

The Shakespeare Quartos Archive: www.quartos.org

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Abstract

The Shakespeare Quartos Archive (www.quartos.org) has created encoded transcriptions for thirty-two copies of the five pre-1641 editions of *Hamlet* held at six participating institutions. Our first phase of work was funded by a JISC/NEH Transatlantic Digitization Collaboration Grant. A short demonstration of collations and the prototype user interface will be accompanied by discussion of encoding choices for representing documents made up of both printed text and manuscript. Quarto transcriptions were created largely on the basis of existing digital images, in a variety of formats, and created by a variety of different institutions. Outsourced re-keying and encoding was followed by proofing and quality assurance under the direction of staff at the Oxford Digital Library. Copy-specific details differing from copy to copy, such as manuscript additions to the printed text and damage to the printed text, were added by staff and interns at the Folger Shakespeare Library. Visual and textual comparisons are possible through a variety of techniques, some internal to the SQA user interface developed at the Maryland Institute for Technology in the Humanities, others of which rely on third-party open source software. Outlining of upcoming SQA plans will conclude this session, along with informal questions for conference delegates about organization and workflow in collaborative transcription projects; about ways in which SQA and other TEI-based projects can best support the task of editorial collation of multiple “hybrid” documents made up of print and manuscript elements; and about the rationale and the outline for our future workplan.

Quick Facts

- 32 copies of 5 early printed editions of Shakespeare's *Hamlet*, held by 6 US & UK libraries
- Digitization complete at 5 sites prior to start-up
- TEI outsourced to Stylo Graphics. QA by Oxford Digital Library, Folger Library, British Library
- User interface developed by MITH
- Images & text licensed CC-A-NC 2.0 UK / CC-A-NC 3.0 US
- Launch date: November 16, 2009

Compare & Collate

Features:

- Compare any number of quartos in page image or text view
- Use crops & labels to customize your layout
- Save your desktop state as a public “Exhibit”
- Visually collate using “Opacity”
- Compare any 2 quartos with a “Diff” function

Compare using crops, labels, exhibits

The screenshot displays the 'THE SHAKESPEARE QUARTOS ARCHIVE' website. At the top, there is a 'Logout' button. Below the header, a navigation bar includes 'OPEN EXHIBIT', 'SAVE EXHIBIT' (highlighted with a red arrow), 'LABEL', 'NEW PANEL', 'CROP', 'SEARCH', and 'CUE LINES'. The main content area shows two manuscript pages side-by-side. The left page is labeled 'HAMLET, 1603. COPY 1. BRITISH LIBRARY' and the right page is 'HAMLET, 1604. COPY 1. FOLGER LIBRARY'. Both pages show the text of Hamlet's 'To be or not to be' soliloquy. A red arrow points from the 'SAVE EXHIBIT' button to a text box that says 'Compare the "to be or not to be" soliloquy in the 1603 and 1604 quartos.' Another red arrow points from the text box to the text on the right manuscript page. A third red arrow points from the bottom of the left manuscript page towards the right. The interface also includes controls for 'Image', 'Zoom', 'Opacity', and 'View' for each panel.

THE SHAKESPEARE QUARTOS ARCHIVE

Logout

OPEN EXHIBIT SAVE EXHIBIT LABEL

NEW PANEL CROP SEARCH CUE LINES

HAMLET, 1603. COPY 1. BRITISH LIBRARY

Image 21 (E) Zoom Opacity View IMG

Enter Hamlet.
Cor. Madame, will it please your grace
To leaue vs here?
Que. With all my hart. exit.
Cor. And here *Ofelia*, reade you on this booke,
And walke aloofe, the King shal be vnscene.
Ham. To be, or not to be, I there's the point,
To Die, to sleepe, is that all? I all:
No, to sleepe, to dreame, I mary there it goes,
For in that dreame of death, when wee awake,
And borne before an euerlasting Iudge,
From whence no passenger euer returnd,
The vndiscovered country, at whose sight
The happy smile, and the accursed damnd.
But for this, the ioyfull hope of this,
Whol'd beare the scornes and flattery of the world,
Scorned by the right rich, the rich cursed of the poore?

HAMLET, 1604. COPY 1. FOLGER LIBRARY

Image 27 (LJ) Zoom Opacity View IMG TXT Open Notes

Then is my desire to my thought painted words?
O heauy burthen.

