EVI-LINHD, a virtual research environment for scholarly digital editing.

María Gimena del Rio Riande, Elena González Blanco García, Clara Martínez Cantón y Juan José Escribano.

Cita:

Dirección estable: https://www.aacademica.org/gimena.delrio.riande/172

ARK: https://n2t.net/ark:/13683/pdea/Dfc

Esta obra está bajo una licencia de Creative Commons. Para ver una copia de esta licencia, visite https://creativecommons.org/licenses/by-nc-nd/4.0/deed.es
ADVANCES IN DIGITAL SCHOLARLY EDITING

As the papers in this volume testify, digital scholarly editing is a vibrant practice. Scholarly editing has a long-standing tradition in the humanities. It is of crucial importance within disciplines such as literary studies, philosophy, history, philosophy, library and information science, and bibliology. In fact, digital scholarly editing represents one of the longest traditions in the field of Digital Humanities — and the theories, concepts, and practices that were designed for editing in a digital environment have in turn deeply influenced the development of Digital Humanities as a discipline. By bringing together the extended abstracts from three conferences organised within the DIxIT project (2013-2017), this volume shows how digital scholarly editing is still developing and constantly redefining itself.

DIxIT (Digital Scholarly Editing Initial Training) is one of the most innovative training networks for a new generation of scholars in the field of digital scholarly editing, established by ten leading European institutions from academia, in close collaboration with the private sector and cultural heritage institutions, and funded under the EU’s Marie Skłodowska-Curie Actions. The partners together represent a wide variety of technologies and approaches to European digital scholarly editing.

The extended abstracts of the convention contributions assembled in this volume showcase the multiplicity of subjects dealt with in and around the topics of digital editing: from issues of sustainability to changes in publication cultures, from the integrity of research and intellectual rights to mixed methods applied to digital editing — to name only a few.
ADVANCES IN DIGITAL SCHOLARLY EDITING
ADVANCES IN DIGITAL SCHOLARLY EDITING

PAPERS PRESENTED AT THE DIXIT CONFERENCES IN THE HAGUE, COLOGNE, AND ANTWERP

edited by

PETER BOOT
ANNA CAPPELLOTTO
WOUT DILLEN
FRANZ FISCHER
AODHÁN KELLY
ANDREAS MERTGENS
ANNA-MARIA SICHANI
ELENA SPADINI
DIRK VAN HULLE
Contents

Welcome 11
Preface 13
Introduction 15
   Peter Boot, Franz Fischer & Dirk Van Hulle

WP1 Concepts, Theory, Practice

Towards a TEI model for the encoding of diplomatic charters.
The charters of the County of Luna at the end of the Middle Ages 25
   Francisco Javier Álvarez Carbajal

The uncommon literary draft and its editorial representation 31
   Mateusz Antoniuk

Data vs. presentation. What is the core of a scholarly digital edition? 37
   Gioele Barabucci, Elena Spadini & Magdalena Turska

The formalization of textual criticism. Bridging the gap between
automated collation and edited critical texts 47
   Gioele Barabucci & Franz Fischer

Modelling process and the process of modelling: the genesis of a
modern literary text 55
   Elli Bleeker

Towards open, multi-source, and multi-authors digital scholarly
editions. The Ampère platform 63
   Christine Blondel & Marco Segala

