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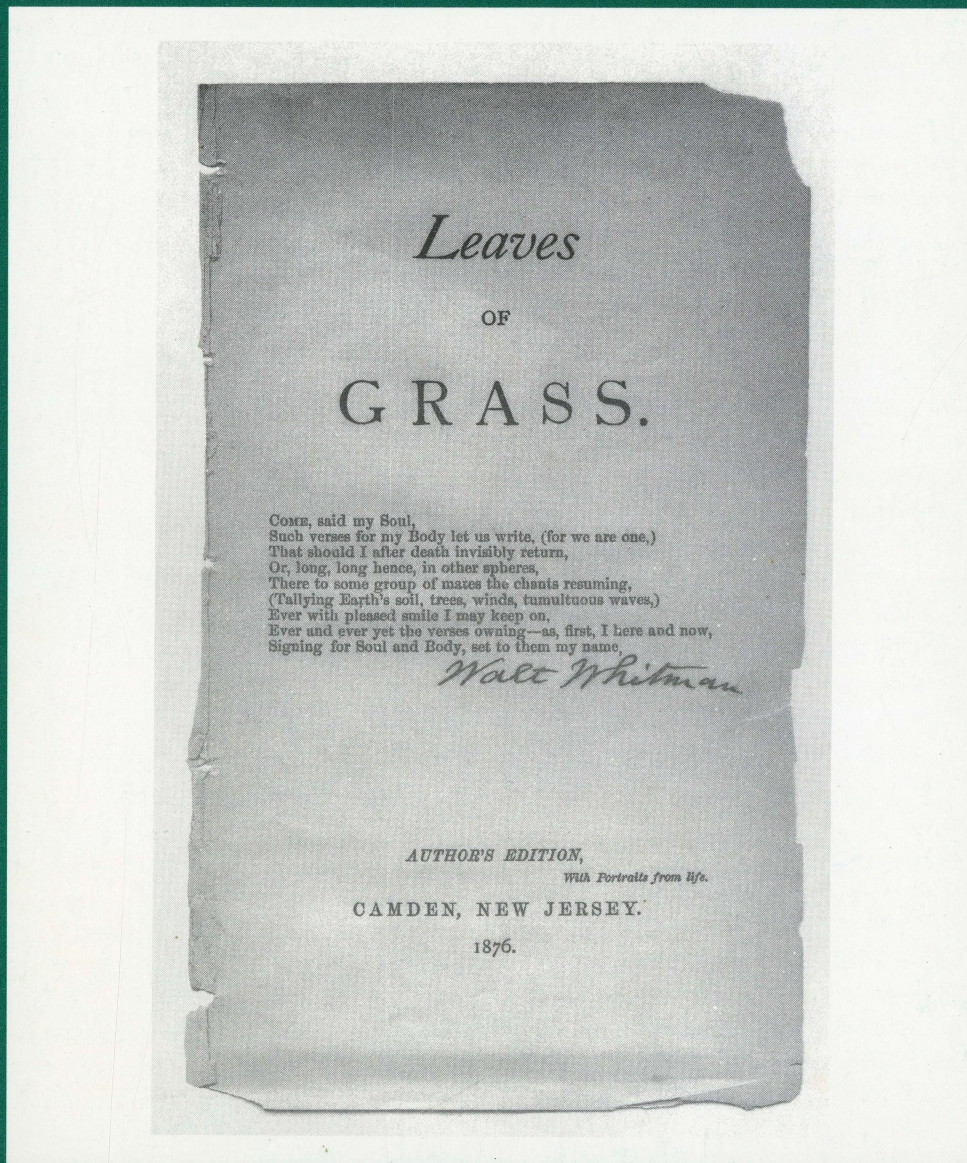
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Cover: Title page, bearing Whitman's signature, of *Leaves of Grass* (1876), reproduced courtesy of the Department of Archives and Special Collections, the University of Nebraska-Lincoln Libraries.

Dollars and Sense in Collaborative Digital Scholarship: The Example of the Walt Whitman Hypertext Archive

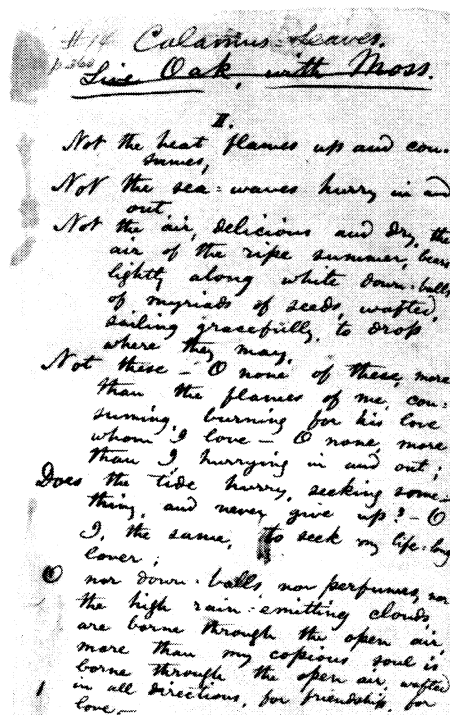
KENNETH M. PRICE

One of the great advantages of the web is that there's a bunch of free stuff—that's the truism, anyway. But free stuff comes from somewhere, and it is rarely, if ever, free to produce. I am interested in exploring some of the costs of digital work, using as an example *The Walt Whitman Hypertext Archive*, a project I co-direct with Ed Folsom. Since 1995, many people, myself included, have described our site as free, yet a considerable amount of resources continue to go into its making. I want to explore that conundrum.

First, though, some background: in the mid-1990s, some scholars (especially Ed Folsom) began talking about the need for a hypertext edition of Whitman's works. At the time, I was teaching at the College of William & Mary, and one of my graduate students, Charles Green, was keenly interested in the new developments in textual scholarship and the new digital archives that were only then beginning to appear. Green and I traveled to the University of Virginia to meet John Unsworth, director of the Institute for Advanced Technology in the Humanities (IATH), and Jerome McGann, director of the Rossetti Archive. At our meeting, I became enthusiastic about attempting to produce an electronic edition of Whitman despite the magnitude of the undertaking and the difficulties we inevitably would encounter. Still, I recognized that a fortunate set of circumstances was at hand: the University of Virginia has one of the great collections of Whitman manuscripts; I was then located relatively near Charlottesville; and leading people in humanities computing were offering to lend assistance. When Ed Folsom agreed to serve as co-director of the Whitman archive another crucial element fell into place.

From the start, our aim has been to produce a scholarly edition of Whitman on the web. We are attempting

this in part because Whitman's writings defy the constraints of the book. Documents associated with a Whitman poem might well include an initial prose jotting containing a key image or idea; trial lines in a notebook; a published version appearing in a periodical; corrected page proofs; and various printed versions of the poem appearing in books, including (but not limited to) the six distinct editions of *Leaves of Grass*. The fixed forms of print are cumbersome and inadequate for capturing Whitman's numerous and complex revisions. Moreover, the econom-



Manuscript of the first poem in Whitman's sequence of homoerotic love poems, "Live Oak, with Moss," later revised, expanded, and first printed in the "Calamus" section of *Leaves of Grass* (1860). Photograph is from the Clifton Waller Barrett Library of American Literature, Special Collections Department, University of Virginia Library.

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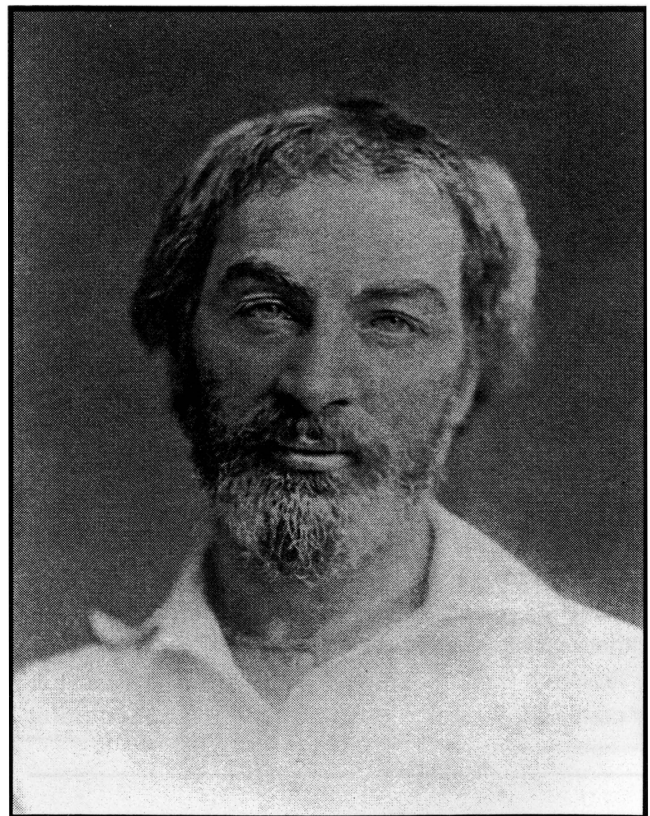
ics of print publication have led previous editors to privilege one edition or another of Whitman's writings—usually the first or last version of *Leaves of Grass*. Our goal is to create a dynamic site that will grow and change over the years. We are currently putting online both facsimile and etext versions of all the editions of *Leaves of Grass* (other titles will go online as time and resources allow). We recently posted an extended biography of Whitman that Ed Folsom and I wrote; eventually, this biography will contain links to photos, maps of Whitman-related locations, and short essays about Whitman's friends and associates. In addition, the archive provides access to the contemporary reviews of Whitman's work, all known photographs of Whitman (complete with annotations), and introductions to each edition of *Leaves*. We also offer the only comprehensive current bibliography of work—including books, essays, notes, and reviews—about Whitman.

Nothing appears by magic: we still live in a world of labor, expenses, payments, and a multitude of material objects down to the level of wire and cable that make possible a virtual archive. When users visit a deep scholarly archive on the web they are experiencing the (mostly real) benefit of displaced costs. Instead of money being spent by the user at the point of contact, money is spent elsewhere along the line: by universities in the form of faculty time, equipment, graduate student assistance, and internal grants; by external funding agencies; and, in our case, curiously, by more than one publisher.