Enter Hamlet.
Pal. I heate him coming, with-draw my Lord.
Ham. To be, or not to be, that is the question,
Whether tis nobler in the minde to suffer
The flings and arrowes of outrageous fortune,
Or to take Armes against a sea of troubles,
And by opposing, end them, to die to sleepe
No more, and by a sleepe, to say we end
The hart-ake, and the thousand naturall shocks
That flesh is heire to; tis a consummation
Dewoutly to be wisht to die to sleepe,
To sleepe, perchance to dreame, I there's the rub,
For in that sleepe of death what dreames may come
When we haue shuffled off this mortall coyle
Must giue vs pause, there's the respect
That makes calamitie of so long life:
For who would beare the whips and scornes of time,
Th'oppressors wrong, the proud mans contumely,
The pangs of despiz'd loue, the lawes delay,
The insolence of office, and the spurnes
That patient merit of th'vnworthy takes,
When he himselfe might his quietus make
With a bare bodkin; who would fardels beare,
To grunt and sweat vnder a wearie life,
But that the dread of something after death,
The vndiscover'd country, from whose borne

The Tragedie of Hamlet
No trauiler returns, puzzles the will,
And makes vs rather beare those lills we haue,
Then flie to others that we know not of,
Thus conscience does make cowards,
And thus the native hiew of resolution
Is tickled ore with the pale cast of thought,
And enterprises of great pitch and moment,
With this regard their currents turne awry,
And loofe the name of action. Soft you now,
The faire *Ophelea*, Nymph in thy orizons
Be all my finnes remembred.
Oph. Good my Lord,
How does your honour for this many a day?
Ham. I humbly thanke you well,

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Compare via visual collation of images

THE SHAKESPEARE QUARTOS ARCHIVE

Logout

OPEN EXHIBIT SAVE EXHIBIT ANNOTATE PAGE LABEL NEW PANEL CROP SEARCH CUE LINES

HAMLET, 1605, COPY 1, BRITISH LIBRARY

Image 51 (N3) Zoom + - Opacity + - View IMG TXT Open Notes

HAMLET, 1604, COPY 1, KINGSTON LIBRARY

Image 53 (N3) Zoom + - Opacity + - View IMG TXT Open Notes

man to the matter if wee
it be hangers till then,
ixh swordes their assignes,
iat's the French ber a
u call it?
dozen passes betweene
you three hits, hee hath

Opacity tool enables overlay:
“...it be hangers till then...” vs.
“...it be might hangers till...”

On the “to-do” list:

- Consistent zoom levels
- Rotation
- Bitmap text to image

Compare via visual collation of text

[illegible]

“...would dozie th’arithmeticke...” vs.
“... would dazzie th’arithmeticke ...”

On the “to-do” list:

- Presence of transcribed mss figures offsets the overlay
- Stylesheet does not yet fully exploit the TEI

Compare via “diff” collation

Ham. Sir, his definement suffers no perdition in you, though I know to deuide him inuentorially, would **dosie** th'arithmaticke of memory, and yet but **yaw** neither in respect of his quick saile, but in the veritie of extolment, I take him to be a couple of great article, & his infusion of such dearth and rarenesse, as to make true dixon of him, his semblable is his mirrour, & who els would trace him, his vmbrage, nothing more.

Cour. Your Lordship speakes most infallibly of him.

Ham. The concernancy sir, why doe we wrap the gentleman in our more rawer breath?

Cour. Sir.

Hora. Ist not possible to vnderstand in another tongue, you will too't sir really.

Ham. What imports the nomination of this gentleman.

Cour. Of Laertes.

Hora. His purse is empty already, all's golden words are spent.

Ham. Of him sir.

Cour. I know you are not ignorant.

“...dozie...” vs. “...dazzie ...”

On the “to-do” list:

- Not yet available on-the-fly
- Compares only two transcriptions at a time

Ham. Sir, his definement suffers no perdition in you, though I know to deuide him inuentorially, would **dazzie** th'arithmaticke of memory, and yet but **raw** neither, in respect of his quick saile, but in the veritie of extolment, I take him to be a couple of great article, & his infusion of such dearth and rarenesse, as to make true dixon of him, his semblable is his mirrour, & who els would trace him, his vmbrage, nothing more.

Cour. Your Lordship speakes most infallibly of him.

Ham. The concernancy sir, why doe we wrap the gentleman in our more rawer breath?

Cour. Sir.