Accidental editors and the crowd 69
   Ben Brumfield

Toward a new realism for digital textuality 85
   Fabio Ciotti

Modelling textuality: a material culture framework 91
   Arianna Ciula

Multimodal literacies and continuous data publishing.
Une question de rythme 99
   Claire Clivaz
<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theorizing a digital scholarly edition of <em>Paradise Lost</em></td>
<td>105</td>
</tr>
<tr>
<td>Richard Cunningham</td>
<td></td>
</tr>
<tr>
<td>The digital libraries of James Joyce and Samuel Beckett</td>
<td>109</td>
</tr>
<tr>
<td>Tom De Keyser, Vincent Neyt, Mark Nixon &amp; Dirk Van Hulle</td>
<td></td>
</tr>
<tr>
<td>Editing the medical recipes in the Glasgow University Library</td>
<td>115</td>
</tr>
<tr>
<td>Ferguson Collection</td>
<td></td>
</tr>
<tr>
<td>Isabel de la Cruz-Cabanillas</td>
<td></td>
</tr>
<tr>
<td>The archival impulse and the editorial impulse</td>
<td>121</td>
</tr>
<tr>
<td>Paul Eggert</td>
<td></td>
</tr>
<tr>
<td>Pessoa's editorial projects and publications. The digital edition</td>
<td>125</td>
</tr>
<tr>
<td>as a multiple form of textual criticism</td>
<td></td>
</tr>
<tr>
<td>Ulrike Henny-Krahmer &amp; Pedro Sepúlveda</td>
<td></td>
</tr>
<tr>
<td>Reproducible editions</td>
<td>135</td>
</tr>
<tr>
<td>Alex Speed Kjeldsen</td>
<td></td>
</tr>
<tr>
<td>‘… but what should I put in a digital apparatus?’ A not-so-obvious</td>
<td>141</td>
</tr>
<tr>
<td>choice. New types of digital scholarly editions</td>
<td></td>
</tr>
<tr>
<td>Raffaella Afferni, Alice Borgna, Maurizio Lana, Paolo Monella</td>
<td></td>
</tr>
<tr>
<td>&amp; Timothy Tambassi</td>
<td></td>
</tr>
<tr>
<td>Critical editions and the digital medium</td>
<td>145</td>
</tr>
<tr>
<td>Caroline Macé</td>
<td></td>
</tr>
<tr>
<td>Scholarly editions of three rabbinic texts – one critical and two</td>
<td>149</td>
</tr>
<tr>
<td>digital</td>
<td></td>
</tr>
<tr>
<td>Chaim Milikowsky</td>
<td></td>
</tr>
<tr>
<td>From manuscript to digital edition. The challenges of editing early</td>
<td>159</td>
</tr>
<tr>
<td>English alchemical texts</td>
<td></td>
</tr>
<tr>
<td>Sara Norja</td>
<td></td>
</tr>
<tr>
<td>Towards a digital edition of the Minor Greek Geographers</td>
<td>165</td>
</tr>
<tr>
<td>Chiara Palladino</td>
<td></td>
</tr>
<tr>
<td>Digital editions and materiality. A media-specific analysis of the</td>
<td>171</td>
</tr>
<tr>
<td>first and the last edition of Michael Joyce’s <em>Afternoon</em></td>
<td></td>
</tr>
<tr>
<td>Mehdy Sedaghhat Payam</td>
<td></td>
</tr>
<tr>
<td>Challenges of a digital approach. Considerations for an edition of</td>
<td>177</td>
</tr>
<tr>
<td>Pedro Homem de Mello’s poetry</td>
<td></td>
</tr>
<tr>
<td>Elsa Pereira</td>
<td></td>
</tr>
<tr>
<td>The born digital record of the writing process. A hands-on workshop</td>
<td>183</td>
</tr>
<tr>
<td>on digital forensics, concepts of the forensic record and challenges</td>
<td></td>
</tr>
<tr>
<td>of its representation in the DSE</td>
<td></td>
</tr>
<tr>
<td>Thorsten Ries</td>
<td></td>
</tr>
</tbody>
</table>
Enduring distinctions in textual studies
Peter Shillingsburg

Blind spots of digital editions. The case of huge text corpora in philosophy, theology and the history of sciences
Andreas Speer

Data driven editing: materials, product and analysis
Linda Spinazzè, Richard Hadden & Misha Broughton

Making copies
Kathryn Sutherland

The Videotext project. Solutions for the new age of digital genetic reading
Georgy Vekshin & Ekaterina Khomyakova

A stemmatological approach in editing the Greek New Testament. The Coherence-Based Genealogical Method
Klaus Wachtel

WP2 Technology, Standards, Software

What we talk about when we talk about collation
Tara L. Andrews

The growing pains of an Indic epigraphic corpus
Dániel Balogh

The challenges of automated collation of manuscripts
Elli Bleeker, Bram Buitendijk, Ronald Haentjens Dekker, Vincent Neyt & Dirk Van Hulle

The role of digital scholarly editors in the design of components for cooperative philology
Federico Boschetti, Riccardo Del Gratta & Angelo Maria Del Grosso

Inventorying, transcribing, collating. Basic components of a virtual platform for scholarly editing, developed for the Historical-Critical Schnitzler Edition
Stefan Büdenbender

Combining topic modeling and fuzzy matching techniques to build bridges between primary and secondary source materials.
A test case from the King James Version Bible
Mathias Coeckelbergs, Seth van Hooland & Pierre Van Hecke
The importance of being... object-oriented. Old means for new perspectives in digital textual scholarship 269
Angelo Mario Del Grosso, Emiliano Giovannetti & Simone Marchi