The involvement of publishers is paradoxical, counterintuitive, and especially worthy of exploration. When Ed Folsom and I had just started attempting to make Whitman's vast work easily and conveniently accessible to scholars, students, and general readers, Primary Source Media, a commercial publisher, unexpectedly asked us to produce with them a CD-ROM that would overlap with our own plan of work. With great speed—though without editorial introductions and sophisticated tagging—they enabled us to make available an extraordinary amount of Whitman material that had never before been electronically searchable: all twenty-two volumes of the New York University Press edition of the *Collected Writings of Walt Whitman*, all six editions of *Leaves of Grass* published in Whitman's lifetime, all 130 extant photographs of Whitman, hundreds of digital images of poetry manuscripts and more. There was a downside, however: The material came to consumers with a hefty price tag. I'm sure the pricing was partly influenced by the large permission fees Primary Source Media had to pay New York University Press. Interestingly it costs only about

a dollar, as a process, to burn a CD-ROM, so Primary Source Media could have aimed to recoup its investment plus make a profit by selling thousands of copies at, say, twenty dollars, or far fewer copies at a high price. They chose the latter strategy. Ed Folsom and I undertook the editing as work for hire, receiving a one-time payment. We do not get royalties and had no influence on their marketing and pricing policies. We have been told that the Whitman CD-ROM was a business success, that Primary Source Media did much better than merely recoup its investment.

The data produced by Primary Source Media was tagged in Borland database format, a proprietary coding system. In my view, Primary Source Media would have been much better off to use SGML, a recognized international standard that would ensure cross-platform usability, address the need for long-term preservation, and facilitate the exchange of data. Initially, it appeared that Ed Folsom and I would have a long-term working relationship with Primary Source Media because, after issuing the CD-ROM, the publisher proceeded to move Whitman material online, and we were well on our way



Daguerreotype of Walt Whitman, ca. 1854, by an unknown photographer, probably Gabriel Harrison. Courtesy of the Rare Book, Manuscript, & Special Collections Library, Duke University.

to coaxing Primary Source Media toward the SGML world. In addition, Ed Folsom and I, attracted by the idea of providing easy access to the works of the self-styled poet of democracy, persuaded Primary Source Media to donate the out-of-copyright etext of Whitman's writings to the Electronic Text Center at the University of Virginia, where the texts would be available to the world without charge. This was a significant amount of material—all six editions of *Leaves of Grass* and Whitman's prose works. Yet the request was not totally outlandish because we realized that the sales potential of the Primary Source Media CD-ROM stemmed from their success in making the modern copyrighted New York University Press edition of the *Collected Writings* available in electronically searchable form (for those able to afford it). We argued that donating some nineteenth-century texts to a "free" site would be a good public service and that this would support an educational endeavor (we had recently received a FIPSE grant from the U.S. Department of Education to develop pedagogical material in conjunction with the *Dickinson Electronic Archives*, edited by Martha Nell Smith, et al.). Gradually, as processing allows, the material requested from Primary Source Media is being made publicly accessible.

Perhaps what mattered is that Primary Source Media saw an opportunity to exchange data for knowhow. That is, their staff saw a chance to benefit from this arrangement because they were interested in launching SGML publishing initiatives and felt they could learn some of the techniques David Seaman and his team developed for automating the conversion of the text from Borland database form to the Text Encoding Initiative (TEI) standard. (Primary Source Media had used Borland on a number of big projects.) I don't know whether the good deed argument or the hard-headed argument worked better. Incidentally, I might say that many of our plans with Primary Source Media went for naught since the firm was bought out by the Gale Group, which seems to have scuttled all plans to develop SGML publishing in conjunction with deep archives of single authors. But the ongoing cooperation of Frank Menchaca, senior editor at Primary Source Media, in continuing to provide etext at no charge represents a commitment to public access (this despite the lack of any compelling benefits to the publisher, given their change of priorities).

Three other publishers have assisted us: the University of Iowa, which allows us to reprint and reformat in annualized form the quarterly bibliographies appearing in the *Walt Whitman Quarterly Review*; Cambridge University Press, which allowed us to use the etext of all of the

strangeness with which we greet this bluff new-comer, and, beginning to understand him better, appreciate him in proportion as he becomes more known. He will soon make his way into the confidence of his readers, and his poems in time will become a pregnant text-book. out of which quotation as sterling as the minted gold will be taken and applied to every form and phase of the "inner" or the "outer" life; and we express our pleasure in making the acquaintance of Walt Whitman, hoping to know more of him in time to come.

From the Brooklyn Daily Times.

LEAVES OF GRASS. A volume of Poems, just published.

To give judgment on real poems, one needs an account of the poet himself. Very devilish to some, and very divine to some, will appear the poet of these new poems, the "LEAVES OF GRASS," an attempt, as they are, of a naive, masculine, affectionate, contemplative, sensual, imperious person, to cast into literature not only his own grit and arrogance, but his own flesh and form, undraped, regardless of models, regardless of modesty or law, and ignorant or silently scornful, as at first appears, of all except his own presence and experience, and all outside the fiercely loved land of his birth, and the birth of his parents and their parents for several generations before him. Politeness this man has none, and regulation he has none. A rude child of the people!—No imitation—No foreigner—but a growth and idiom of America. No discontented—a careless slouch, enjoying to-day. No dilettant democrat—a man who is art-and-part with the commonality, and with immediate life—loves the streets—loves the docks—loves the free rasping talk of men—likes to be called by his given name, and nobody at all need Mr. him—can laugh with laughs—likes the cheap ways of laborers—is not prejudiced one mite against the Irish—talks readily with them—talks readily with niggers—does not make a stand on being a gentleman, nor on learning or manners—eats cheap fare, likes the strong-flavored coffee of the coffee-stands in the market, at sunrise—likes a supper of oysters fresh from the oyster-smack—likes to make one at the crowded table among sailors and workpeople—would leave a select soiree of elegant people any time to go with tumultuous men,

One of Whitman's anonymous self-reviews of Leaves of Grass (1855), reprinted as part of "Leaves-Droppings" in second edition of Leaves of Grass (1856). Photograph is from the Clifton Waller Barrett Library of American Literature, Special Collections Department, University of Virginia Library.

contemporary reviews I had earlier published with them; and Garland Publishing which granted us the right to reproduce approximately 10 percent of the entries in *The Walt Whitman Encyclopedia*. Iowa cooperated because my co-director, Ed Folsom, edits the journal and controls copyright. Cambridge obliged us, I suppose, because they didn't actually own the material they had printed in book form: that is, all the reviews were already in the public domain. Having priced the volume I did for them at \$95 in 1995, Cambridge realized full well that their sales were primarily to libraries and they had pretty much already exhausted that vein. Garland's situation was similar: their sales had been made, and they probably concluded that giving away some of their product would not hurt any potential future sales but might actually help by raising the visibility of the *Walt Whitman Encyclopedia*.

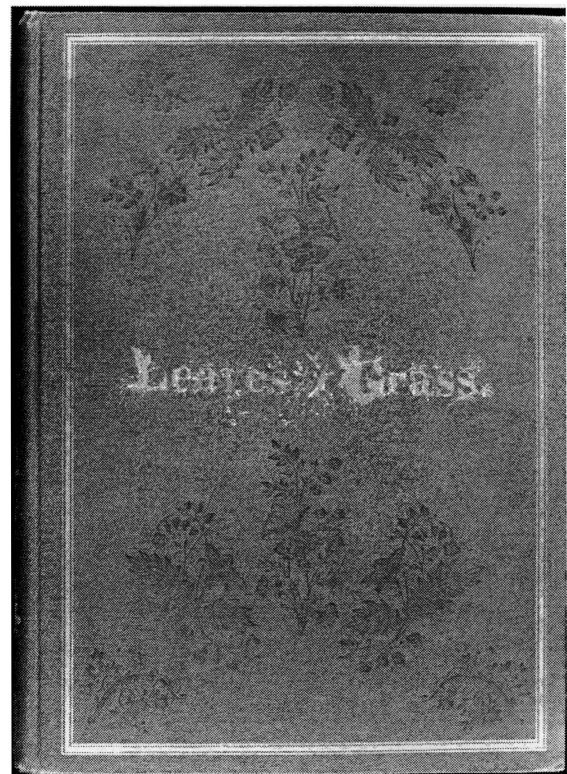
Our good luck with publishers has extended to librar-

ies as well (though there have been some exceptions, as described below). Currently the Whitman team, with funding from a Collaborative Research grant from the National Endowment for the Humanities, is concentrating on editing the poetry manuscripts, fundamentally important documents that never before have been gathered, transcribed, encoded, and made available. We are providing both digital images of the individual manuscript pages and transcriptions. One publicity person said that we are, in effect, unlocking the doors of locked-up rare book rooms. However, the task is not as easy as turning a key. Currently the end user experiences no difference whether she encounters a donated set of images—like the wonderful scans we received from Special Collections at the University of Virginia—or images that we have had to pay for. All of the manuscripts are experienced in a uniform way, at no cost, whatever the expense of an individual item to the project. Ideally of course, in the ambitious way of recent electronic archives, we would like to provide images of every single poetry manuscript that Whitman left. That probably won't be possible, because chasing down every last manuscript is a never-ending task: new Whitman material keeps turning up, as seen recently in a significant sale of material at Christie's.

Moreover, there are complexities because the economic, preservation, and permission policies of individual libraries differ from one another significantly. Certain libraries could be described, kindly, as aggressively hostile. I quote from one letter: "our standard permission fee for non-profit sites is \$65 / per image for the first 20 images—and \$40 / per image thereafter. Permission is granted for one-time, non-exclusive use, for a period of up to seven (7) years. We also ask that resolution for the internet be limited to 72 dpi, that a watermark be embedded into the image(s) that can withstand compression, and that the standard permissions statement appear..." The Whitman Archive is not trying to build something ephemeral but a developing product and an ongoing editorial process that can be passed on, reused, and improved by future scholars. Images that must be taken down after a few years are of little use. Like the recently issued *Handbook for Digital Projects*, we start with the "premise that investing in digital conversion only makes sense if institutions are prepared to provide long-term access to digital collections." Our standard for digital scans is 600 dpi; an image at 72 dpi is of such poor quality as to be of little value to scholars. After being presented with such a combination of barriers—high price, low quality, and limited time of use—I wonder why this library did not just forthrightly refuse to cooperate.

Despite this and one other case, libraries in general have been remarkably supportive and forward-thinking. I have been especially pleased with the cooperation we are getting from libraries as we explore the feasibility of creating a virtual finding aid for Whitman manuscripts, an online guide intended to pull together information about holdings now dispersed in over sixty libraries. This project should provide an opportunity to experiment with methods for virtually reintegrating dispersed collections of Whitman manuscript materials using the standard for archival description, Encoded Archival Description (EAD); this project should also offer an unusual opportunity to experiment with a deeper engagement between scholars and archivists, in which scholars might enrich the item-level descriptions of archival materials. We are currently seeking grant funding to support this complex technical, social, and intellectual undertaking.

