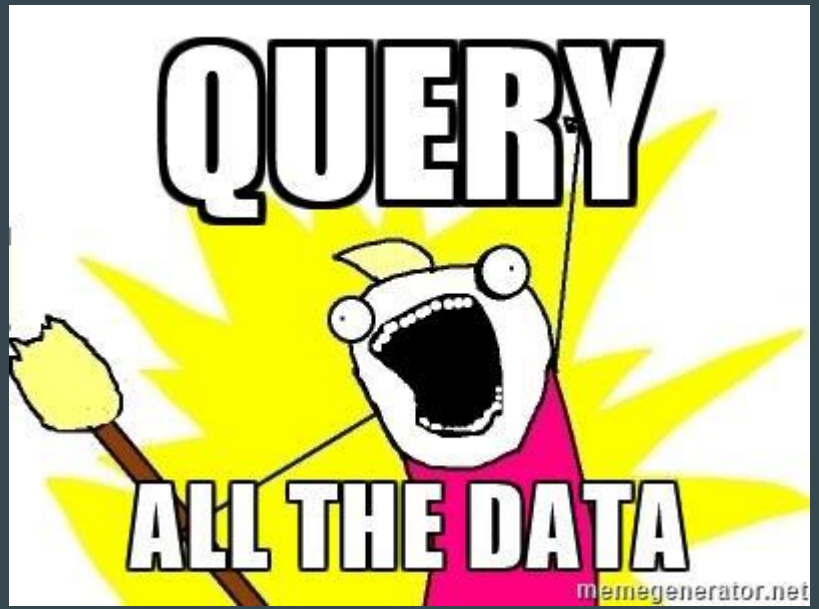
Interfaces: ~~Friends or~~ Foes?

Interfaces: ~~Friends or~~ Foes?

We could put our work on the *Canterbury Tales* into the Oxford Text Archive, and it would last as long as the archive, which itself will last slightly longer than its public funding. Or, we could put it on the internet in a manner that allows it to be appropriated by others, augmented, corrected, infinitely reshaped. In the first form, in the archive, it would stay exactly as I left it, but rather few people would use it. In the second, after a few years we might hardly recognize our creation – but many would have used it, and the more people who have used it the more it will have changed.

(Robinson 2003, Where We Are With Electronic Scholarly Editions, and Where We Want to Be)

Interfaces: ~~Friends or~~ Foes?



Interfaces: Friends ~~or Foes~~?

Interfaces: Friends ~~or Foes~~?

Layers of Interpretation in the Digital Scholarly Edition

Layers of Interpretation in the Digital Scholarly Edition

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.

www.beckettarchive.org

KRAPP'S LAST TAPE MODULE ADDED

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.

© 2016 Samuel Beckett Digital Manuscript Project
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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L'Innommable / The Unnamable © Samuel Beckett 1953 and the Estate of Samuel Beckett.

Samuel Beckett
Digital Manuscript Project

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Stirrings Still / Soubresauts
Comment dire / what is the word

Demo (of *Stirrings Still*)

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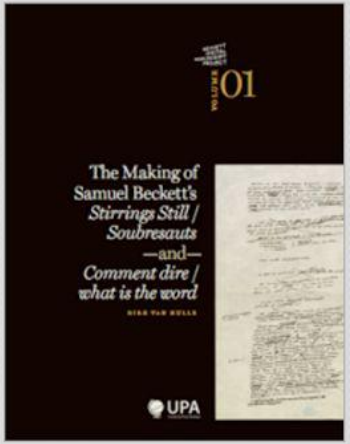

Published by UPA - order here.

forthcoming:
The Making of Samuel Beckett's
L'Innommable / The Unnamable
(2014)

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.

© 2013 Samuel Beckett Digital Manuscript Project
Directors: Dirk Van Hulle and Mark Nixon | Technical realisation: Vincent Neyt

[1r]

Paris
27.6.83

N Tout ~~tout le temps~~ Toujours à la même distance comme c'est comment dire? ~~comme c'est souvent pour ainsi dire.~~ Tout le peu qu'il y a. Tout le peu ~~tout le temps~~ toujours à la même distance quelle qu'elle soit.