Edition Visualization Technology 2.0. Affordable DSE publishing, support for critical editions, and more 275
Chiara Di Pietro & Roberto Rosselli Del Turco

Compilation, transcription, multi-level annotation and gender-oriented analysis of a historical text corpus. Early Modern Ducal Correspondences in Central Germany 283
Vera Faßhauer

Hybrid scholarly edition and the visualization of textual variants 289
Jiří Flaišman, Michal Kosák & Jakub Říha

Burckhardtsource.org: where scholarly edition and semantic digital library meet 293
Costanza Giannaccini

EVI-linhd, a virtual research environment for digital scholarly editing 301
Elena González-Blanco, Gimena del Rio, Juan José Escribano, Clara I. Martínez Cantón & Álvaro del Olmo

Critical diplomatic editing. Applying text-critical principles as algorithms 305
Charles Li

St-G and DIN 16518, or: requirements on type classification in the Stefan George edition 311
Frederike Neuber

Visualizing collation results 317
Elisa Nury

The Hebrew Bible as data: text and annotations 323
Dirk Roorda & Wido van Peursen

Full Dublin-Core Jacket. The constraints and rewards of managing a growing collection of sources on omeka.net 333
Felicia Roșu

Of general and homemade encoding problems 341
Daniela Schulz

The role of the base manuscript in the collation of medieval texts 345
Elena Spadini
A tailored approach to digitally access and prepare the 1740 Dutch Resolutions of the States General
Tuo Tolinmo

Editorial tools and their development as a mode of mediated interaction
Tuo Tolinmo

TEI Simple Processing Model. Abstraction layer for XML processing
Magdalena Turska

WP3 ACADEMIA, CULTURAL HERITAGE, SOCIETY

Edvard Munch’s Writings. Experiences from digitising the museum
Hilde Bøe

Crowdfunding the digital scholarly edition. Webcomics, tip jars, and a bowl of potato salad
Misha Broughton

Editing medieval charters in the digital age
Jan W. J. Burgers

Editing copyrighted materials. On sharing what you can
Wout Dillen

What you c(apture) is what you get. Authenticity and quality control in digitization practices
Wout Dillen

The journal al-Muqtabas between Shamela.ws, HathiTrust, and GitHub. Producing open, collaborative, and fully-referencable digital editions of early Arabic periodicals – with almost no funds
Till Grallert

Digital editions of artists’ writings. First Van Gogh, then Mondrian
Leo Jansen

Digital editing: valorisation and diverse audiences
Aodhán Kelly

Social responsibilities in digital editing – DiXiT panel. Editing and society: cultural considerations for construction, dissemination and preservation of editions
Aodhán Kelly

Documenting the digital edition on film
Merisa Martinez
<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Towards a definition of ‘the social’ in knowledge work</td>
<td>433</td>
</tr>
<tr>
<td>Daniel Powell</td>
<td></td>
</tr>
<tr>
<td>Beyond Open Access. (Re)use, impact and the ethos of openness in</td>
<td>439</td>
</tr>
<tr>
<td>digital editing</td>
<td></td>
</tr>
<tr>
<td>Anna-Maria Sichani</td>
<td></td>
</tr>
<tr>
<td>The business logic of digital scholarly editing and the economics of</td>
<td>449</td>
</tr>
<tr>
<td>scholarly publishing</td>
<td></td>
</tr>
<tr>
<td>Anna-Maria Sichani</td>
<td></td>
</tr>
<tr>
<td>The social edition in the context of open social scholarship.</td>
<td>453</td>
</tr>
<tr>
<td>The case of the Devonshire Manuscript (BL Add Ms 17, 492)</td>
<td></td>
</tr>
<tr>
<td>Ray Siemens</td>
<td></td>
</tr>
<tr>
<td>Nowa Panorama Literatury Polskiej (New Panorama of Polish Literature).</td>
<td>463</td>
</tr>
<tr>
<td>How to present knowledge in the internet (Polish specifics of the</td>
<td></td>
</tr>
<tr>
<td>issue)</td>
<td></td>
</tr>
<tr>
<td>Bartłomiej Szleszyński</td>
<td></td>
</tr>
<tr>
<td>Digital Rockaby</td>
<td>467</td>
</tr>
<tr>
<td>Katerina Michalopoulou &amp; Antonis Touloumis</td>
<td></td>
</tr>
</tbody>
</table>
EVI-linhd, a virtual research environment for digital scholarly editing