Grants help finance expensive tasks, but they have a less obvious economic importance in providing validation for projects. Recent developments in higher education—an extraordinary concern with rankings and a shift away from state support—have intensified the pursuit of



The cover of Leaves of Grass (1855). Photo courtesy of the Rare Book, Manuscript, & Special Collections Library, Duke University.

grants at many institutions and, accordingly, have increased the standing of those with a track record of getting grants. The validation received from a grant can offset the questions that are sometimes raised about electronic work. We live in a time, still, when some departments refuse to credit properly scholarly editing, and an editor who chooses to work on the web—given that some departments resist crediting internet publications—is taking a double risk. Some colleagues may ask: How do we know whether electronic work is any good? Should it really count? Isn't it ephemeral? Others may assert (ignoring many exceptions) that web publication is not refereed and thus should not count.

No doubt Ed Folsom and I found it easier to work on the Whitman project because we had already been promoted through the ranks and thus were insulated from concerns about job security and the next promotion (though we remain subject to annual merit evaluations). Electronic scholarship is a trickier business for graduate assistants and assistant professors. It can pay off in significant ways, but the reception such work will receive is more uncertain than for comparable print publications.

Yet even while academic departments are often ambivalent, at best, about crediting electronic scholarship, they frequently provide financial support for these projects. The reasons departments are willing to do so are complex and varied—just as they are when departments give release time or student assistance for anything—for example, a traditional monograph. Interestingly, graduate students work on web projects, by and large, when departments not only approve of these undertakings but are willing to underwrite them at least to some degree.

Within an academic reward system noteworthy for its paradoxes, graduate students operate economically in ways that are mainly straightforward. For the Whitman project, graduate students work a set number of hours and are recompensed for it by salary, tuition waiver, and benefits. First at William & Mary and now at Nebraska, I have had one or two students helping me (working a combined total of anywhere from seven to twenty-seven hours per week). Nationwide, graduate student wages, benefits, and working conditions are receiving increased and needed attention. I wish I could say that students working for the Whitman project fare better than their peers, but in terms of direct compensation for their effort they receive an amount neither better nor worse than is typical for graduate students with other types of assistantships. However, students working on humanities computing projects often develop distinctive—and highly marketable—skills. While enriching and diversifying their

record as they prepare, most often, for work as professors, they also provide themselves with skills and knowledge of information architecture that leave them open to other types of academic employment, employment that frequently pays better and has better job security than a tenure-line position in the humanities. The first three students who worked for me on the Whitman project—Charles Green, Robert K. Nelson, and Matt Cohen—were hired into full-time staff positions at William & Mary in Information Technology. In the face of a difficult academic job market, gaining specialized knowledge and marketable skills is not the worst thing in the world, especially when students can demonstrate that the experience enhances their academic profile.

For a graduate student, working on a large electronic project may provide other indirect benefits with some economic implications. With the Whitman project, graduate students encounter a somewhat unusual form of scholarship and a different sense of the academy and its possibilities. The scholarship that they see modeled is no longer inevitably and only the solitary professor working on a monograph. The activity is more social and, I think, frequently more rewarding for that very reason. Students on a project often work far more closely with faculty than did students with other types of assistantships. Humanities professors seldom make much money on sales of their publications, but significant publications are the route toward promotions, merit increases, and mobility in the field. These students enjoy unusual access to archival material, make and share in new discoveries, and consequently have greater publication opportunities than most of their peers.

In various ways both subtle and profound, the web environment is contributing to altered social and economic circumstances that directly affect how professors and students work, how that work is valued, and what work is in fact possible to contemplate. Earlier, I mentioned the “mostly real” benefits of so-called free sites. We might ask: Is what the Whitman archive has done a sustainable model for the production of other full-scale scholarly editions on the web? We have been fortunate with grants, publishers, libraries, and generous universities. But if it requires such a constellation of good fortune to produce an electronic scholarly edition, do we have a sound economic model in place? As the questions imply, I don't think we do.

These days projects can hardly rely on ample grant money. The NEH is considering new restrictions that

Continued on p. 43

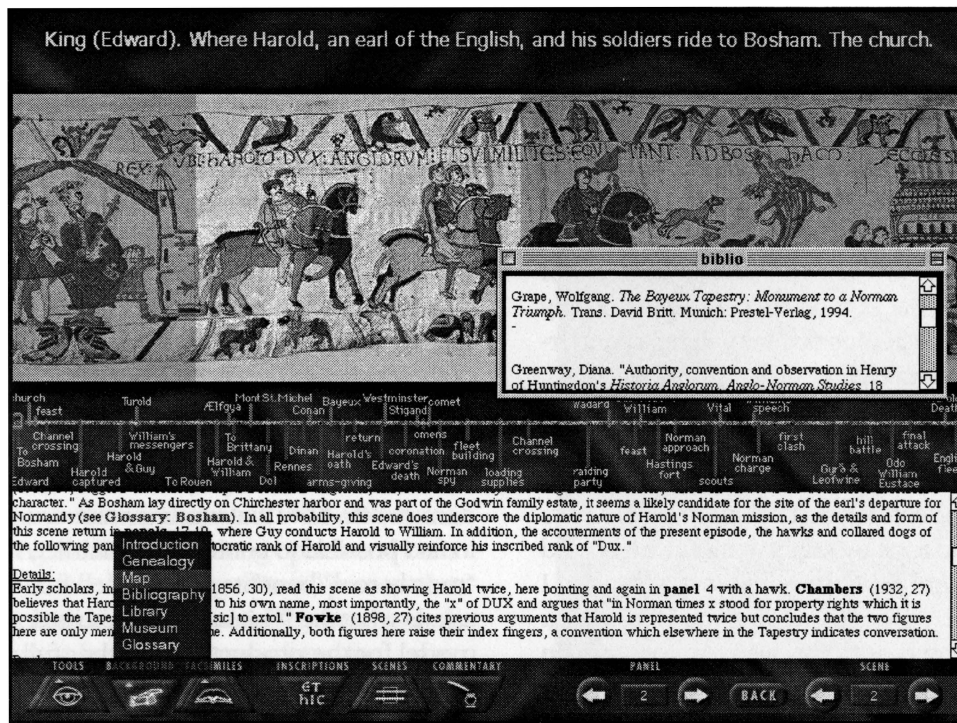
Hypertextile Scholarship: Digitally Editing the Bayeux Tapestry

MARTIN KENNEDY FOYS

The Bayeux Tapestry remains one of the most celebrated examples of medieval material culture, but it has never enjoyed even the illusion of a stable or centered hermeneutic framework. This eleventh-century textile account of the Norman Conquest and the Battle of Hastings, over 230 feet in length and just 20 inches high, should perhaps be regarded as more notorious than famous. For though images of the Tapestry are continuously reproduced—indeed, they are instantly recognizable to even the most casual student of medieval studies—the unique and difficult character of the work itself keeps it frustratingly resistant to easy study and, to some degree, unknowable

in any comprehensive sense.

The dilemma of studying the Tapestry is twofold. In traditional editions of the textile, the discursive limits of the printed page require either a sacrifice of narrative fluidity for detailed resolution, or the converse. Put another way, in a printed edition, “readers” of the Tapestry either are given the document in gloriously detailed, high-resolution plates that fragment the textile’s continuity, or are faced with small-scale reproductions that capture large narrative blocks but lack any comprehensive magnified detail.¹ Additionally, since its rediscovery in the 1720s and like any complex and canonical narrative expression, the Tapestry has generated hundreds of scholarly books and



1. The Tapestry with annotations

Martin Foys is an assistant professor of English at Florida State University. During his graduate career at Loyola University Chicago, he also worked as a programmer and designer for several Chicago multimedia houses. He is currently at work on a study of the uses of hypertext theory in the interpretation of medieval literature.

articles across a wide range of disciplines, from academic approaches of history, art, and literature to discussions of material crafts, sailing vessels, medieval horses, and even neurosurgery.² Again, the obdurate boundaries of print hinder the relation of such critical materials to the specific parts of the Tapestry upon which they comment.

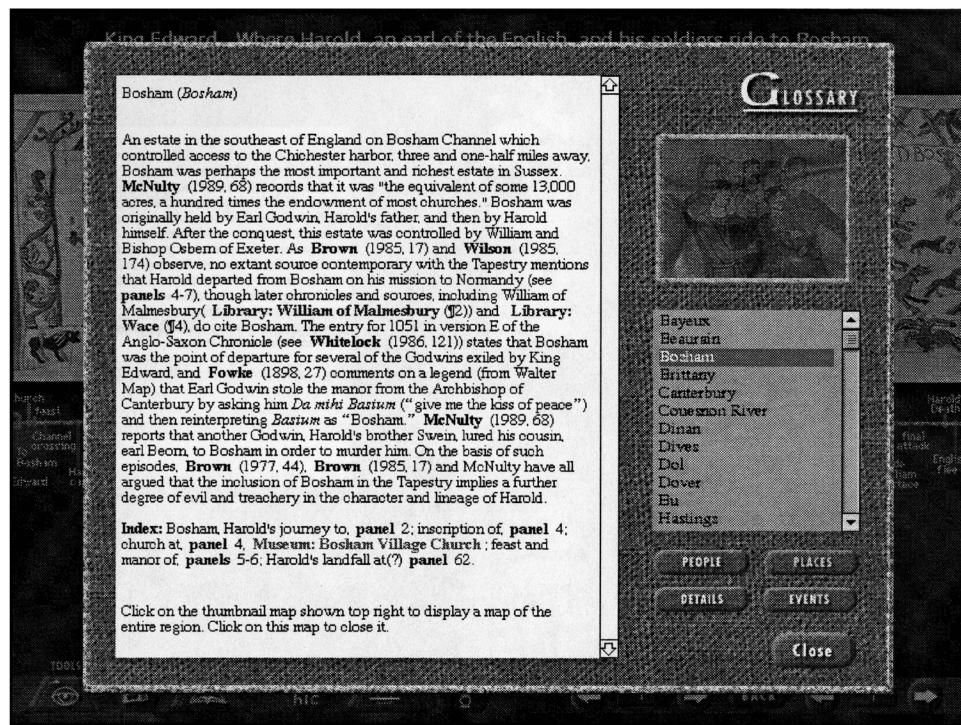
In traditional reproductions, the Tapestry, itself a collocation of word and image, must of necessity be spatially divorced from any texts of substantial commentary, for, like the Tapestry, one may pack only so much *logos* and *imagos* into a finite material space.³

Hypermedia authoring, however, poses an interpretative alternative. The *Bayeux Tapestry Digital Edition* (hereafter *BTDE*) creates a more effective architecture of document display and scholarly annotation through a customized application of Macromedia Director, a multimedia authoring software environment.⁴ This application will run on Windows or Macintosh operating systems, on any computer of relatively recent technical vintage, and it contains provisions for translating its content to a World Wide Web–friendly format.

In brief, the *BTDE* digitally reassembles all of the Tapestry in a continuous scrolling format, and presents annotations of scholarship precisely keyed to relevant sections of the textile (image 1). At the heart of the edition's presentational mode lies a "seamless" reproduction of the

scrollability to allow the user to delimit exactly the area of the Tapestry to be studied.