Tout toujours à la même distance. Tout le peu. Tout le peu toujours à la même distance quelle qu'elle puisse être. Tout ~~le presque rien.~~ l'à peu près rien. L'à peu près plus rien. Tout entier. N Exemple ~~cette chaise~~ ~~objet~~ cette forme au loin. Vers laquelle ~~par instants porte les pas~~ des restes d'envie par instants portent les pas. D'envie de savoir de quoi ~~elle il est~~ faite. D'envie ~~le cas échéant de toucher du solide réel~~ si d'aventure réelle d'y toucher. A l'autre extrême cette main par instants ou ces mains presque à portée de la main. Entre les deux ni ~~loin ni proches~~ plus ou moins proches ~~ni lointaines~~ ou si l'on préfère par instant d'autres formes. Les unes reconnaissables pour ce qu'elles paraissent être.

Les autres pas. Seule ~~trait commun à toutes~~ commune mesure apparemment l'invariable distances quelle qu'elle soit qu'elles gardent. a l'oeil tout au moins. A toute velléité d'approche elles s'éloignent d'autant et de manière peut-être encore plus frappante inversement. Implicite dans ce qui précède la constance ~~de relation quel qu'il soit.~~ ~~de comment dire x~~ de comment dire d'obliquité quelle qu'elle soit. Angles de vision que ni avancer n'élargit ni reculer le contraire. Tout se déplace de concert. Tout l'à peu près plus rien.

All always at the same remove. All the little. All the little always at the same remove whatever. All the almost nothing. All the all the almost nothing more. Example that shape afar. Toward which moments when - . Toward which instants when remains of desire bend the steps. Of desire to know its nature. Of desire if peradventure real to touch it. At the other extreme instants when ~~this hand.~~ almost ~~at hand's reach this hand that hand. Or those hands.~~ almost within reach the hand. Or hands.

MS-UoR-2933-1

NEXT >

Catalogue number: MS-UoR-2933-1

Document Description

[1r]

Paris
27.6.83

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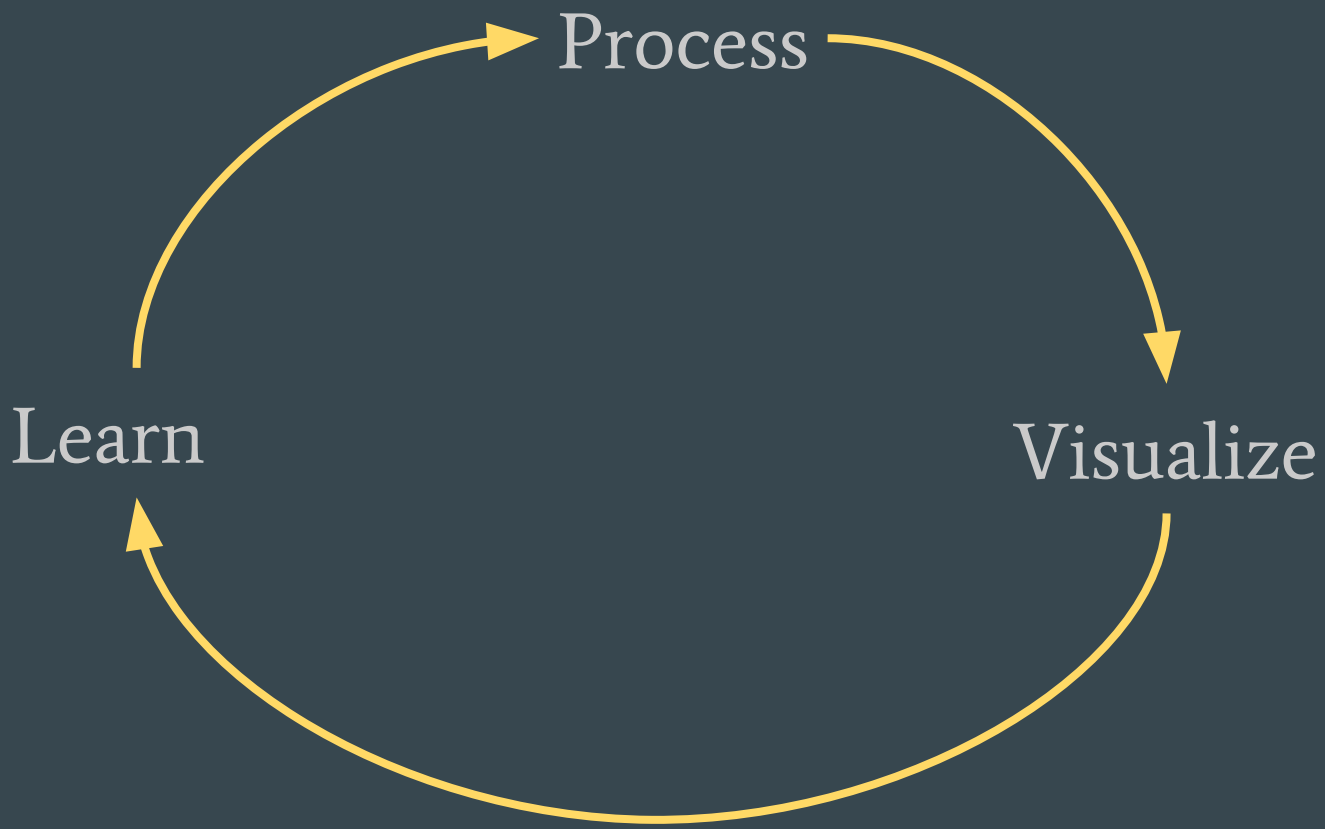
The tag cloud at the left is almost completely saturated, clearly identifying it as an attractive feature, but one that distracted the user from the search in progress. [...] They did not perceive it as the separate, community-oriented navigation system we had intended (Wheeles 2010, 396-7).