Elena González-Blanco,¹ Gimena del Rio, Juan José Escribano, Clara I. Martínez Cantón & Álvaro del Olmo


Digital Humanities, as a scientific field, can be seen as a boundary discipline that requires cooperation and common agreements and views among many scientific communities (del Río Riande 2016). There are some tools that facilitate communication and understandings across different areas and even projects. These are what in sociology have been called boundary objects, described by Star and Griesemer (1989, 393) in this way:

*Boundary objects are objects which are both plastic enough to adapt to local needs and the constraints of the several parties employing them, yet robust enough to maintain a common identity across sites. They are weakly structured in common use, and become strongly structured in individual-site use.*

This concept is crucial when talking about collaborative and interdisciplinary labour. Virtual Research Environments (VREs) have become central boundary objects for digital humanists community, as they help global, interdisciplinary and networked research taking of profit of the changes in ‘data production, curation and (re-)use, by new scientific methods, by changes in technology supply’ (Voss and Procter 2009, 174-190). DH Centers, labs or less formal structures such as

¹ egonzalezblanco@flog.uned.es.
associations benefit from many kind of VREs, as they facilitate researchers and users a place to develop, store, share and preserve their work, making it more visible. The implementation of each of these VREs is different, as Carusi and Reimer (2010) have stated, but there are some common guidelines and standards generally shared.  

This paper presents the structure and design of the VRE of LINHD, the Digital Innovation Lab at UNED and the first Digital Humanities Center in Spain. It focuses on the possibilities of a collaborative environment focused on a very realistic type of research: a non-English speaker, relatively new in DH technologies, which is keen on working in his project with his team, but does not have a uniform team of researchers (that means, they have different levels of understanding DH technologies).

Taking into account the language barrier that English may suppose for a Spanish-speaking scholar or student and the distance they may encounter with the data and organization of the interface (in terms of computational knowledge) while facing a scholarly digital edition or collection, LINHD’s VRE comes as a solution for the virtual research community interested in scholarly digital work.

The main aims of EVI are:

- Promoting digital scholarly editions in Spain, as well as the humanist training in the field of Digital Humanities through the use of standards (such as TEI-XML), distinguishing the three fundamental processes involved in the development a complete digital edition: text tagging, analysis, text processing, and finally visualization and digital publication.
- Managing through digital tools and databases text collections that contain tagged texts (displaying different visualization possibilities) and link with other non-text content (such as images or multimedia content) labeled with metadata.
- Enabling recovery of such content.
- Providing the humanist researcher the building of digital repositories in the cloud using technologies of the semantic web and linked data (LOD) allowing standardization of content and interoperability with other projects, resources and databases.

In this sense, our project dialogues and aims to join the landscape of other VREs devoted to digital edition, such as Textgrid, e-laborate, ourSpaces, etc. and, in a further stage, to build a complete virtual environment to collect and classify data, tools and projects, work and publish them and share the results. Therefore, the key of our VRE is the combination of different open-source software that will enable users to complete the whole process of developing a digital editorial project. The environment is, up-to-now, divided into three parts:

---

2 As an example, see the Centernet map (https://dhcenternet.org/centers) and guidelines of TGIR Huma-Num 2015 (http://www.huma-num.fr/ressources/guides).
3 http://linhd.uned.es.
1. A repository of data to (projects, tools, etc.) with permanent identifiers in which the information will be indexed through a semantic structured ontology of metadata and controlled vocabularies (inspired in LINDAT, Isidore and Huni).

2. A working space based on the possibilities of eXistDB to work on text encoding, storing and querying, plus some publishing tools (pre-defined stylesheets and some other open-source projects, such as Sade, Versioning machine, etc.).

3. A collaborative cloud workspace which integrates a wiki, a file archiving system and a publishing space for each team.

The impact of EVI-LINHD resides in building a very useful tool for the development of the humanities studies within a digital society. It aims to facilitate the change of the traditional editor’s job to a virtual environment where accessibility, dissemination and visualization possibilities of the cultural object greatly increase the prospects of their study. A platform of this kind, pioneer in the Spanish-speaking community, will also facilitate the interoperability of our projects in international groups and networks working on similar topics.

EVILINHD is a powerful cloud-based platform that will offer researchers a space to manage their projects from the beginning to their publication and dissemination period, all through a single interface, which is thought of and designed as the key for the success of such a project: the research user.

---

4 The ourSpaces Virtual Research Environment project have worked in this sense developing an extensible ontological framework for capturing the provenance of the research process that they describe in Edwards (et al. 2014).
References