To appropriate Theodor Nelson's terminology, the *BTDE* represents an attempt to create, within editorial and practical limitations, a type of docuverse of the Bayeux Tapestry, wherein all matter related to the work may be applied and accessed.⁵ However, *contra* to Nelson's free-flowing conception of the ideal docuverse, wherein all information would theoretically be democratically connected to all other information as the occasion arose, this electronic edition attempts to maintain a semblance of editorial control (and stability) by presenting its material in a docucentric structure; that is, the majority of navigational choices and scholarly references either depart from or point to the reassembled Bayeux Tapestry in the main display area.⁶ Inside this fluid yet unific architecture, a hybrid of hypertextual and axial organization, the way that users of the edition may find and use the information contained within, operates on three editorial tropes: the literary, the spatial, and the database.⁷



2. The Glossary

Tapestry, which displays approximately seven feet of the work on screen at one time. Users may click on the forward or backward arrows to scroll the Tapestry in the desired direction, and may magnify any given section of the textile up to the level of the actual weave. Even at maximum magnification, though, the edition maintains its

Literary Models. The events contained within the Bayeux Tapestry have often been compared to literary texts—historical chronicles, *vitae*, Old English epics, and Old French *chansons*; to no small degree, the *BTDE* employs editorial strategies found within many literary editions.⁸ But in the past the Tapestry has tended to be

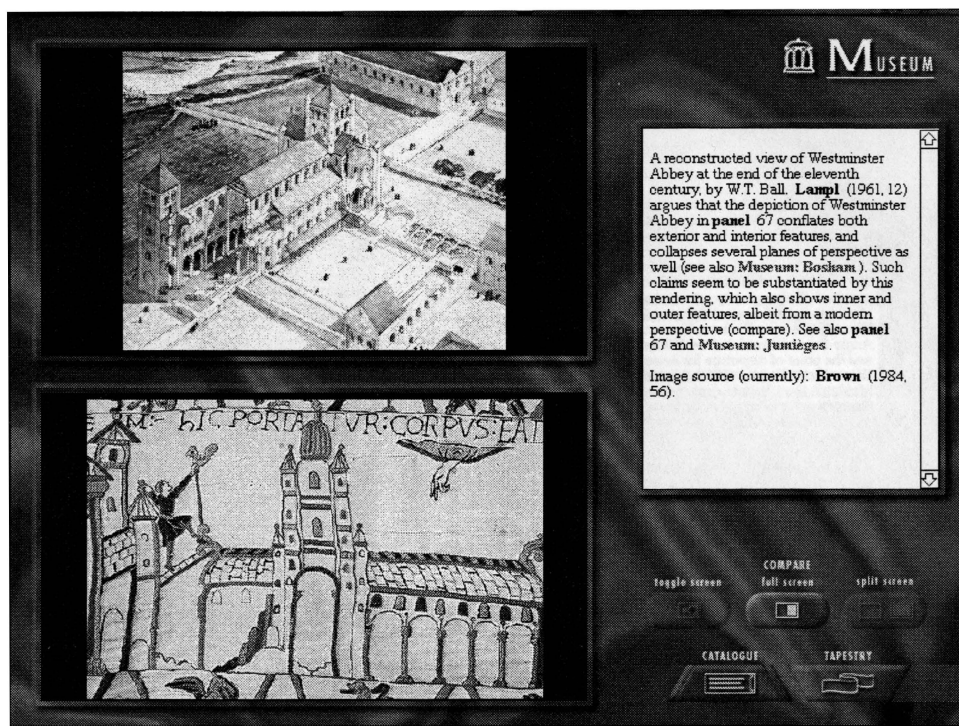
understood artificially through the perceived governance of formal elements such as its Latin inscriptions and editorially accepted scenic divisions derived from a nineteenth-century numbering of the backing linen. Partially in reaction to the overt dictation of how the meaning of the Tapestry has been partitioned through later logocentric structures, the *BTDE* returns to the ironically more impartial convention of printed editions for a semantic division of the work. In a traditional edition of a long medieval poem—say, *Beowulf*—the way in which the edited text divides the poetic text conforms more or less to how many lines may be fit upon a page (possibly, though not uniformly, excluding endings of understood thematic divisions, such as stanzas or fits). What text ends up on what page therefore is dictated only by the amount of editorial interpretation which has accrued to it, but not, importantly, by the content of that interpretation.

Similarly, the *BTDE* has of mechanical necessity divided the visual matter of the Tapestry into 173 panels of equal size, with no regard to actual content. The op-

These panels in turn serve as visual lexias, navigational referents for use inside and, hopefully upon publication, outside the docuverse of this edition.⁹

However, as the design of critical apparatus related to these panels developed, it became apparent that some concessions had to be made to thematic division, as the mathematical divisions imposed on the Tapestry often resulted in the splitting of individual moments of visual narrative across two panels—a development that hindered convenient annotation of relevant scholarship. To correct this, each panel took on a second identity separate from its mechanical one as its boundaries were reinscribed more fluidly to define the smallest narrative kernels of the Tapestry's discourse—*tapemes*, if you will. Above the Tapestry runs an English translation of the inscripted Latin visible on screen that updates to the current panels displayed. Pressing the “Inscriptions” button allows one to toggle between this translation and a diplomatic Latin transcription.

Analogous to the lower-margin editorial notations of



3. *The Museum*

eration of the electronic edition demands such blind segmentation: for considerations of operational computer memory, the program simply cannot open up a single image file of all 230 feet of digitized textile. Rather, the Tapestry lives in the external data file “pre-sliced” into 173 equal sections, or panels, which the edition then reassembles on the fly into a seamless document as needed.

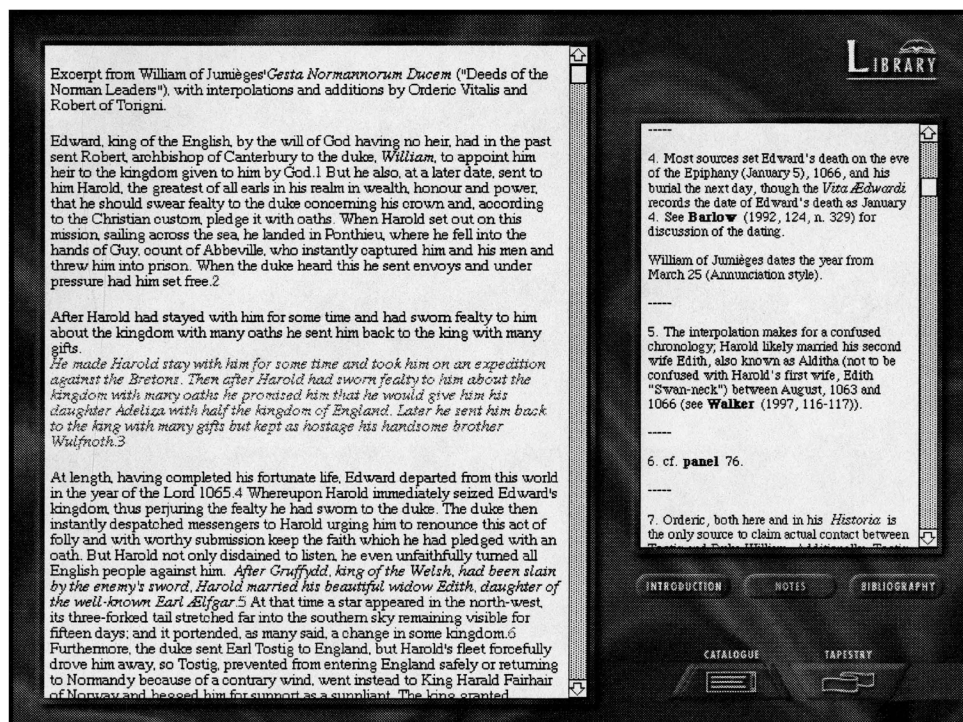
a printed literary edition, the Commentary feature opens up a text window that displays an annotated summary of Tapestry scholarship related to the displayed panel, organized around a basic format of description, background, details, borders, inscriptions and restorations (image 1). In addition, the Commentary function delineates the thematic boundaries of the tapeme through a semi-opaque

“cover” on the rest of the Tapestry display that allows both definition and relation of the panel’s visual content to the continuous narrative in which it participates. To facilitate a simple or introductory perusal of the Tapestry’s narrative, the Scenes feature bundles tapemes into a series of thirty-nine thematic episodes and replaces the commentary text window with a brief scenic description. Pressing one of the “Scenes” arrow buttons sends the Tapestry scrolling backwards or forwards until the beginning of the next scenic bundle is reached. Of course, the Scenes feature does recall the proleptic thematic divisions of earlier editors and commentators. Unlike earlier episodic architectures in print editions, however, a user may here ignore completely such suggested editorial sequences simply by never using the Scenes buttons.

The scholarly corpus is represented in another literary schema through the Glossary function, which reroutes the narrative and critical aspects of the Tapestry into categories of People, Places, Events, and Details—in short, presenting for the user a biographic, geographic, historic,

texts that contain aristocratic personages). Like traditional genealogies, the one in the *BTDE* graphically explains the relation of Anglo-Saxon and Norman bloodlines and Earl Harold and Duke William’s respective claims to the English throne. Colored lines, of course, help elucidate the complicated familial relationships between the warring parties (e.g., Ælfgifu-Emma, the mother of King Edward, the previous English king, was the Norman duke William’s great aunt, while the same Edward was married to Harold’s sister, Edith), as does the interactive nature of the chart; clicking on any name brings up a full and hyperlinked glossary entry.

Spatial Models. The spatializing function of digital environments has been well documented; indeed the very term *cyberspace* neatly summarizes how the burgeoning ranks of the *digerati* understand and locate themselves within explorations of hypermedial data.¹⁰ Not surprisingly, space also serves a useful conceptual function in the *BTDE*, and provides not only locative guidance to hypertext navigation, but also epistemological anchors.



4. The Library

cultural, material, and artistic lexicon of the Bayeux Tapestry (image 2). Each Glossary entry also in turn functions as a hyperindex, linking the user to lexias in areas of the program that pertain to the glossary entry. The glossary entries under “People” also occur in the program’s genealogy (another mainstay of literary editions of medieval

On one level, spatial consideration of the Tapestry reminds the user of the Tapestry’s original linear narrative progression but multilinear display and reception. It is almost assured that in its original context, the Tapestry was designed to be hung in large rectangular rooms, such as an Anglo-Saxon hall or a part of a cathedral or mo-

nastic community. In such an environment, the Tapestry accrues monumental status, and spectators may access any section of the work's pictorial narrative from a single but shifting point of perspective.¹¹ Through this specular setting, the Tapestry itself takes on hypertextual aspects, as viewers may make connections across the space of display, breaking the dominant linear movement of the textile's central narrative. With a similar break from the basic, perhaps by this moment in the Tapestry's printed history, the *expected* linearity, the Outline feature of the *BIDE* reproduces all of the Tapestry's narrative on a single lined space below the main display area, granting instant access to any and all points on the Tapestry (image 1).

