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Progress, Grants & Scholarly Impact
“Forget Me Not: A Hypertextual Archive of Ackermann’s Literary Annual”
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1. RESEARCH QUESTIONS

There has been a proliferation of digital scholarly projects published as open-access resources, i.e., freely available on the Web. These projects involve digitizing, standardizing presentation and offering search capabilities of printed literary materials. Essentially, scholars and students can discover or create relationships among the literary documents that would have been impossible to create (or at the very least, overwhelmingly time consuming) through printed facsimiles or archival work. However, these digital resources beg the question: How are they being used by scholars and college students?

In last three years, more than forty faculty-sponsored digital projects have come to prominent recognition, the most acknowledged being *The Blake Archive*, approved by the Modern Language Association as its first approved electronic edition. Though the projects are often quite exciting and at the forefront of scholarly research, many of them do not yet conform to a standardized form to ensure longevity or have not been peer reviewed. Two organizations have come to the forefront to offer standardizations for production of literary digital archives: NINES (the Networked Infrastructure of Nineteenth-Century Electronic Scholarship <www.nines.org>) and the Text Encoding Initiative (an international and interdisciplinary standard that enables libraries, museums, publishers, and individual scholars to represent a variety of literary and linguistic texts for online research, teaching, and preservation <www.tei-c.org>). Once these projects can be easily standardized, faculty and students all over the world will not only be able to continuously access archival (and sometimes buried) documents but also be able to create their own digital archives of literature and history. The Maryland Institute for Technology in the Humanities (University of Maryland), Institute for Advanced Technology in the Humanities (University of Virginia) and the Center for Digital Research in the Humanities (University of Nebraska-Lincoln) are leading the way in providing resources to enhance the digital humanities. (Several university’s maintain in-house digital humanities centers, but these three institutions have opened their doors and become leaders in research and resources offered to all scholars.) However, all of these projects are created because there is a need for scholarly inquiry and because Web design programs have made designing electronic (or, more appropriately, digital) projects much more accessible. But what do we do with this wealth of knowledge? How will we incorporate these projects into the classroom? How do they facilitate or even streamline scholarly research?

2. PROPOSED SOLUTIONS & SIGNIFICANCE:
BOOK MANUSCRIPT & DIGITAL ARCHIVE

I have become part of the conversations surrounding the importance and pedagogical impact of Digital Humanities with my participation as the SJSU representative to Project Bamboo as well as invitations to conference panels and blogs. As a result of this participation, I have been invited to submit articles to discuss the impact of Digital Humanities on pedagogy and scholarship, the most recent forthcoming in *Journal of Victorian Culture*. In this article and at these conferences and symposia, Digital Humanists continually ask the question: Now that we have created these resources, how do we further disseminate them – into scholarship and the classroom?

I have begun to resolve this dilemma by further developing my digital project and using its contents to enhance my book project. Both projects have been peer-reviewed and require revisions: the digital project has been reviewed by the University of Nebraska's experts and the book project by Cambridge University Press editors.

Book Manuscript

I am currently revising a book manuscript entitled "Forget Me Not! The 'Unmasculine & UnBawdy Age' of British Literary Annuals," which is a literary history of British literary annuals, a genre that was popular in England (and later the U.S. and Europe) 1820-1860. These popular publications provided a significant audience for many young canonical authors as well as a venue for women authors: By November 1822, the British reading public had already voraciously consumed both Walter Scott's expensive novels and Rudolf Ackermann's exquisite lithographs. Audiences craved more decadent literary and visual representations of the burgeoning middle class. By wrapping beauty, literature, landscape art, and portraits into an alluring package, editors and publishers filled the 1820s with one of the most popular and best-selling genres, the literary annual. Despite being accused of causing an "epidemic" and inspiring an "unmasculine and unbawdy age," the annuals captivated readers in early nineteenth-century England. Eradicating this powerful outbreak of femininity, though, was much more difficult than some literary traditionalists hoped. The annuals survived, even thrived from the attention offered by its readers despite – or as I argue, because of – its "feminine" writing and over-saturated, beautiful form. The annual's history provides an integral view of public desire, literary development, authorial consciousness, and empowering femininity. Even literati Wordsworth, Coleridge, and Tennyson *begrudgingly* embraced both the genre and its overwhelmingly feminine audience. Relying on the material text, its literary contents, and contemporary reviews, I present a literary history that recuperates the annual as a literary genre, popular phenomenon in print culture, powerful feminine form, and cultural marker of early nineteenth-century "Englishness."

