Introduction

My project began as a digital archive of children's literature from the 1850s. As I learned more about historical children's literature and delved into archives, I discovered one of many versions of Valentine and Orson. This is the story of twin brothers who are separated at birth and become valiant knights. It has gone through many changes over the four centuries it was in popular circulation. This project aimed to discover as many different editions of this text as possible, take a selection of these texts, and create marked-up digital editions for publication online.

Process of Creating a Digital Edition

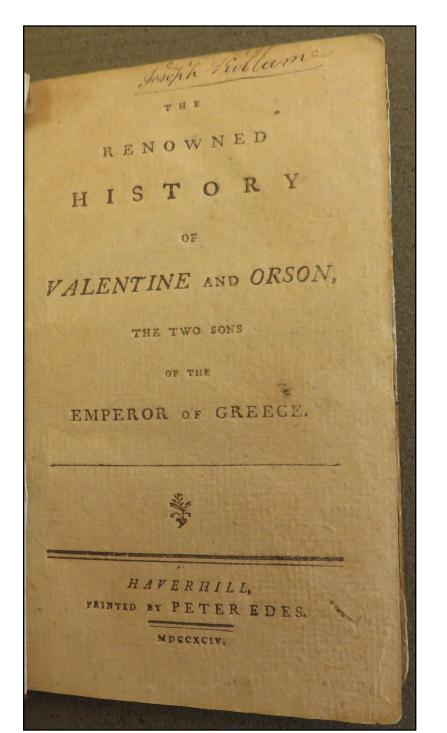
A digital edition is an online version of an artifact that is edited for a digital medium.

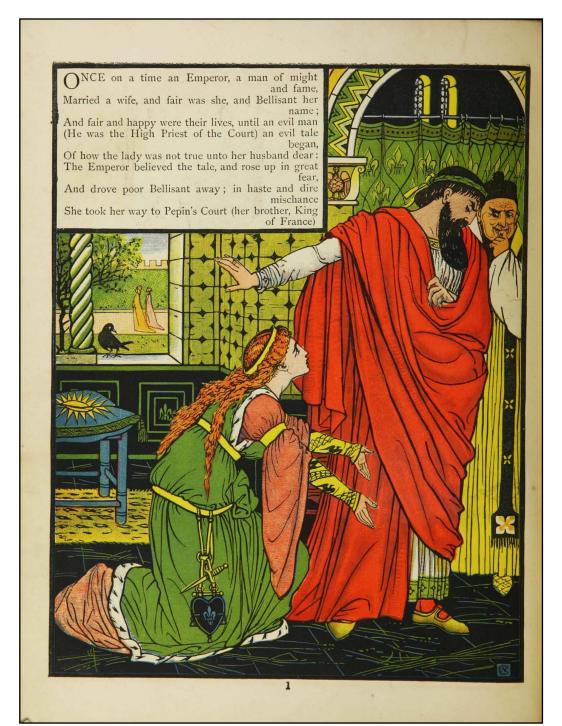
Source Texts

The process starts with a source text that is typically print or manuscript material. For my project I used not a single text, but a story with many different versions. Before I began looking for artifacts, I explored a wide range of scholarship on historical children's literature. I found versions of Valentine and Orson in rare book libraries, digitized university archives, and museums in other countries. Part of this process included collecting or creating images of every single page of the version.

Text Selection

This step is only relevant if one is working with multiple versions or editions of a particular text. Through researching Valentine and Orson, I found 35 versions, had complete sets of images for 17 of them, and finally prepared 5 of those texts as a representative sample. My criteria for selection were how well each text represented three categories of text styles I saw (picture book/ children's book, chapbook, and novel/ long form) and if I had access to and permission to reproduce the images.





Right: Title page of The Renowned History of Valentine and Orson published by Peter Edes (1714) Yale Left: Illustration from Marquis of Carabas' Picture Book published by Walter Crane, Rare Books and Special Collections, McGill University.

Digital Editions of Valentine and Orson By: Anna Kroon Advisor, Mary Isbell, Ph.D.

Transcription

For a digital edition, transcription is the process of replicating the words on a page into editing software. fet upon him. While there are mechanical ways to do this, I opted to his horfe, and ra type out the documents by hand so I could the earth and by simultaneously surround text with descriptive tags.