Hora. Ist not possible to vnderstand in another tongue, you will too't sir really.

Ham. What imports the nomination of this gentleman.

Cour. Of Laertes.

Hora. His purse is empty already **Scribble**, all's golden words are spent.

Ham. Of him sir.

Cour. I know you are not ignorant.

Ham. I would you did sir, yet in faith if you did, it would not much approoue me, well sir.

Cour. **Dot. Stroke**. You are not ignorant of what excellence Laertes is.

Ham. I dare not confesse that, least I should compare with him in excellence, but to know a man wel, were to knowe himselfe.

Cour. **Dot. Stroke**. I meane sir for this weapon, but in the imputation laide on him, by them in his meed, hee's vnfellowed.

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Encoding beyond the printed text

Transcribing:

- Damage & repair
- Manuscript additions, deletions & other emendations
- Bindings, bookplates & items bound-in or pasted-in

Transcribing Damage & Repair

to his right vse, tis for the head.

Cour. I thanke your Lordship, it is very hot.

```

4235      <lb/>com to Court <name type="character" ref="#lae"
4236      rend="italic">Laertes</name>, belieue me an absolu<gap reason="absent"
4237      agent="torn" extent="2" unit="chars" resp="#fol"/><add hand="#ab" type="suppliedCropped"
4238      place="inline" resp="#fol">te</add> <gap reason="absent" agent="torn" extent="4" unit="words"
4239      resp="#fol"/><add hand="#ab" type="suppliedCropped" place="inline" resp="#fol">gentleman, full of most</add>
4240      <fw type="signature" place="foot-centre">N2<add place="margin-bot" type="bibliographic" hand="#aa"
4241      resp="#fol">47</add></fw><fw type="catchword"
4242      place="foot-right"><gap reason="absent" agent="cropped" extent="1" unit="words" resp="#fol"/>
4243      <add hand="#ab" type="suppliedCropped" place="margin-bot" resp="#fol">excellent</add></fw>
    
```

Ham. I beseech you remember.

Cour. Nay good my Lord for my ease in good faith. Sir here is newly
com to Court *Laertes*, belieue me an absolute gentleman, full of most
N2 47
excellent

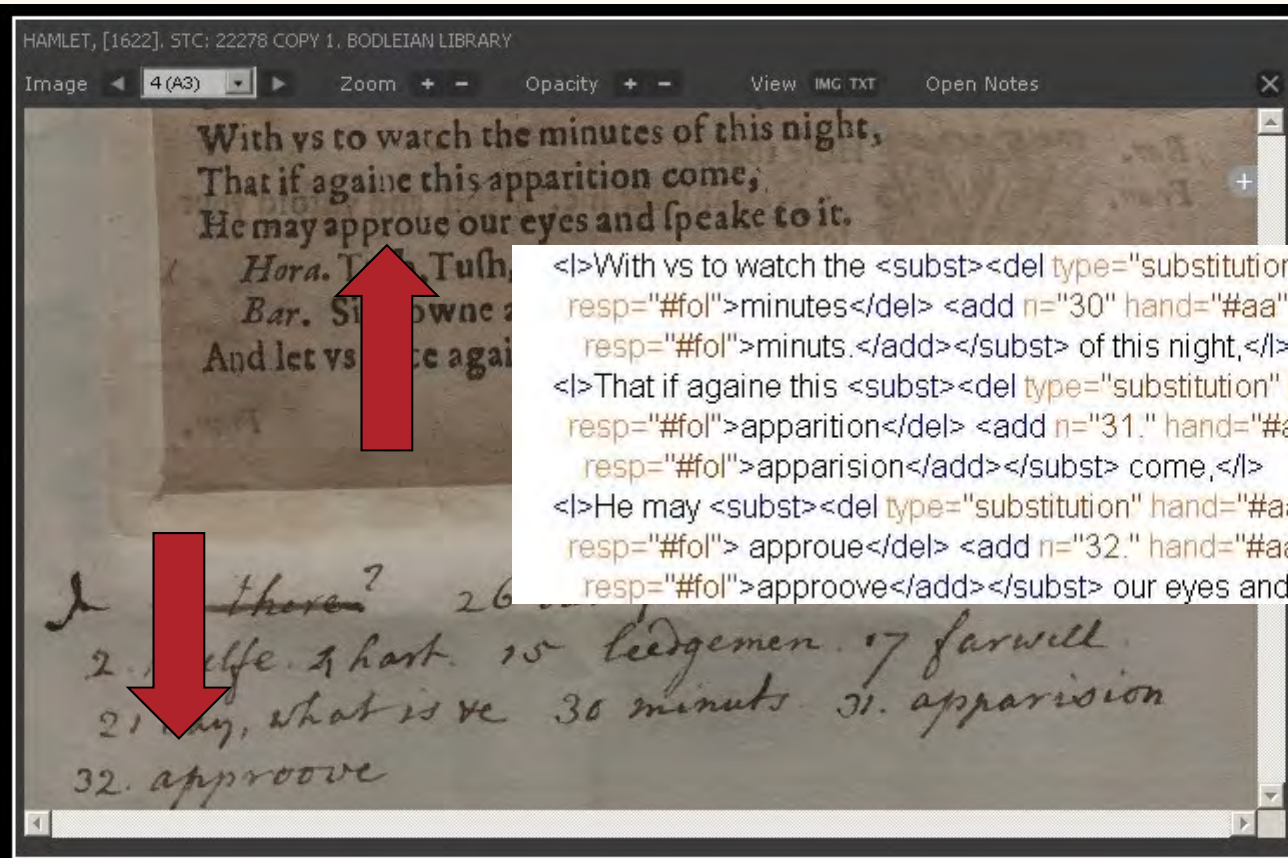
Cour. Nay good my Lord for my ease in good _____ faith. Sir here is newly
com to Court *Laertes*, belieue me an absolu_ te _____ gentleman, full of most
N247 _____ excellent