Digital Archive

To facilitate a study of literary annuals, I have been working on a digital re-presentation of the first British-published literary annual, *Forget Me Not* (published 1823-1846). The hypertext, "Forget Me Not: A Hypertextual Archive of Ackermann's Nineteenth-Century Annual," is currently "live" on the Internet, www.muohio.edu/anthologies/FMN/. This one annual, the *Forget Me Not*, spans the late Romantic era and half of the Victorian period and was the impetus for literary annual publication in the U.S., Canada, Spain, France, Portugal, Germany, India, Mexico, Latin America and more. It lost its British foothold when ladies' magazines and serialized novels became much cheaper reading materials and luxurious items were not as in vogue. Nonetheless, the *Forget Me Not* stands as a pioneer, one which lacks a comprehensive study or literary history in Romantic and Victorian studies.

Using my own extensive collection of annuals supplemented with the University of Miami's holdings, the Hypertextual Archive will provide full text of twenty-seven volumes as well supplementary material that indexes authors, printers, publishers, engravers and more. The Archive's design will become the prototype for all other editions of literary annual titles and will live in its larger umbrella project, *The Poetess Archive*, General Editor Laura Mandell (<http://unixgen.muohio.edu/~poetess/index.html>), a project that has been peer reviewed by NINES and *Romantic Circles*. We are currently working on the "Forget Me Not Archive" to convert it to text-encoding-initiative standards, which means that *it will become as permanent in its digital environment as any book on a library shelf*. By using my Hypertextual Archive, scholars can view color images scanned at such a high resolution (600 dpi) that the details of

each board (cover) are clearly visible and printable from a Web browser as are any engravings. Though Google and Microsoft both have promised to digitize vast collections from various libraries around the U.S. and England, that work cannot replace the context and inter-relationships that are highlighted by the database and links in my Hypertextual Archive. Indeed, this project was included in the recent MLA initiative to index digital projects in the International Bibliography because it meets the MLA's rigorous standards for a scholarly edition.

Description

The "Forget Me Not: A Hypertextual Archive of Ackermann's Nineteenth-Century Annual," hereafter Forget Me Not Archive (www.orgs.muohio.edu/anthologies/FMN/), contains several components of the 1824 through 1830 *Forget Me Not* literary annual volumes. Literary annuals are early nineteenth-century British texts published yearly from 1822 to 1860, primarily intended for a middle class audience due to its moderate retail cost (12s.-£3). Initially published in duodecimo or octavo, the decoratively bound volumes – filled with steel plate engravings of nationally recognized artwork and sentimental poetry and prose – exuded a feminine delicacy that attracted a primarily female readership. The engravings were copied from various artwork, varied in theme and were verbally illustrated with a poem. They were published in November and sold for the following year, which made the annual an ideal Christmas gift, lover's present or token of friendship. Produced as a small, portable volume with paper or leather boards and gilt edges, the annual was marketed as an extravagant object because of its rigid boards and material stability and as an object to be desired, re-read, memorized, memorialized, and treasured for its internal and external beauty. Collections of literary annuals are sporadic throughout the United States. For this reason, I created a digital archive of the *Forget Me Not* from my personal collection so that other scholars could also see the importance of the genre.

