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(Pollan 2006, 99-100) - when you want to reference specific pages in the text

(Pollan 2006, 99-100; Weinstein 2009) - when a second text is being referenced and you don't want to reference specific pages within the second text.

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Book: Pollan, Michael. 2006. *The Omnivore's Dilemma: A Natural History of Four Meals*. New York: Penguin.

Article: Weinstein, Joshua I. 2009. "The Market in Plato's *Republic*." *Classical Philology* 104:439–58.

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Journal Standard Style

Order of the Paper:

1. Cover page.
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Journal Standard Style:

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- Article margins are mirrored to accommodate binding.
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- Abstract will appear in italics as a single paragraph.
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VOLUME 11

The International Journal of the

Book

Between Library and Research Centre

Metadata and Criticism

ALCINDA PINHEIRO, TERESA MALAFAIA, MILAN JOVANOVIĆ, AND PEDRO ESTACIO

THE INTERNATIONAL JOURNAL OF THE BOOK
www.booksandpublishing.com

First published in 2014 in Champaign, Illinois, USA
by Common Ground Publishing LLC
www.commongroundpublishing.com

ISSN: 1447-9516

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The International Journal of the Book is peer-reviewed, supported by rigorous processes of criterion-referenced article ranking and qualitative commentary, ensuring that only intellectual work of the greatest substance and highest significance is published.

Between Library and Research Centre: Metadata and Criticism

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Abstract: In order to promote the transfer of information and the development of knowledge, university librarians should proactively work with the academic community in well-organized transdisciplinary teams—involving teachers, researchers, students, and experts in various subjects. The concept of this very innovative practice has been developed and tested by the Faculty of Humanities Library, Lisbon University, and the University of Lisbon Centre for English Studies, focusing on the role played by libraries in canon-formation. We will now proceed to build an interactive website to publish our theoretical perspectives along with bibliographic records (UNIMARC format), including metadata related to marks of use. Furthermore, Richard Garnett's "The International Library of Famous Literature" (London 1899), bio/bibliographical essays on Garnett as a scholar and librarian, and critical essays on the anthology will be published there. A link to the English edition is the next follow-up. Finally, two volumes of the Portuguese anthology (ca. 1910), based on the English one will also be made available on the website.

Keywords: Academic Libraries, Humanities, Social Sciences, Metadata, Website

Our research aims at contributing to the development of Digital Humanities (DH) through the construction of a communication platform combining metadata, as defined below in terms of Library and Information Science (LIS), and criticism, also explained below from the theoretical perspectives of cultural and literary studies. In fact, when analysing some of DH most representative examples, such as NINES, The Victorian Web, The Blake Archive and Rossetti Archive, we are forced to recognize that further research into the relations between computing and humanities is needed, and that more technological applications have to be devised. In his "Digital Humanities and Libraries" (2013), Chris Sula emphasises the radical changes in communication witnessed in recent years: "(...) the 21st century has seen a dramatic rise in social networks and crowdsourcing, access to digitized cultural heritage materials, and interfaces for archives and collections that exploit the capabilities of linked data and visualization." Such changes justify the urgency of doing DH, also implied by Sula: "This long and varied history helps to account for the wide range of topics currently found in digital humanities work, topics ranging from text analysis and visualization to digital pedagogy and new platforms for scholarly communication." (Sula 2013, 16)

In the Introduction to "New Textualities" (one of the last parts of *Global Literary Theory*, 2013), Richard Lane distinguishes and introduces the initial three phases of Digital Humanities. The first one (1949-70s) pertains to "using computers to assist in the creation of text concordances" and to "the analysis of texts using these tools"; during the second (1970s to mid-1980s), "a wide range of activities meant that the field matured – these activities included the establishment of the Oxford Text Archive in 1976, and the Association for Computers and the Humanities"; the third phase (mid-1980s to early 1990s) is set apart for "the creation of the Text Encoding Initiative" and for "a shift away from mainframe computing to new modes of personal computing and electronic communication". Lane, quoting Susan Hockey, adds a fourth phase (early 1990s to the present) ushered in by "the invention of the Internet." (Lane 2013, 726-7)

Library and Information Science (LIS) and Digital Humanities (DH) share similar objects, methods and objectives of study, as implied by Stephen Ramsay in his talk given at Emory University in October 2010, “Care of the Soul” [title translating a Greek inscription borne by the Library of Alexandria, according to an ancient legend]: “of all scholarly pursuits, Digital Humanities most clearly represents the spirit that animated the ancient foundations [libraries] at Alexandria, Pergamum, and Memphis, the great monastic libraries of the Middle Ages, and even the first research libraries of the German Enlightenment.” Ramsay clarifies the reasons for this close relation between DH and LIS defending that they are both obsessed with: “varieties of representation, the organization of knowledge, the technology of communication and dissemination, and the production of useful tools for scholarly inquiry.” Having contended that the dominant idea still is that scholars create scholarship and librarians assist them, he declares that DH have to be developed both from a librarian and a scholarly perspective: “concerned not just with presenting knowledge or helping to locate it, but with creating it. And it is here that the conventional, if relatively recent configuration of the library as an assistive technology becomes a serious liability.” Finally, Ramsay gets to the core of the problem: “Allow me to put it boldly: *Emory will become a great center for Digital Humanities to the degree that it allows its scholars to act more like librarians, and allows its librarians to act more like scholars.*” (Ramsay 2010, 11, our emphasis)