Bonus question: Can you spot the mistake / inconsistency in the above encoding?

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Transcribing Complex Mss Additions



```
<|>With vs to watch the <subst><del type="substitution" hand="#aa"
resp="#fol">minutes</del> <add n="30" hand="#aa" place="mount-bot" type="intervention"
resp="#fol">minuts.</add></subst> of this night,</l>
<|>That if againe this <subst><del type="substitution" hand="#aa"
resp="#fol">apparition</del> <add n="31," hand="#aa" place="mount-bot" type="intervention"
resp="#fol">apparision</add></subst> come,</l>
<|>He may <subst><del type="substitution" hand="#aa"
resp="#fol"> approue</del> <add n="32," hand="#aa" place="mount-bot" type="intervention"
resp="#fol">approove</add></subst> our eyes and speake to it.</l></sp>
```

With vs to watch the minutes~~minuts.~~ of this night,
That if againe this apparition~~apparision~~ come,
He may approue~~approove~~ our eyes and speake to it.

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Accompanying the printed / mss text

HAMLET, 1604. COPY 1.

Image 57

STC 2227

Before this work was bound in brown paper boards. The leaves had been trimmed and repaired at an earlier time. In gatherings L-O some missing text had been supplied in ink; with the new repairs this is no longer true.

While in sheets it was collated:

B-N, O². (O² signed G2)

All pairs of leaves were normally conjugate except L1:4. From matching chain lines this would appear to have been conjugate originally.

July 16, 1979

L. S. Lievsay

<lb/>Before rebinding by J. Frank Mowery,

<lb/>this work was bound in 1/2 blue morocco and

<lb/>brown paper boards. The leaves had been

<lb/>trimmed and repaired at an earlier time.

<lb/>In gatherings L-O some missing text had

<lb/>been supplied in ink; with the new repairs

<lb/>this is no longer true. </p>

<p>While in sheets it was collated:

<lb/>΀ ₑ, B-N⁴, Oₒ, (O2 signed G2)</p>

<p>All pairs of leaves were normally

<lb/>conjugate except L1:4. From matching chain lines this would appear to have been conjugate originally. </p>

<p>July 16, 1979</p>

<p><add hand="#ae" type="bibliographic" place="textBlock" resp="#fol">L. S. Lievsay</add>”</p></accMat>



Described in the header:

<teiHeader><fileDesc><sourceDesc>
<msDesc> <physDesc><accMat>

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What's next?

Current funding fully expended; future grants under consideration. If funded, we hope to:

- Use SQA as a demonstration project for sustainability in digital humanities
- Add more plays: 442 are already digitized, of the extant 777 copies of 75 separate editions
- Establish guidelines for transcription of mss/print “hybrids”
- Experiment with cost-effective & distributed transcription & digitization
- Prepare for enterprise-level hosting & maintenance

Contact information

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