The present Archive is undergoing some major transformations as it becomes part of other projects. However, it will still contain the basic elements that made the website so popular among scholars: Transcripts accompany low-resolution images of the Table of Contents, List of Plates and Title pages. Within each Table of Contents transcript, every author's name has been hyperlinked to all of his/her literary annual contributions. The annual's physical appearance has been incorporated by providing images of each board (cover) and hyperlinking each annual to its bibliographic description. To highlight the annual's rise and fall, the Forget Me Not Archive includes a chronological index of the various British and American annuals published 1823 to 1856. To contextualize the popularity of the literary annual, Harris' Archive includes a list of Prominent Contributors (and their writings in annuals), a list of editors and publishers, contemporary periodical reviews and general reflections about the annuals. Lists of engravers, engraving titles, original artists, and poem and prose titles provide various types of scholars with information about the 1823-1830 volumes.

Publication Source

The Poetess Archive permanently stores the Forget Me Not Archive which ensures its sustainability in our ever-progressive technological age. We are working on plans to further ensure sustainability and to easily continue adding content. Because there are 25 volumes with over 300 pages of literature to be scanned and transcribed, this project is very labor-intensive. I am personally responsible for obtaining transcriptions and scans as well as designing and updating the Forget Me Not Archive. Over the next five years, I will add full text of every volume as well as contemporary and critical essays on this particular annual.

Book Manuscript & Conference Papers

Fattening this Archive will, in turn, enhance my book project – a manuscript proposal that is currently under review with Indiana University Press. One of the issues raised by initial peer

reviewers was lack of research about the business practices of literary annual publishers – an issue that I have partially resolved through research at the British Library and research at the Bodleian, Oxford University. Instead of structuring this manuscript as if it were a biography of the literary annual genre, I have begun reshaping it to tell the story of the literary annual's major figures, including publishers, authors, printers and reading public.

For instance, during the literary annual's initial popularity (1823-1830), the Gothic novel was experiencing a resurgence in popularity as well as a shift in its structure. Mary Shelley's *Frankenstein* led the way in 1818 and again in 1831 with a revised edition. The literary annual facilitates these shifts as well as Mary Shelley's career as a short story author, an occurrence that I discovered while teaching a course on the Gothic Novel & Horror Fiction (Fall 2007). The Gothic short stories in annuals provides evidence that nineteenth-century Gothic literature evolved from taboo novels filled with tales of foreign adventure into short stories about the English countryside – still outfitted with ghosts, moral imperatives and a hero but acceptable because they were published in literary annuals. These short stories allowed Victorian Gothic novels, such as *Jane Eyre*, *Woman in White* and *Dracula*, to relocate their tragedies to the English homeland.

Editors from Zittaw Press, the only publisher to print popular literature from the nineteenth century, has requested that I turn this chapter into an edition complete with transcriptions of Gothic short stories from the most popular annuals. Now due in print during Spring 2011, the edition will also include a scholarly introduction, a truncated version of one of the new chapters from my book project. An expanded version of this introduction was presented at the International SHARP conference in June 2008 (Oxford, England).

With these revisions to structure, form and content, this manuscript will not only provide the genesis of the literary annual form and its textual history but will also provide a far-reaching connection among major nineteenth-century and twentieth-century literary figures – a study that has not been provided to the scholarly community.

Reciprocal Relationship between Projects

The *Forget Me Not* Hypertextual Archive is intended to supplement this manuscript, pointing readers to the Archive's images and texts. In essence, my manuscript becomes more attractive and valuable when accompanied by an existing digital project. In addition, the digital project was the subject of an (unsuccessful) NEH Digital Humanities Start-Up grant application. Substantial funding, approximately \$300,000, is required to bring this project into alignment with current standards and to continue adding content.