The features mentioned in the discussion of literary models—the Commentary, Glossary, and so forth—open in the program without losing visual contact with the Tapestry itself, which is at worst simply subordinated to the background behind a darkened layer (image 2). However, a number of the edition's features require the entire screen space for effective displays of their content, and

The Museum, for instance, houses visual analogues to material found in the Tapestry—manuscript illuminations, archaeological remains, cultural artifacts, artistic composites, modern historical re-creations, and so forth (image 3). Inside the Museum, the user may compare a given image to the relevant section of the Tapestry either by toggling between the image (to allow for maximum display size) or by splitting the screen with both museum item and comparison (to allow simultaneous review). In a similar manner, the Library holds mini-editions of seventeen textual analogues to the Tapestry written within one hundred years of the Battle of Hastings (image 4). Each textual work or excerpt covers material that chronologically parallels the narrative of the Tapestry, from Harold's 1064 mission to Normandy to William's coronation on Christmas of 1066 (the generally agreed-upon ending of the last six or seven feet of the Tapestry, no longer extant). The literary coverage in the Library thus shows not only the possible effect of literary source materials upon the creation of the Tapestry's narrative, but also the role



5. Facsimiles

thus necessitate a virtual leaving of the Tapestry and traveling to another “space.” Three of these alternate areas of the program, however, also constitute realms of information which reference but do not directly derive from the Bayeux Tapestry itself; the “outsider” nature of these areas’ content supports their virtual configuration as other spatial domains.

the Tapestry itself may have played as an active cultural agent and source for later literary documents. Library items have been re-edited with scholarly notes that evaluate individual texts with specific hyper-references back to the Tapestry itself. Additionally, each library item contains a basic introduction and bibliography.

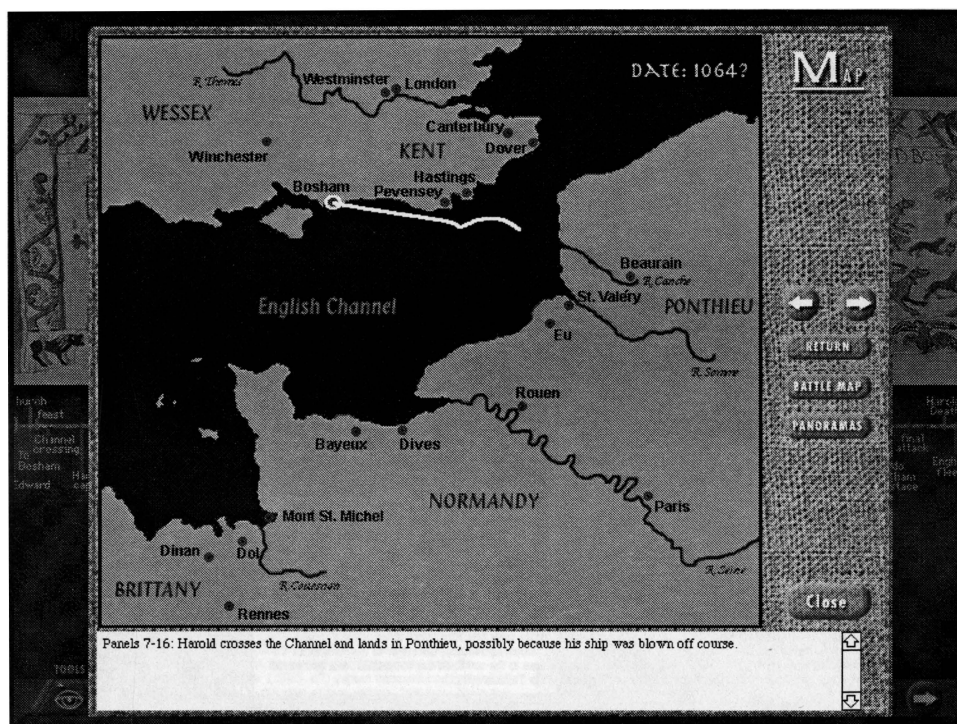
The Facsimile area reproduces three important fac-

similes of the Tapestry, all constructed before the era of high-quality photographic reproduction: the 1730 engravings of Bernard Montfaucon, the 1818 watercolors of Charles Stothard, and the 1885 woven facsimile of the Leek Embroidery Society (image 5).¹² The first two facsimiles are especially vital for a detailed study of the Tapestry as they were manufactured before the extensive restorations of the textile by French conservators in the 1840s, and are useful for showing how many of the conjectured readings of damaged sections of the Tapestry have been subsequently restored as “fact.”¹³ Each facsimile uses the scrolling, zooming and outline conventions familiar to the user from the main Tapestry section, and users may compare a specific section of a reproduction to other facsimiles or the Tapestry itself by choosing the appropriate item under the pop-up Facsimile menu.

The Map feature in the *BTDE* certainly also concerns aspects of space, though it liminally occupies the boundary between the literary and spatial models operating in the program (image 6). Though the Map is not a space

and the ability to click on any location to access an informative text window. Further, this map also translates the central political narrative of the textile into a geographic discourse; users may step through the progression of the Tapestry in a fashion reminiscent of the animated travel maps featured in old adventure films. At the end of this cartographic journey, the user arrives at (or can jump ahead to) a representation of the terrain of the Battle of Hastings. Here, one can open the third level of spatial representation, QTVR panoramic videos from two *loci* on the Norman battle line, with a textual commentary that references the viewer to sites depicted in the Tapestry (image 7).

Database Models. The *BTDE* compresses and networks a considerable amount of data on the Bayeux Tapestry, but as William Horton has remarked, simply “putting a million facts on-line in an intricately linked structure is not communication” (312). The editorial bias of the program—how the *BTDE* orchestrates semantic connections between the bits of knowledge included—maintains one strategy of communication. Database fea-



6. Map

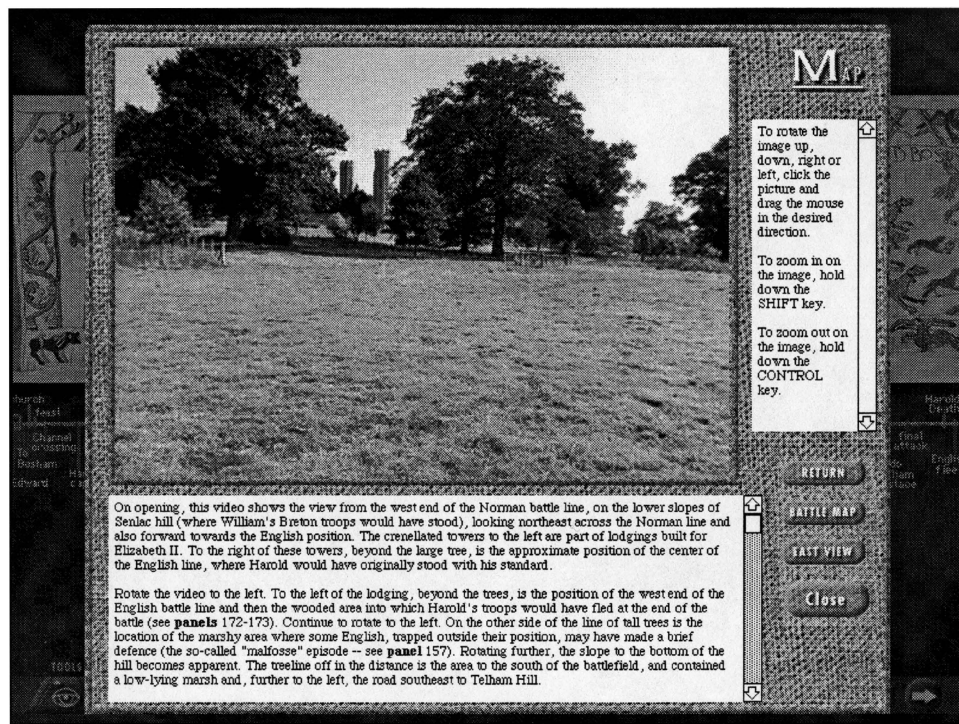
separate from the Tapestry—like the Glossary or the Genealogy it opens up on top of the Tapestry, still visible underneath—it contains three discrete levels that respatialize narrative material found in the textile in iterative yet distinct ways. The immediate function of the map matches the Genealogy by providing a graphic representation of the geographic milieu of the events of the Tap-

tures, however, give the user the power to reconfigure, albeit in a limited manner, the architecture in which the program’s content is organized and accessed. Each textual lexias in the program is stored as an external html file; these files in turn are compiled into a database file which may be searched through standard Boolean operands. The Search feature in the *BTDE* allows users to dictate the

epistemology of the program by giving them the ability to choose both the terms and the areas of the program to be scanned (image 8). In response to a search query, the program generates a custom hyperindex, the entries in which may be first previewed and then used to jump to the site that contains the desired lexias. The Bibliography site provides a similar search feature but is limited to the 350+ itemized list of scholarship the edition references. In this area, users may search the list for a keyword, and the result will highlight all instances of the desired term in blue on the bibliography file, making the text easy to scan for results. The Bibliography site also functions as a “round-up” of all the individual bibliographic citations accessible in the rest of the program. In any text file, a **bold-faced** name may be clicked to open a text window of the full bibliographic reference cited (image 1).

The Slideshow feature grants users further control over the content of the edition by allowing them, in essence, to create an individualized and parochial presentational database of the Tapestry’s narrative. Through the

Digital Edition, I found myself confronted with the regrettable lacuna between theoretical possibility and possible praxis. Nevertheless, within the practical restrictions of what can be achieved with a small team and limited funding, the design of the *BTDE* seeks to depart from the closed space of the printed literary edition even as it draws inspiration from this precedent form. One of the theoretical goals of the *BTDE* is total extensibility, that is, the ability to add any sort of informational data into the edition, and the concurrent ability of the program to adjust to these new data. To this end, the informational architecture of the edition has been designed so that almost all of the data are stored external to the parent application as text, html, and jpeg files. The hope is to provide the end user with a data set that, when copied to a writable drive, will become wholly customizable, from the scholarly commentary included to the images stored in the museum. Such a framework will render the edition not only extensible, but updatable as well, as users will be able to include new scholarship or alternative interpreta-



7. Views and Commentary

Slideshow, one can choose an ordered presentation of Tapestry panels, thus reordering the narrative of the Tapestry through automated display and creating a new linear progression customized to a specific set of pedagogical goals (e.g., a classroom lecture or conference paper).