Encoding

Encoding is the process of surrounding text with eXtensible Markup Language (XML) tags, such as and Pacolet re paragraph (), to inform the transformation tool of palace. Being the text's purpose and have it transformed accordingly. This process typically happens simultaneously with encoding.

Encoding Guidelines

Throughout the process of encoding, editors make decision about how to use the various tags to represent the text. Projects involving texts typically follow the Text Encoding Initiative's P5 Guidelines. Editors also create project specific guidelines that outline more specific decisions they make based on their research needs or the capabilities of their platform.





Left: Image from Valentine and Orson published by Mc Loughlin Bros, Baldwin Library of Historical Children's Literature, George A. Smathers Libraries, University of Florida.Center: Image from The Adventures of Valentine and Orson published by R.P. & C. Williams, Rare Books and Special Collections, McGill University. Right: Image from History Valentine and Orson published by T Goode, Rare Books and Special Collections, McGill University.

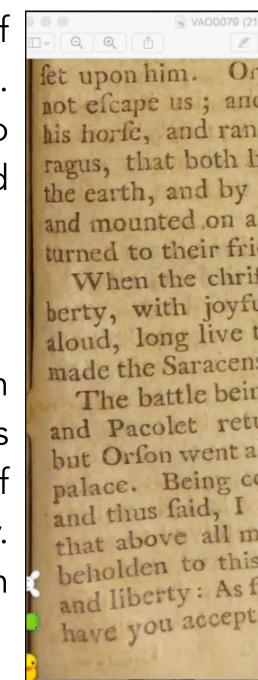
Contextual Mark-Up and Images

After the source text is transcribed and encoded, the editor adds their own layers of information. The editor decides what sort of outside information should be added to further the goals of the project. This could include anything from a note about a place to tags that identify unique features of a text. Editors can also choose to include page images or figure images that are present in the source text.

Archive of Digital Editions of Valentine and Orson	Change	WalkingOg
him. The Green Knight then faid to them, eat your fill, for to-morrow will be your laft. Orfon hearing w	hat he	Idhewed them to
faid, was much incenfed againft him, and fuddenly rifing from the table, threw the Green Knight with fu	ich	(9) him. The Green Knight then faid to them, est your fill, for to-morrow will be your laft. Orfon hearing
force against the wall as laid him dead for some time; which very much pleased the whole company.		what he faid, was much incenfed againft him, and fuddenly rifing from the table, threw the Green Knight with
Next day many Knights went to fight the Green Knight, but he overcame and flew them all; till at laft, (Orfon	fuch force against the wall as laid him dead for some tiem; which very much pleased the whole company.
being armed in Valentine's armour, came to the Green Knight's pavilion, and defying him, they began th		Next day many Knights went to went to fight the Green Knight, but he overcame and flew them all; till at laft
desperate combat as ever was heard of, and the Green Knight made fo great a stroke at him, as to cut of		Orfon being armed in Vlaentine's armour, cam to the Green Knight's pavilion, and defying him, they began
of his helmit, half his fhield, and wounded him much. But this ferved only to enrage the valiant Orfon, y		the moft defprate combat as ever was heard of, and the Green Knight made fo great a ftroke at him, as to cut
coming up to him on foot, took hold of him, and pulled him from his horfe, got aftride him, and was juf		the top of his helmit, and half his fhield, and wounded him much. But this ferved only to enrage the valiant
to kill him, but was prevented by the fudden arrival of Valentine, who interceded with Orfon to fpare his		Orfon, who coming up o him on foot, took hold of him, and pulled him from his horfe, got aftride him, and
on condition of his turning Chriftian, and acquainting King Pepin how he was conquered.		was just going to kill him, but was prevented by the fudden arrival of Valenine, who interceded with Orfon to
		fpare his life, on the condition of his turning Chriftian, and acuainting King Pepin how he was conquered.
(10) The Green Knight having promifed to perform all that was defired, they led him prifoner to the ci	ty of	
Acquitain, and the Duke recieved them with great joy, and offered the lady Fazon to Orfon; but he would		(10) The Green Knight having promifed to perform all tat was defired, they led him prifoner to the city of
marry her till his brother had won the Green Knight's fifter, lady Clerimond; not till they had talked with		Acquitain, and the Duke recieved them with great joy, and offered the lady Fazon to Orfon; but he would not
enchanted head of brafs to know his parents, and get the proper ufe of his tongue; which when the lady		marry her till his brother had won the Green Knight's fifter, Iday Clerimond; not till they had tolked with the
fhe was very forry, because fhe loved Orfon, and was refolved to marry none but him, who had so nobly		enchanted head of brafs to know his parents, and get the proper ufe of his tongue; which when the lady knew
conquered the Green Knight.		fhe was very forry, because fhe loved Orfon, and was refolved to marry none but him, who had so nobly
		conquered the Green Knight.
CHAP. IV.		Chap. IV.
Valentine and Orfon go in fearch of Lady Clerimond, who had the Brazen Head in her poffeffion.		Valentine and Orfon go in fearch of Lady Clerimond, who had the Brazen Head in her poffeffion.
VALENTINE and Orfon having taken leave of the Duke of Acquitain and his dauther Fazon, proceeded	l on	VALENTINE and Orfon having taken leave of the Duke of Acquitain and his dauther Fazon, proceeded on
their journey in fearch of the lady Clerimond, and at laft came to a tower of burnifhed brafs; which upor	1	their journey in fearch of the lady Clerimond, and at laft came to a tower of burnifhed brafs; which upon
enquiry, they difco		enquiry they difco-
(11)		(11) vered to be kepy by Clerimond, fifter to Feragus and the defeated Green Knight, and having demanded
		entrance was reguled it by the ventinal who guarded the gate, which provoked Valentine to that degree, that
vered to be kept by Clerimond, lifter to Feragus and the defeated Green Knight, and having demanded		he run againft him with fush fury that the centinal fell down dead immeadiately.
entrance was refufed it by the centinal who guarded the gate, which provoked Valentine to that degree,	that he	The lady Clerimond beheld all this dicpute, and feeing them brave Knights, recieved them courteoufly
run againft him with fuch fury that the centinal fell down dead immediately.		Valentine having perfented tokensfrom the Green Knight told her, he came there fro the love of her, and to
The lady Clerimond beheld all this dispute, and feeing them brave Knights, recieved them courteoufly	-	difcourfe with the Allknowing Head, concerning their parents. After dinner, the lady took them by the hand,
Version: 1.8.3-BETA		Search: Current Document ᅌ 🔍 🗙