Current Work in Progress:

Work on the "Forget Me Not Hypertextual Archive" continues in terms of standardizing coding and adding content. The "Forget Me Not Hypertextual Archive" was rigorously peer reviewed by scholars in nineteenth-century British and American literature, digital humanists, programmers and database designers. Top scholars Jerome McGann, Susan Wolfson and Neil Fraistat were among those who positively reviewed the project as well as the *Poetess Archive*. Scholars continue to use the Archive in their classrooms and the Archive has even been sanctioned by the Modern Language Society, which has included the project in its MLA International Bibliography. SJSU's King Library has also listed the Archive in its catalog as have other university libraries, including University of Virginia and Oxford University. Indeed, the "Forget Me Not Archive" has been rigorously reviewed by literary scholars and programmers at the Center for Digital Research in the Humanities, University of Nebraska-Lincoln. To implement the revisions suggested by the CDR, I continue to submit NEH and SJSU grant applications to help fund this project. While SJSU has generously awarded the project

approximately \$20,000, it requires a budget of at least \$300,000 to upgrade, maintain and sustain it.

Work-in-Progress:

1. 720 images from the 1831-1847 volumes acquired in Spring 2006 & being added to the Archive (all 25 volumes will be represented with at least 10 images & transcriptions):
 - ▭ Table of Contents (to display the canonical & non-canonical authors who regularly contributed)
 - ▭ Table of Embellishments,
 - ▭ Title pages, Boards (covers)
 - ▭ Inscription Plates
 - ▭ All engravings and advertiser's pages
2. Every page and physical element of the 1831 volume have been digitally scanned
3. 70 out of 300 pages of literature from the 1823 volume have been transcribed
4. For Fall 2008, scanning the full text and transcribing all literature in the 1823-1830 (over 300 pgs/volume)
5. Fall 2008, proofreading all of the pages transcribed by Graduate Assistant in Spring 2006

Necessary Upgrades:

1. Revise design & coding to move away from frames
2. Implement XML and TEI standards as already established by *Poetess Archive*
3. Create a distinct design for the literary annual to be incorporated into the *Poetess Archive*. Rather than creating an entirely new site, the Forget Me Not Archive will be rolled into the *Poetess Archive*. We need time to create a style sheet and revise the design.
4. Explore new forms for representing the book itself as a 3D version in the archive. Working with the Project Bamboo Consortium may help with resources here. Collaborating with SJSU's Computer Science faculty will also be beneficial.
5. Begin scanning all images with SJSU library's camera scanner. This requires collaborating with the library, which is difficult because of lack of resources.
6. As a participant of the First Annual Nebraska Digital Workshop, Center for Digital Research in the Humanities, this project was reviewed both by Professor Alan Liu and faculty/staff at the Center.

Citations of the Archive:

Scholarly Work

- ▭ The Forget Me Not Archive has been indexed in the Modern Language Association's Bibliography, a resource used by all literary scholars
- ▭ Request for use of image from Dr. phil. Marc-Joachim Wasmer, Projektleiter Ricco Wassmer Werkkatalog, Museum of Fine Arts Switzerland (2010)
- ▭ Citation in Poster Abstract for the Poetess Archive Database, *Digital Humanities Quarterly* 3:3 (Summer 2009).
- ▭ Citation for British Literary Annuals Exhibit by Lindsey Eckert <http://bookhistory.fis.utoronto.ca/annuals/index.html> (2009)
- ▭ "Mother's Grave" (*Forget Me Not* 1827) image used for Margie J. Williams' *The Charm of English Pink, A Premier Guide for Collectors: The Pots*. Ed. Connie Rogers. Altarfire Publishing, Newcastle, CA: 2008. 241; see letter.
- ▭ Cited by Prof. Kathleen Berés Rogers in "Maria Jane Jewsbury to Henry Jephson, M.D.: An Undiscovered Poetic Fragment," *Victorian Poetry* (Winter 2008); citation on pg. 511.
- ▭ Cited by Prof. Laura Mandell "Visualizing as Knowing" for the Benjamin Haydon