Centred at first on the analysis of the role played by libraries, mainly the academic ones, in the process of canon-formation (described in the paper presented to *The Tenth International Conference on the Book*, held in 2012, in Barcelona, and already published in *The International Journal of the Book*, vol. 10, 2013), our research has had, from its very beginning, an objective much similar to the one claimed by Stephen Ramsay, in 2010, for the Emory University Centre for Digital Humanities as emphasised above – scholars and librarians working together, each of them as a librarian and a scholar, simultaneously. This was the main argument for choosing *The International Library of Famous Literature*, edited by Richard Garnett, and published in London, in 1899, as our first case study. This librarian of the British Museum was, at the same time, a respected scholar doing translations from different languages – Greek, German, Italian, Spanish, and Portuguese – producing biographies and studies of different authors, and writing poetry. Indeed, this close relation to be established between scholars and librarians, in our case between the Library of Faculdade de Letras da Universidade de Lisboa (LFLUL) and the University of Lisbon Centre for English Studies (ULICES), constitutes the very nexus of the title of this article – “Between Library and Research Centre: Metadata and Criticism.”

According to Joan Reitz in the “Online Dictionary for Library and Information Science”, metadata is “structured information describing information resources/objects for a variety of purposes” and has been grouped in three major categories:

- a) **Descriptive metadata** – “Data about an information resource that is intended to facilitate its discovery, identification, and selection.” (Reitz 2013) It can be used namely for purposes of acquisition, linkage and usability.
- b) **Structural metadata** – “Data about an information resource intended to describe its internal organization, generally for use in machine processing, for example, metadata documenting the order and format of data elements in a numeric or statistical data set, such as a census, or that ties together the various components of a multimedia resource.” (Reitz 2013).
- c) **Administrative metadata** – “Data about an information resource primarily intended to facilitate its management.” (Reitz 2013) It includes: *rights metadata*, related with the management of legal rights such as copyright, licenses or permissions; *preservation metadata*, related with the management of processes ensuring the long-term survival and usability of a resource; and *technical metadata*, which documents the creation and characteristics of digital files.

Bearing in mind that metadata and criticism are brought together as key concepts, some considerations on criticism are needed, specifically in its articulation with Digital Humanities. Actually, in an article entitled “Where is Cultural Criticism in the Digital Humanities” (2011), Alan Liu stated that “the lack of cultural criticism in the digital humanities might stunt the field’s future growth” (<http://liu.english.ucsb.edu/where-is-cultural-criticism-in-the-digital-humanities/>). Furthermore, cultural and literary analyses, are interdisciplinary, as stated by Raymond Williams, namely in *Culture and Society 1780-1950* (1958) and *The Long Revolution* (1961). *Criticism*, which etymologically derives from a Greek word meaning judgement, can be developed in various forms such as critical comments, essays, articles, etc. and contemplates several methods of studying documents, evaluating their authenticity, analysing contents or even reconstructing them. Though it is possible to recognize a tradition in English criticism, with specific authors – Matthew Arnold and T. S. Eliot among others –, there was a turning point during the twentieth-century when Williams stated that “culture is ordinary” in his essay “Culture is ordinary” (1958, 1)¹. Reworking T. S. Eliot’s concept, as presented in *Notes Towards the Definition of Culture* (1948), Williams conceives culture as “a whole way of life,” which should encompass all the different forms of signification in a society; hence, his decisive influence on criticism. Therefore, revisiting M. Arnold, he considers that criticism (particularly from the end of World War II onwards) establishes itself in the relationship between the critic and the context; this principle presupposes the urge to relate interpretation to social institutions as recently pointed out by Neumann and Nünning: “it is in the ongoing process of travel, exchange and transfer that concepts become invested with new meanings and gain new lease of life.” (2012, 3)

Thus, articulations between Cultural Criticism and Digital Humanities (DH) should become stronger, implying deeper textual examination and evaluation. Criticism, being “a definite practice, in active and complex relationship with its whole situation and context” (Williams 1976, 86), implies (and proposes) further and multiple levels of reading. Twelve years ago, in *Radiant Textuality: Literature After the World Wide Web*, Jerome McGann invited us to think how DH (the relevance of which was not recognised at the time) would articulate with critical traditions. In his view, some key disciplines, as engineering, sciences, certain areas of philosophy, and the social sciences would benefit from special privileges brought by DH, even though “unapparent as it may at first seem, scholarship devoted to aesthetic materials has never been more needed than at this historical moment.” (McGann 2001, xii) Such statement explains the reasons why the digital does not reduce critical insights but demands that humanities researchers apply to their objects a higher level of inquiry, namely when they place their conclusions into digital media as McGann points out, emphasising the editorial and archival functions for scholarly criticism (18).²

Having the above mentioned theoretical assertions in mind, five major goals that should be accomplished by the project have been identified and established by the research team:

1. Searching for books in English in the Library Collections;
2. Creating and making bibliographic records available;
3. Researching and studying the collections;

¹ Originally published in N. McKenzie (ed.). *Convictions* (MacGibbon and Kee, 1958). Reprinted in R. Williams; *Resources of Hope* (Verso, 1989) and Ann Gray, Jim McGuigan. *Studying Culture* (Edward Arnold, 1989).