Left: **Fig. 4** *Screenshot of participant engaged in Task 2: Search for objects by John Keats* (Wheeles 2010, 397).

www.beckettarchive.org

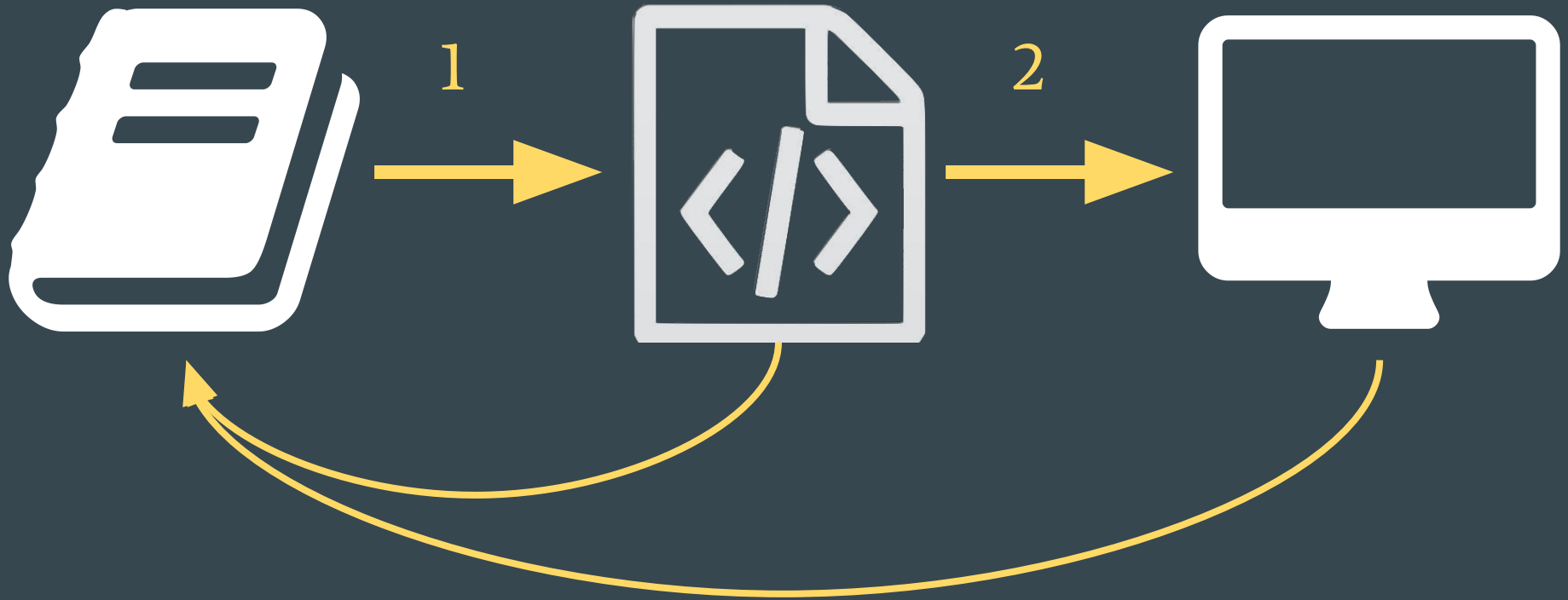
data
over
interface



(after Richard Hadden, yesterday)