Editorial Issues. In designing the *Bayeux Tapestry*

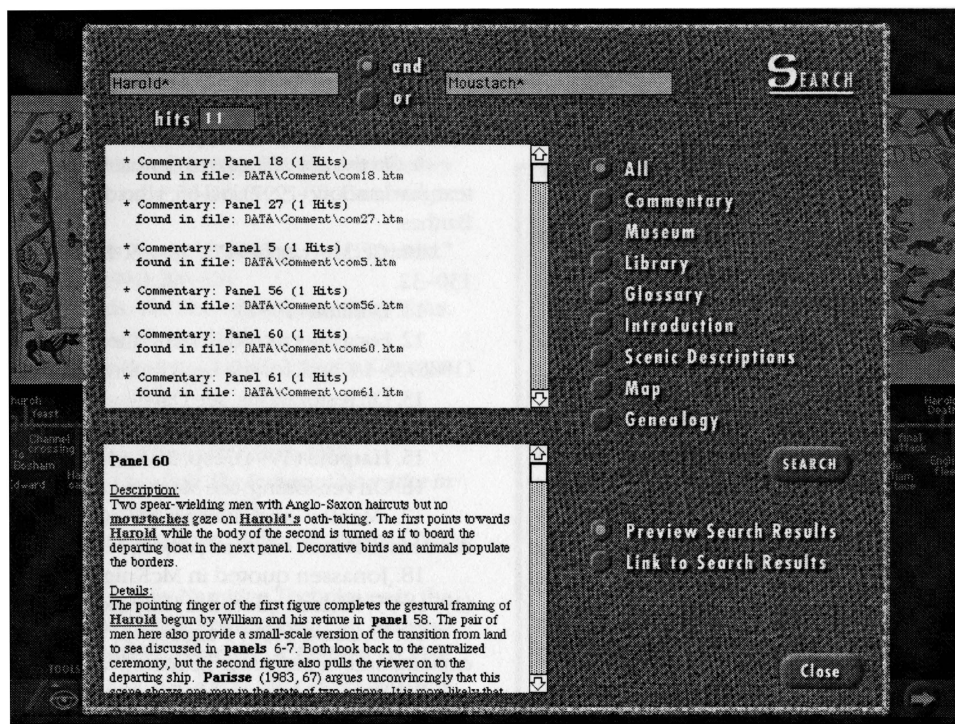
tions of the Tapestry as they see fit.

The designed extensibility of the *BTDE* is only the most outward sign of my editorial goal of avoiding—to the extent that such a product may be avoided—an edition that promotes a “clear-text” strategy, that is, an edition that operates under the rubric of monologic hermeneutic authority.¹⁴ Among others, Terry Harpold

has elucidated the ability of hypertext fiction to house variegated versions of a never-centered narrative, the existence of which is contingent upon the hypertext reader's own discursive divagations.¹⁵ Versioning, of course, is something near and dear to a medievalist's heart; stemmatic manuscript studies served as one of the cornerstones of late nineteenth- and early twentieth-century medieval literary studies.¹⁶ By attempting to assemble all the textual variants of the *Canterbury Tales* in a single cross-referenced but normalized text, seminal Chaucerians J. M. Manley and E. Rickert approached Chaucer's oeuvre as Thomas Aquinas might have—catalogue and encyclopedize all one can find on a phenomenon in order to come as close to knowing by *knowing the knowledge* of this entity as is humanly possible.¹⁷ Of course, carrying the analogy to its overdetermined conclusion, viewing Manley and Rickert's textual project through a Thomistic lens has the unavoidable effect of placing Geoffrey Chaucer in the symbolic role of author-God: all powerful but, fittingly, ultimately unknowable. To Post Structural or New Historical out-

Caie, however, have proposed a marriage of manuscript versioning and hypertext technology, not to construct a more efficient and comprehensive model of older versioning projects, but to evolve them—in Machan's words to “cooperate in the construction of a past that is . . . conceptually rooted in and technologically enabled by the present” (312).

Unlike the *Canterbury Tales*, there is, of course, only one physical document of medieval production that may safely be called the Bayeux Tapestry. But I would like to suggest that the combination of the *Bayeux Tapestry Digital Edition's* variorum-like annotation of 250 years of Tapestry scholarship and divergent critical arguments with a docucentric yet (for the most part) interpretatively unfocused hypertextual apparatus facilitates a kind of critical versioning. In essence, the *BTDE* enhances the ability to produce multiple versions of the Tapestry simultaneously, realized through the user's interaction with the oft-conflicted readings presented in the body of commentary. A single user's exploration of the *BTDE* creates the po-



8. Search Function

looks, such attempts are disingenuous at the root: no medieval reader had all the versions of Chaucer in front of him, and attempts to “find” Chaucer's text in editorial amalgams speak more to the historicizing force of the present than its reclaimant powers.

Recent scholars such as William Machan and Graham

tential in one program for an infinite number of combinations of summary understandings of the content of the eleventh-century textile and its narrative. Of course, some authorial hand still survives in the construction of the hypertext scholarship. The way information has been classified and links to other information, and the way the lan-

guage in which this critical corpus has been annotated, all must contribute to an ideological bias of production and reception in the same way that the decision to place the Tapestry itself at the center of this limited docuverse artificially heightens the import of one medieval document in relation to all the others the edition contains.

The apparently straightforward plasticity of such editorial biases, however, is easily dismantled when considered in relation to the hypertext reader's individual experience. As the reader works through the electronic edition, he or she constructs from assumptions of cognition and belief a new narrative on top of that which is the object of study. D. H. Jonassen has hypothesized that the navigation of "hypertext mimics the associative networks of human memory," while Jakob Nielsen has described hypertexts as "belief networks"; I submit that both definitions are valid only if they are understood to be reciprocal.¹⁸ Hypertext promises the user cognitive affinity—click on a link to arrive at information that carries relative significance. The belief in this affinity, in this natural mimicry of desired congruence of signifier and signified, operates always-already in conjunction with the proleptic direction of the link's content. The ritual of clicking on the bolded or colored text in the edition's text fields which take the user to museum items, library texts, glossary items, and so forth is the ritual that creates the new narratives of the Bayeux Tapestry. These narratives are directed yet organic; they are not wholly of either user or editor. The fluid format of hypertext makes the always reconstructed nature of the Tapestry's meaning simply more plain by explicitly offering the opportunity to understand the textile differently from visit to visit in a way that traditional printed texts may not.

Barring the realization of a truly extensible version, each time one returns to the *BTDE* of course the editorial pathways remain fixed; but the ways in which interpretive routes may be followed remain incalculable. My final suggestion is that while a hypermedia edition of the Bayeux Tapestry must considerably transform the reception of the material object and its layered narratives, it also recaptures, if only by analogy, a sense that the Tapestry itself was a multimedia document in which meaning was found through a shifting collusion of space, location, image, text, border, and perhaps even sound.¹⁹ An eleventh-century viewer immersed him or herself inside the Tapestry; the document hung on four walls and surrounded the spectator in a way no printed reproduction can, and challenged the viewer to interpret it backwards and forwards, to understand it across the vertical axis of border and central narrative, and to make visual connec-

tions between sections of the Tapestry connected only by gaps, by the physical space the textile enveloped.²⁰ In the original physical context of the Bayeux Tapestry's display, this real gap between text and "reader" afforded meaning contingent not only upon a single linear narrative progression, but, like hypertext, upon the consideration of multiple narrative lines. As we now struggle to understand the width and breadth of the Tapestry's discourse, it must be with the due knowledge of how its layers of expression can change with shifts in perspective, be they spatial or critical in nature.

Notes

1. See Wilson (1985) and Bernstein (1986), respectively.
2. E.g., Brown (1988), items 352, 359, 385-87, among dozens of others; Keefer (1996), and Sullivan et al. (1999).
3. See Foys (1999).
4. <http://www.macromedia.com>
5. See Landow and Delany (1991), p. 5, ultimately derived from Nelson (1987).
6. I have appropriated the term *docucentric* from David R. Chesnutt's presentation "Content or Context? Dollars versus Sense in Documentary Editions," at the 2000 meeting of the ADE.
7. On axial configurations of textual material, see Landow (1997), 49-51.
8. E.g., Owen-Crocker (1998), Dodwell (1966), and Drögeriet (1962); see discussion in Foys (1999).
9. On the use of *lexias* to denote separate but linked blocks of text, see Landow (1997), 64-65, who derives his usage from Roland Barthes.
10. Cf. Murray (1997), 79-83, 129-30, and Rosello (1994), 130-32.
11. Brilliant (1997).
12. For a brief introduction to these reproductions, see Brown (1988), 6-14, and, for the Leek Embroidery, Jacques (1990).
13. On restorations, see Dawson (1907).
14. Cf. Machan (1994) and his use of McGann (1983).
15. Harpold (1994), esp. 210-13.
16. On versioning, see Machan (1994), esp. 301-03.
17. Manley and Rickert (1940). For a description and discussion of their editorial project, see Caie (2000).
18. Jonassen quoted in McKnight, Dillon, and Richardson (1991), 95; Nielsen quoted in Harpold (1994), 194.
19. Brilliant (1997) argues for a verbal interlocutor who explains and/or performs the narrative of the Tapestry for viewers.
20. For understandable issues of safety and environmental control, Le Centre Guillaume Conquérant in Bayeux no longer displays the Bayeux Tapestry around four walls. Rather, the textile is now housed on one wall in a horseshoe shaped hallway that allows for centralized air conditioning and rapid emergency storage. The ironic result, however, is that it is now impossible to experience the Tapestry in its original spatial environs.

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"Dollars and Sense" continued from p. 33

would limit the number of times that scholarly editions can be funded. Meanwhile publishers have not adequately negotiated their roles in this new environment. Commercial publishers have been too ready to compromise long-term viability and scholarly thoroughness for short-term goals, and university presses have been slow to engage with electronic publishing perhaps because of concerns about the learning curve and the costs of web publishing. I am heartened, however, about the new developments involving IATH and the University Press of Virginia. With help from a million-dollar grant from the Andrew W. Mellon Foundation, the Press is in the process of developing a digital imprint. Part of the grant money is explicitly earmarked to support and document experimentation with various business models for web publishing. Ideally, the Press, working with scholarly editors, will find a way to continue to deliver material free of charge while at the same time charging enough for particular kinds of services—use of robust search engines, for example—to sustain projects. Collectively, we need to find a way to succeed. Otherwise, the model of no-cost consumption could have the hidden cost of severely restricting what it is possible to accomplish in terms of large-scale electronic scholarly editing.

**Associate Editor and Assistant Editor,
The Papers of Thomas Jefferson: Retirement Series,
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Editing Dead Reptiles: The Tebtunis Papyri at the University of California, Berkeley

ANTHONY BLISS

I am a curator, but some of my best friends are editors. I mostly edit myself. My collecting responsibilities cover roughly four thousand years of written history, so sometimes my focus is a little blurry. My own training harks back to the McKerrow-Greg-Bowers school of textual editing, but none of these three great editors prepared me for the challenge of handling thousands of papyri.