file for one of the versions of Valentine and Orson. Blue

The last step in the process involves uploading the final document to the online platform. highlights show where changes occurred. Depending on the platform, the editor may make some changes to the encoding so the documents present properly online. This project is published on the TEI Archiving, Publishing, and Accessing Service (TAPAS) platform. TAPAS has built-in scripts that visualize XML data into a polished digital edition.



Below: Image of the transcription process with the artifact image on the left and the XML editor on the right.

(21 documents, 21 total pages) ~	O O O O O O O O O O O O O O O O O
Defon crying out, let him and therewith fet fpurs to an fo fiercely againft Fer- he and Valentine fell to y this means was releafed, a frefh horfe, and fo re- riends. "iftians faw the duke at li- ful hearts they cried out the duke Aquitain, which ns raife the fiege and fly. ing thus ended, Valentine turned to their lodgings, along with the duke to his come, he called his nobles, give you to underfland, men living, I am the mole is knight, both for my life for you, daughter, I would for you, daughter, I would for you, daughter, I would of Gregory (for fo for	<pre>991 et, Orfon fet him free. 992 ~ roved very bloody; in which, adventuring too far, 993 iftians, that they would have forfaken the field, 994 Il fpeed, and cried to them, <said>"fhew yourfelves 995 996 997 998 999 999 900 ~ eir forces, and began to fight anewValentine was 1001 r hand, was not idle, who had fworn to free the 1002 n, promifed Orfon his affiftance; upon which he put 101 f the battle, and being paft danger, threw away his 100 → he thickeft whithout oppofition, and came to the 100 → le numerous, by his art, he caft them into a 100 → I came to free thee from Ferragus; if thou doubt 100 100 → m, but found none to give any tidings of him; and 101 rfe: Ferragus feeing him fo valiant a knight, 102 103 104 v n, but found none to give any tidings of him; and 105 rfe: Ferragus feeing him fo valiant a knight, 106 his pavilion. 107 v delet him not efcape us; 108 109 v at loudd, <said>long live the duke Aquitain,</said> which made the Saracens raife the fiege and 102 ut aloud, <said>long live the duke Aquitain,</said> which made the Saracens raife the fiege and 101 ut Orfon were along with the duke to bis palage. Being come, he called his nobles, and thus 103 he for end along with the duke to bis malage.</said></pre>
	Text Grid Author