Layers of Interpretation in the Digital Scholarly Edition

Layers of Interpretation in the Digital Scholarly Edition



interface
over
data

Credits

This paper was presented on 24 September 2016 at the Digital Scholarly Editions as Interfaces conference hosted by the Centre for Information Modelling (ZIM) at the University of Graz (Austria). The initial research leading up to these results was part of Wout Dillen's PhD thesis titled 'Digital Scholarly Editing for the Genetic Orientation. The Making of a Genetic Edition of Samuel Beckett's Works', defended in December 2015 at the University of Antwerp's Centre for Manuscript Genetics. This thesis was part of a larger project called CUTS (Creative Undoing and Textual Scholarship) supervised by Dirk Van Hulle, which received funding from the European Research Council (ERC) under the European Union's Seventh Framework Programme (FP7/2007-2013) under ERC grant agreement n° 313609. Further development of the initial research in preparation of the conference paper was conducted as part of Wout's work on the 'Digital Scholarly Editing and Memory Institutions' project at the University of Borås (Sweden). This is an Experienced Researcher position that is part of the DiXiT network, a Marie Curie ITN which has received funding from the People Programme (Marie Skłodowska-Curie Actions) of the European Union's Seventh Framework Programme (FP7/2007-2013) under REA grant agreement n° 317436. This funding also allowed Wout to participate in the conference.

Credits

BDMP Editions:

Beckett, Samuel. *Beckett Digital Library: a digital genetic edition* (Series 'The Beckett Digital Manuscript Project'). Edited by Dirk Van Hulle and Vincent Neyt. Brussels: University Press Antwerp (ASP/UPA), 2015.

Beckett, Samuel. *L'Innommable / The Unnamable: a digital genetic edition* (Series 'The Beckett Digital Manuscript Project', module 2). Edited by Dirk Van Hulle, Shane Weller and Vincent Neyt. Brussels: University Press Antwerp (ASP/UPA), 2013.

Beckett, Samuel. *Krapp's Last Tape / La Dernière Bande: a digital genetic edition* (Series 'The Beckett Digital Manuscript Project', module 3). Edited by Dirk Van Hulle and Vincent Neyt. Brussels: University Press Antwerp (ASP/UPA), 2015.

Beckett, Samuel. *Stirrings Still / Soubresauts and Comment dire / what is the word: a digital genetic edition* (Series 'The Beckett Digital Manuscript Project', module 1). Edited by Dirk Van Hulle and Vincent Neyt. Brussels: University Press Antwerp (ASP/UPA), 2011.

All editions available at http://www.beckettarchive.org and accessed on 23 October 2016.

Credits

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Dahlström, Mats. "Drowning by Versions." Human IT 4, no. 4 (2000).

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Robinson, Peter. "Where We Are with Electronic Scholarly Editions, and Where We Want to Be." *Jahrbuch Für Computerphilologie Online* 5 (2003): 123–143.

Wheeles, Dana. "Testing NINES." *Literary and Linguistic Computing* 25, no. 4 (December 1, 2010): 393–403. doi:10.1093/llc/fqq024.

Credits

Images in the public domain:

- ∫5: Maître des Cassoni Campana - La légende crétoise en quatre compositions (détail Labyrinthe)
- ∫6: Mazes and labyrinths; a general account of their history and developments (1922) (14784251512)
- ∫7: Gustave Doré - Dante Alighieri - Inferno - Plate 1 (I found myself within a forest dark...)
- ∫8: Gustave Doré - Dante Alighieri - Inferno - Plate 4 (Dante meets Virgil)
- ∫9.1: Gustave Doré - Dante Alighieri - Inferno - Plate 3 (The lion)
- ∫9.2: Gustave Doré - Dante Alighieri - Inferno - Plate 2 (the panther)
- ∫10: Gustave Doré - Dante Alighieri - Inferno - Plate 5 (End of Canto I)

All memes were generated using the Meme Generator (∫3: ‘basement dweller’; ∫14: ‘all the things’; ∫16: ‘programmer’s son’).

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