The Collection

As the winter of 1899 approached, Oxford papyrologists Bernard Grenfell and Arthur Hunt found themselves facing a crisis. They were in Egypt hunting for papyrus, but their funding had run out and they were faced with shutting down their operation. Word of this situation reached George Reisner, the head of the University of California's Egyptian expedition. He immediately wrote to Phoebe Hearst (mother of William Randolph Hearst), who had sponsored many U.C. archaeological projects. For \$2,500, U.C. could put Grenfell and Hunt on the payroll for six months and receive most of the artifacts recovered. Mrs. Hearst sent a check.

The site that Grenfell and Hunt had chosen for this winter season was modern Umm el-Breigat, in the southwest of the Fayum oasis (about 120 miles south of Cairo and 10 miles west of the Nile). The site appeared promising. It had not yet been disturbed by local farmers, and it was dry enough to have preserved papyrus and other antiquities.

From December 1899 through April 1900, Grenfell and Hunt quite successfully rummaged through what proved to be the remains of the village of Tebtunis. The first month they spent digging out parts of the village itself. They unearthed a number of houses, and parts of the main temple of the village. This later was shown to be the temple of the crocodile god Soknebtunis ("Sobek,

Lord of Tebtunis"). In the second and subsequent months they moved to the cemeteries in the desert immediately bordering the ancient village on the south. Here they found many mummies of both humans and crocodiles. It soon turned out that in a small percentage of these mummies, papyrus had been recycled to make mummy heads and pectorals and to stuff or wrap the crocodiles. At the same time, a great number of artifacts were recovered: everything from writing implements, jewelry, and decorative items to mummy portraits. A significant percentage of these artifacts came to Berkeley.

The papyri found during the excavations were indeed, as Reisner had promised Mrs. Hearst, an "abundant mass." There are about thirty thousand fragments now at Bancroft. We do not know exactly how many because some of the original tin boxes still remain to be unpacked. Between 1902 and 1938, some 1,094 texts (less than 5 percent of the total number of fragments) were either published in full, with translation and commentary, or briefly described. Grenfell and Hunt themselves played a major part in the publication of the papyri, which were retained in Oxford before being transferred to Berkeley just before World War II.

The Tebtunis Papyri provide intimate details about daily life in a village in Greco-Roman Egypt over a six-hundred-year time span (ca. 300 B.C.—A.D. 300). They offer vivid images of all phases of human life, from birth to death, at home and in public. In some cases, the documents are so detailed that personalities emerge: one example is Menches, the official scribe of Tebtunis from 119 to 112 B.C. One challenge in the years to come is to connect the picture that the written documents give us with the artifacts that were found at the same spot and are now in the Hearst Museum at Berkeley. Taken together, the papyri and the artifacts will provide a complete picture of life in Egypt under Greek and Roman rule. It is indeed a boon to research that all this material is available on one campus. [An aside: Bancroft staff celebrate Menches day on August 20 (with that great Egyptian invention, beer). August 20, 119 B.C., is the date of his reappointment as town clerk, and the document testifying to this is P. Tebt. 10.]

Anthony Bliss has been curator of rare books and literary manuscripts at the Bancroft Library since 1980. He previously worked in the rare book and manuscript libraries at the Huntington Library in San Marino and at Northern Illinois University, DeKalb.

Most of the Tebtunis papyri were written in Greek, the administrative language of Egypt from Alexander's conquest until the arrival of the Arabs (332 B.C.–A.D. 640). Greek was also used by the native Egyptians, especially when communicating with the government or when entering the ranks of the bureaucracy themselves. Egyptians also continued to use their own language and script, Demotic, a cursive form of hieroglyphic and extremely difficult to read. At Tebtunis, a dozen papyri written in Latin were found. Despite Roman rule, Latin never replaced Greek as the common written language in the eastern part of the Roman Empire.

So what do we do with this marvelous mass of documents? Ever since I joined the Bancroft staff twenty years ago, I have been worrying about how to preserve this material and make it accessible. In 1995, I got wind of a new initiative, the Advanced Papyrological Information System (APIS) being formed by Columbia, Michigan, Duke, Yale, and Princeton. I managed to get the partners to include Berkeley in the project.

The Project

The funding we received from the National Endowment for the Humanities allowed us to proceed on three fronts simultaneously: conservation, cataloguing, and digitization. The documents are extremely fragile and need to be properly mounted in glass. Most had originally been mounted in plastic. These mountings had to be redone because they were damaging the papyri. Once they were remounted, we could proceed to on-line cataloguing and then to digitizing of the fragments.

When we had completed a few hundred papyri, we designed a website and database to make them available online. This is easier to demonstrate than it is to describe, so I invite interested readers to visit our website at <http://sunsite.berkeley.edu/APIS/>

A full cataloguing record for a papyrus fragment contains all the following elements:

PAPYRUS INFORMATION: Call Number; Type of Text/Title of Work; Location; Section/Side; Publication/Side; Material; Items; Size; Lines; Physical Properties; Paleographic Description; Publication Status; Textual Date; Modern Date; Origin; UC Inventory Number; Provenance; Language; Genre; Author; Type of Text/Title of Work; Content; Context; Persons; Geographica; Publications; Translation; Transcription; Link to the Duke Data Base of Documentary Papyri (full Greek transcription); Thumbnail View; Images (100%, 150%, 200%).

This is not “mere” cataloguing; a record of this complexity is a major editorial achievement.

The Future of the Project

APIS is now up and running with access to at least some of all of the six original partners' holdings of papyri. Links are in place to the Duke Data Base. The APIS membership base is expanding. Among institutions who have indicated that they will participate are the University of Chicago (both the Regenstein Library and the Oriental Institute), the University of Texas at Austin, Washington University (St. Louis), the University of Pennsylvania, and, in Europe, the universities of Oxford, Vienna, and Bologna.

At Berkeley, we have obtained campus funding to recruit a papyrologist. This person's task will be to carry forward the work that we have accomplished in the last four years and to continue the Library's collaboration with APIS. Ahead of us lie about thirty thousand unstudied fragments. These will have to be identified, and pieces must be reassembled and mounted, catalogued, digitized, and properly housed. This will take many years, probably several careers. Given the amount of material to be dealt with, it is clear that the editorial work cannot be very extensive at this point. Graduate students will help, but the skills required are so specialized that I contemplate calling on the worldwide papyrological community to assist with the task.

What if we posted images of the unstudied papyri on a special website and invited scholars to examine them and contribute their findings on-line directly to the project? My working title for this is “distributed editing.” There are concerns with this approach, of course: quality control would be the main one. Could a review board be established (and maintained)? Would scholars contribute freely to such an enterprise when it might or might not be considered a publication? Should contributors be screened by senior scholars before being allowed to participate? Would certain documents be reserved to the exclusive use of particular scholars? If so, for how long?

I would be interested to receive comments from ADE members about this distributed editing scheme. The advantages are tantalizing—making ancient documents available in a way that realizes the full capabilities of the Web. (For example, we will have the opportunity, eventually, to bring together electronically Tebtunis documents housed at Berkeley, Copenhagen, and Florence.) And we will make them available not only to specialists: we would be providing access to original documents to scholars and students who do not possess the papyrological expertise to deal with them directly. Now, isn't that the point of documentary editing?

Recent Editions

COMPILED BY MARK A. MASTROMARINO

This quarterly feature provides a bibliography of current documentary editions published on subjects in the fields of American and British history, literature, and culture and is generally restricted to scholarly first editions of English-language works. To have publications included in future lists, please send press materials or full bibliographic citations to Mark A. Mastromarino, 3696 Green Creek Road, Schuyler, VA 22969; Fax: (804) 831-2892; E-mail: mamastro@earthlink.net

ALCOTT, LOUISA MAY. *Louisa May Alcott: Selected Fiction*. Edited by Daniel Shealy, Madeleine B. Stern, and Joel Myerson. Athens and London: University of Georgia Press, 2001. 528 pp. \$19.95 (paper). ISBN 0-8203-2313-6. These works, selected to show the variety of Alcott's writings, includes fiction written between 1852 and 1888 and published under Alcott's name, under assumed names, and anonymously in a variety of genres.

ARNOLD, MATTHEW. *The Letters of Matthew Arnold*. Volume V: 1879–1884. Edited by Cecil Y. Lang. Charlottesville: University Press of Virginia, 2001. 536 pp. \$60.00. ISBN 0-8139-1999-1. The focus of this penultimate volume in the edition is the series of letters written during Arnold's first visit to America. Other events during the period included the publication of Arnold's *Mixed Essays*, *Irish Essays*, and *Discourses in Criticism*.

BYRD, WILLIAM, II. *The Commonplace Book of William Byrd II of Westover*. Edited by Kevin Berland, Jan Kirsten Gilliam, and Kenneth Lockridge. Chapel Hill: University of North Carolina Press for the Omohundro Institute of Early American History and Culture, 2001. 336 pp. \$39.95. ISBN 0-8078-2612-X. Byrd was a founder of Richmond, a participant in Virginia politics, and the proprietor of one of the colony's plantations. Along with the diaries for which he is best known, the commonplace book provides further insight into his thought. The edition includes nearly six hundred entries, a ten-part introduction, and extensive annotations.

DREISER, THEODORE. *Art, Music, and Literature, 1897–1902. Theodore Dreiser*. Edited by Yoshinobu Hakutani. Champaign: University of Illinois Press, 2001. 320 pp. \$39.95. ISBN 0-252-02625-X. This collection of early writings includes profiles of Alfred Stieglitz, William Dean Howells, and others; essays; period illustrations; and extensive biographical annotations.

EMPSON, WILLIAM. *The Complete Poems of William Empson*. Edited by John Haffenden. Gainesville: Univer-

sity Press of Florida, 2001. 504 pp. \$39.95. ISBN 0-8130-2080-8. This volume includes all the poems that Empson, the author of *Seven Types of Ambiguity*, published in his lifetime and several discovered since his death, as well as the poet's own notes. The introduction and annotations identify manuscript sources, allusions, and intertexts.

FULLER, MARGARET. "My Heart Is a Large Kingdom": *Selected Letters of Margaret Fuller*. Edited by Robert N. Hudspeth. Ithaca: Cornell University Press, 2001. 356 pp. \$49.95. ISBN 0-8014-3747-4. This single-volume selection is drawn from Fuller's correspondence throughout her life. It includes only letters transcribed from Fuller's manuscripts and does not reproduce correspondence known only from printed sources or copies in hands other than hers. Recipients include Bronson Alcott, Elizabeth Barrett Browning, Arthur Hugh Clough, Ralph Waldo Emerson, Giuseppe Mazzini, Giovanni Angelo Ossoli, George Ripley, and Henry David Thoreau.