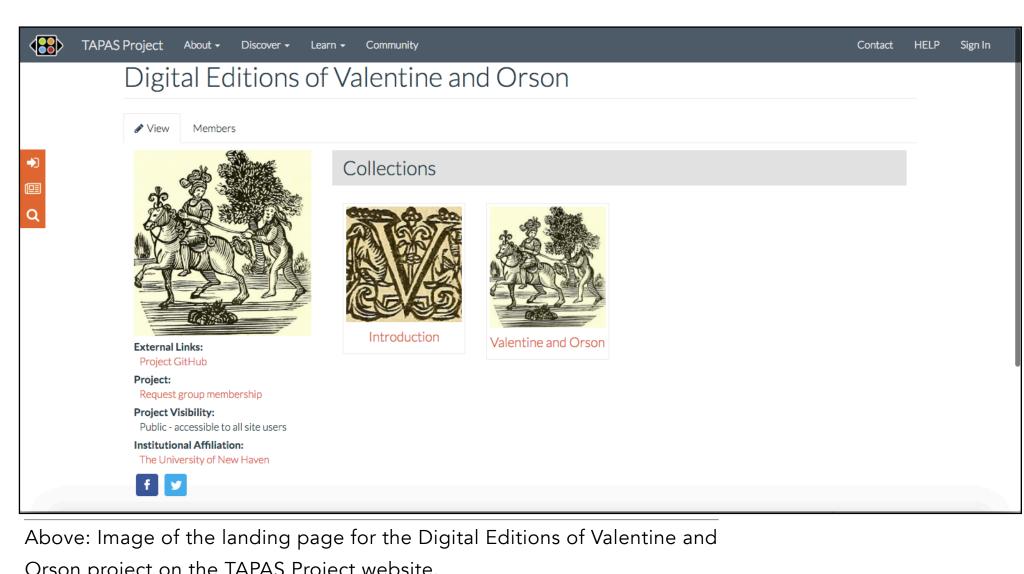


Corrections

Once a text is full transcribed and encoded, the editor checks it for errors. One way of doing this is to read the original text aloud character-by-character while the document is checked for discrepancies with what is read. While this is a time consuming process, it is vital to having an accurate representation of the source text.

Presentation Online

I would like to thank Susan Alteri from the University of Florida Baldwin Library, Sharon Rankin from the McGill University Rare Books and Special Collections, Polly Cancro from the Morgan Library and Museum, and Hannah Rogers pursuing graduate studies at the University of Kent for their assistance in gathering and using the materials in my collection. I would like to thank the Beinecke Rare Books and Manuscript Library at Yale University, the University of Florida Baldwin Library, and McGill University Rare Books and Special Collections for their permission to reproduce images in my collection. Thank you to Katy Zicker, senior marine biology student and fellow SURFer, for reading out loud many characters of text for corrections. Finally, thank you to my wonderful advisor, Dr. Mary Isbell, who has helped me grow as an academic and person throughout this process.



Acknowledgements

Orson project on the TAPAS Project website.

References

Barry, Florence Valentine. A Century of Children's Books. London, Methuen & co., ltd, 1922.

Darton, F. J. Harvey. Children's Books in England: Five Centuries of Social Life. 3rd ed., University Press, 1932. Dickson, Arthur. Valentine and Orson: A Study in Late Medieval Romance. Columbia University Press, 1929. Grenby, M. O. Children's Literature. Edinburgh University Press, 2008.

Lerer, Seth. Children's Literature: A Reader's History, from Aesop to Harry Potter. University of Chicago Press, 2009. Nodelman, Perry. The Hidden Adult: Defining Children's Literature. The Johns Hopkins University Press, 2008. ---. The Pleasures of Children's Literature. 2nd ed., Longman Publishers USA, 1996.

Sutherland, Zena. Children & Books. 9th ed., Addison Wesley Longman, Inc, 1997.