- Conference (2008).
- ↪ Cited in *Publisher's Bindings Online: 1815-1930: The Art of Books*, University of Alabama Libraries (2008) (<http://bindings.lib.ua.edu/gallery/giftbooks.htm>)
 - ↪ Cited in *The Collected Works of James Hogg: Contributions to Annuals and Gift-Books*. Eds. Janette Currie and Gillian Hughes. Edinburgh: Edinburgh UP, 2006. Endnote 66 to the Introduction (by Janette Currie) -- p. xl.
 - ↪ Cited in Paula Feldman's critical and historical introduction to *The Keepsake for 1829* facsimile, Broadview Press, 2006. p.31.
 - ↪ Cited in Judith Thompson's article, "From Forum to Repository: A Case Study in Romantic Cultural Geography," *European Romantic Review* 15:2 (June 2004): FN5, p.190.

Courses

- ↪ "Literary Honours" assignment on Editions/Archives, Prof. Tristanne Connolly, University of Waterloo (2009)
- ↪ "English 622: Victorian," Prof. Leslee Thorne-Murphy, Brigham Young University (2007)
- ↪ Review of an Electronic Scholarly Edition assignment by Prof. Ann Hawkins, Texas Tech University (2007)
- ↪ "Intersection of Literary and Visual Culture," Prof. Tom Mole, McGill University (2006)
- ↪ "Methods of Literary Study," Prof. Carolyn Sigler, University of Minnesota – refers to the Archive as a resource (<http://www.d.umn.edu/~csigler/methodslitstudy.html>)
- ↪ "Literary Women," Library & Information Services, Kenyon College – refers to the Archive as a resource (<http://lbis.kenyon.edu/subj/engl/engl254/>)

References to the Archive on Major Web Resource Pages

- ↪ Prof. Jack Lynch's well-known & exhaustive Web bibliography of all literary topics and periods; Lynch qualifies the Archive as "impressive" (<http://andromeda.rutgers.edu/~jlynch/Lit/new.html>)
- ↪ Related Romantic Websites, *Romantic Circles* (the largest online, peer-reviewed resource for the study of Romantic literature) (<http://www.rc.umd.edu/reference/links.htm>)
- ↪ List of Relevant Romantic Websites, *Romanticism on the Net* (an online peer-reviewed journal) (<http://www.ron.umontreal.ca/sites.shtml>)
- ↪ Victoria Research Web, an online resource for the study of Victorian literature (<http://victorianresearch.org/other.html>)
- ↪ Research Society for American Periodicals, Web Resources (<http://home.earthlink.net/~ellengarvey/rsapresource1.html>)
- ↪ Study of the History of Authorship, Reading and Publishing (the international professional organization for textual scholars and book historians) (<http://www.sharpweb.org/>)
- ↪ Prof. Adriana Craciun's *Women Romantic Era Writers* Resources Page (<http://www.bbk.ac.uk/english/ac/wrew.htm>)
- ↪ Prof. Michael Gamer's Romantic Links (<http://www.english.upenn.edu/~mgamer/Romantic/r-index.html>)

Library Catalogs

- ▭ Humbul Humanities Hub, University of Oxford (see Webpage snapshot) (<http://www.humbul.ac.uk>)
- ▭ Intute: Arts & Humanities (<http://www.intute.ac.uk/cgi-bin/fullrecord.pl?handle=humbul8693>)

Description of both Catalogs: Artifact and Humbul, two of the hubs of the Resource Discovery Network (RDN), have been integrated to create Intute: Arts and Humanities, a subject group of Intute. In combining the resources and services of these hubs, the Arts and Humanities service of Intute offers an easy-to-use and powerful tool for discovering the best Internet resources for education and research in Creative Arts and Humanities. Intute. Staff are based in the University of Oxford, Manchester Metropolitan University and the University of the Arts London. The group is led by the Research Technologies Service at Oxford University Computing Services.

- ▭ Virgo, University of Virginia Catalog (<https://virgo.lib.virginia.edu/>)