GARIDEL, HENRI. *Exile in Richmond: The Confederate Journal of Henri Garidel*. Edited by Michael Bedout Chesson and Leslie Jean Roberts. Charlottesville: University Press of Virginia, 2001. 544 pp. \$35.00. ISBN 0-8139-2018-3. Garidel, a clerk in the Confederate Bureau of Ordnance, was expelled from occupied New Orleans after refusing to pledge loyalty to the Union. Trapped in Richmond from 1863 to 1865, he kept a diary that includes candid remarks about slavery and race, gender issues, military history, immigration, social class and structure, and religion.

HEMANS, FELICIA DOROTHEA BROWNE. *Felicia Hemans: Selected Poems, Letters, Reception Materials*. Edited by Susan J. Wolfson. Princeton: Princeton University Press, 2001. 633 pp. \$49.50. ISBN 0-691-05029-5. This volume is the first standard edition of the writings of Hemans (1793–1835), a best-selling poet in England and America. It includes five major works in their entirety, her letters, and reviews and letters from others, including Lord Byron, Sir Walter Scott, and the Wordsworths.

HUGHES, LANGSTON, and CARL VAN VECHTEN. *Remember Me to Harlem: The Letters of Langston Hughes and Carl Van Vechten*. Edited by Emily Bernard. New York: Alfred A. Knopf, 2001. 398 pp. \$30. ISBN 0-679-45113-7. Van Vechten was at first a mentor to the younger, gifted Langston Hughes, but the relationship grew into a friendship that was recorded in four decades of letters. The volume is illustrated with photographs, many taken by Van Vechten, and includes extensive annotation.

JAMES, WILLIAM. *The Correspondence of William James*. Volume IX: *July 1899–1901*. Edited by Ignas K. Skrupskelis and Elizabeth M. Berkeley. Charlottesville: University Press of Virginia, 2001. 832 pp. \$85.00. ISBN 0-8139-1970-3. This ninth of a projected twelve volumes includes James's correspondence with family, friends, and colleagues. It includes nearly five hundred letters and covers the period of James's collapse, his years in Europe, and the beginning of his withdrawal from full-time teaching. During this period he also delivered the lectures later published as *The Varieties of Religious Experience*.

JAMESON, JOHN FRANKLIN. *John Franklin Jameson and the Development of Humanistic Scholarship in America*. Volume III: *The Carnegie Institution of Washington and the Library of Congress, 1905–1937*. Edited by Morey Rothberg and Frank Rives Millikan. Athens and London: University of Georgia Press, 2001. 457 pp. \$65.00. ISBN 0-8203-2039-0. This final volume includes Jameson's public and private correspondence during his term as managing editor of the *American Historical Review*, director of the Department of Historical Research at the Carnegie Institution, fund-raiser for the *Dictionary of American Biography*, and chief architect of the American Council of Learned Societies and the National Archives.

JEFFERSON, THOMAS. *The Inaugural Addresses of President Thomas Jefferson, 1808 and 1805*. Noble E. Cunningham, Jr. Columbia and London: University of Missouri Press, 2001. 135 pp. \$29.95. ISBN 0-8262-1323-5. This volume presents the texts of the addresses and explores their dissemination and impact.

JONES, BRERETON C. *The Public Papers of Governor Brereton C. Jones, 1991–1995*. Edited by Penny M. Miller. Lexington: University Press of Kentucky, 2001. 592 pp. \$45.00. ISBN 0-8131-2196-5. This volume reflects the principal concerns of Jones's administration through speeches and press releases, organized thematically.

LAWRENCE, D. H. *The Letters of D. H. Lawrence*. Volume VIII: *Previously Uncollected Letters and General Index*. Edited by James T. Boulton. New York: Cambridge University Press, 2001. 420 pp. \$100.00. ISBN 0-521-23117-5. This final volume includes 148 letters to or from Lawrence that were discovered too late to be placed in earlier volumes; corrects errors and offers additional annotation; and provides a comprehensive critical index.

NORTH CAROLINA. *Society in Early North Carolina: A Documentary History*. Edited by Alan D. Watson. Raleigh: Division of Archives and History, North Carolina Department of Cultural Resources, 2000. 374 pp. \$20.00. ISBN 0-86526-293-4.

OHIO. *The Documentary Heritage of Ohio*. Edited by Phillip R. Shriver and Clarence E. Wunderlin, Jr. Athens: Ohio University Press, 2001. 448 pp. \$49.95. ISBN 0-8214-1334-1. This volume includes the state's constitution, laws, and ordinances, as well as eyewitness accounts and first-person narratives.

PERKINS, EDNA BRUSH. *The White Heart of Mojave. An Adventure with the Outdoors of the Desert*. Edited by Peter Wild. Baltimore: Johns Hopkins University Press, 2001. 252 pp. \$17.95 (paper). ISBN 0-8018-6505-0. Perkins was an early suffragist who set out in 1920 with a friend to journey into the Mojave. Her account of the adventure was first published in 1922.

PIATT, SARAH. *Palace Burner: The Selected Poetry of Sarah Piatt*. Edited by Paula Bernat Bennett. Champaign: University of Illinois Press, 2001. 280 pp. \$29.95. ISBN 0-252-02626-8. Piatt (1836–1919) has been celebrated as a gifted stylist in the genteel tradition. This volume seeks to reveal Piatt's ironic and experimental side. It is illustrated with engravings from *Harper's Weekly* and *Harper's Bazaar*; two of the periodicals in which Piatt's work appeared.

POUND, EZRA, and WILLIAM BORAH. *The Correspondence of Ezra Pound and Senator William Borah*. Edited by Sarah C. Holmes. Champaign: University of Illinois Press, 2001. 128 pp. \$24.95. ISBN 0-252-02630-6. These thirty-one previously unpublished letters were written when Pound was living in Italy. Over six years, Pound tried to convert the Republic senator from Idaho to his views on politics and economics. It is extensively annotated.

ROGERS, WILL. *The Papers of Will Rogers*. Volume III: *From Vaudeville to Broadway, September 1908–August 1915*.

Edited by Arthur Frank Wertheim and Barbara Bair. Norman: University of Oklahoma Press, 2001. 544 pp. \$49.95. ISBN 0-8061-3315-5. During this period, Rogers's career evolved and his children were born. The volume ends with his transition to Broadway and includes his correspondence with his wife, theater programs, performance reviews, and news clippings.

ROOSEVELT, ELEANOR. *It Seems to Me: Selected Letters of Eleanor Roosevelt*. Edited by Leonard C. Schlup and Donald W. Whisenhunt. Lexington: University Press of Kentucky, 2001. 288 pp. \$30.00. ISBN 0-8131-2185-X. This collection includes letters to public figures, world leaders, and other individuals outside her family.

SHAW, BERNARD. *The Matter with Ireland, Second Edition*. Edited by Dan H. Laurence and David H. Greene. Gainesville: University Press of Florida, 2001. 368 pp. \$55. ISBN 0-8130-1886-2. This selection of essays, newspaper and magazine articles, letters to the editor, interviews, and passages from books covers sixty years, beginning in 1886. It was first compiled and published in 1962; this edition adds thirteen previously uncollected pieces.

SLAVERY. *The Southern Debate over Slavery*. Volume I: *Petitions to Southern Legislatures, 1778-1864*. Edited by Loren Schwenger. Champaign: University of Illinois Press, 2001. 376 pp. \$34.95. ISBN 0-252-02632-2. This volume presents a representative sampling of petitions about race and slavery submitted to state legislatures by slaveholders, non-slaveholders, slaves, free blacks, abolitionists, and staunch defenders of slavery, arranged chronologically.

SPEARS, JOHN RANDOLPH. *Illustrated Sketches of Death Valley and Other Borax Deserts of the Pacific Coast*. Edited by Douglas Steeples. Baltimore: Johns Hopkins University Press, 2001. 256 pp. \$17.95 (paper). ISBN 0-8018-6507-7. Spears was a reporter and travel writer for the *New York Sun* when he was invited to visit Death Valley in 1891. This annotated edition includes a list of suggested readings.

TAFT, WILLIAM HOWARD. *The Collected Works of William Howard Taft*. Volume I. Edited by David H. Burton and A. E. Campbell. Athens: Ohio University Press, 2001. 365 pp. \$49.95. ISBN 0-8214-1395-3. This volume includes two of Taft's earliest books: *Four Aspects of Civic Duty* and *Present Day Problems*.

TWAIN, MARK. *Mark Twain, Adventures of Huckleberry Finn*. Edited by Victor Fischer, Lin Salamo, Harriet Elinor Smith, and Walter Blair. Chicago: University of Chicago Press, 2001. 535 pp. \$45.00 (cloth): ISBN 0-520-22806-5; \$14.95 (paper.): ISBN 0-520-22838-3. This authoritative first edition of *Huckleberry Finn* ever to be based on Twain's entire original manuscript—including its first 663 pages, which had been rediscovered in a Los Angeles attic in 1990—has restored thousands of details of wording, spelling, and punctuation that had been corrupted during the original publication. This new edition includes all of the 174 first-edition illustrations by Edward Windsor Kemble, along with a new gathering of manuscript pages, photographically reproduced, and an appendix of passages from the manuscript. The editors have also revised and updated their explanatory notes, the maps of the Mississippi River valley, and the glossary of slang and dialect words that they presented in their Mark Twain Library edition, published in 1985.

U.S. STATE DEPARTMENT. *Foreign Relations of the United States*. Volume XII: 1964-1968. *Western Europe*. Edited by James E. Miller. Washington, D.C.: United States Government Printing Office, 2001.

U.S. STATE DEPARTMENT. *Foreign Relations of the United States*. Volume XIV: 1964-1968. *Soviet Union*. Edited by David C. Humphrey and Charles S. Sampson.

WALKER, ROBERT CRAIGHEAD. *Old Ocean City: The Journal and Photographs of Robert Craighead Walker, 1904-1916*. Edited by C. John Sullivan. Baltimore: Johns Hopkins University Press, 2001. 128 pp. \$29.95. ISBN 0-8018-6585-9. This volume includes excerpts from Robert Walker's journal, more than a hundred family photographs, commentary, and explanatory captions. The Walker family spent summer vacations in Ocean City, and Sullivan includes a timeline of the resort's development from 1868 until 1950.

WARREN, ROBERT PENN. *Selected Letters of Robert Penn Warren*. Volume II: *The "Southern Review" Years, 1935-1942*. Edited by William Bedford Clark. Baton Rouge: Louisiana State University Press, 2001. 433 pp. \$39.95. ISBN 0-8071-2657-8. In addition to founding and editing the *Southern Review* during these years, Penn Warren published *Thirty-Six Poems, Eleven Poems on the Same Theme*, and the novel *Night Rider*. Also during this period, he collaborated with Cleanth Brooks on their literature textbooks.

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