² McGann further underlines the critical relevance of Digital Humanities:

Modern computational tools are extremely apt to execute one of the two permanent functions of scholarly criticism – the editorial and the archival function, the remembrance of things past. So great is their aptitude in this foundational area that we stand on the edge of a period that will see the complete editorial transformation of our inherited cultural archive. That event is neither a possibility nor a likelihood; it is a certainty. As it emerges around us, it exposes our need for critical tools of the same material and formal order that can execute our other permanent scholarly function: to imagine what we don’t know in a disciplined and deliberated fashion. How can digital tools be made into prothetic extensions of that demand for critical reflection? (McGann 2001, 18)

4. Publishing/Communicating the results;
5. Involving the community/Interacting with the community.

For the prosecution of the first stated goal, two subject-oriented research groups were constituted, including researchers and librarians. These groups have been researching, on one hand, Romantic writers and artists, beginning with William Blake and S. T. Coleridge; on the other hand, they have been researching Victorians such as Richard Garnett, Matthew Arnold and Walter Pater. Their mission consisted on identifying in the Library collections printed books in English, published until the mid-twentieth century, using the available searching tools, i.e., the Online Public Access Catalogue (OPAC) and the old card catalogue. As the books in the collections were not systematically referenced in both the OPAC and the old card catalogue, complementary research was conducted directly in the storage room stacks under the librarian's supervision.

Cooperative work among librarians and researchers led to the discovery of new items, to the recovery of missing items and to the cataloguing, indexing and classification of items not yet referenced in any of the Library catalogues. The accomplishment of this task was of major relevance not only for the prosecution of the Project goals, but also for the Library Services, since it established a working plan that included cataloguing, in the OPAC, items not yet referenced in any of the existing catalogues (online and manual), items that were referenced only in the old card catalogue, and also for updating information about effective holdings.

So far the Library OPAC retrieves a total of 8700 records of books in English published between the seventeenth and the mid-twentieth century, of which 2 are Garnett³, 3 are Blake, 11 are Coleridge, 10 records are Arnold, and 3 are Pater as authors—the relevance of these editions is being researched and will be the object of future publication. From the total records previously mentioned, about 100 are new records created as the result of the work produced by both research groups, and are related to books that were not referenced either in the OPAC or the old card catalogue.

Following the discovery of the new titles, a small team of two librarians and two cataloguers (referenced in the acknowledgements) was designated to undertake the task of cataloguing the books and making the references available through the OPAC. The new bibliographic records followed the metadata structure predefined by the Library in its internal Cataloguing Policy document for the production of UNIMARC⁴ records. The innovative approach of our research project determined the inclusion of new MARC fields⁵ in order to accommodate information related to marginalia and other marks of use, previous owners marks, vendor marks, binding, conservation and restoration interventions, and paper and printing techniques that are usually not considered, as illustrated in the following example.

³ One of these editions is the *The International Library of Famous Literature*, an anthology edited by Richard Garnett, published in London by The Standard in 1899, and selected by the research team as a first case study (see paragraph four).

⁴ “The most comprehensive version of the MARC format for cataloging bibliographic items, UNIMARC was first published in 1977 and is currently developed under the sponsorship of the IFLA [International Federation of Library Associations and Institutions] Universal Bibliographic Control and International MARC Core Activity (UBCIM) program to facilitate the international exchange of bibliographic records between national bibliographic agencies.” (Reitz, 2013)

⁵ UNIMARC fields 316, 317 and 318 were added to the new records following in part the proposition made by one of the team researchers, the librarian Fernanda Santos in her master thesis *Marginalia nas coleções das bibliotecas: o fundo Guilherme de Vasconcelos Abreu na Biblioteca da Faculdade de Letras da Universidade de Lisboa*. 2010. [Transl. *Marginalia in library collections: the case of the private library of Guilherme de Vasconcelos Abreu in the Library of the Faculty of Humanities*, University of Lisbon]. See Fig. 1, for example.

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FMT BK
LDR 00734nam--22-----4500
001 |1 000611970
100 |a 20110524d1899----k--y0pory0303----ba
1010 |a eng
102 |a GB
    |a <<The >>international library of famous literature |e selections from the world's great writers ancient,
2001 mediaeval, and modern, with biographical and explanatory notes and critical essays by many eminent writers |f
    edited by Richard Garnett |g in association with M. Leon Valée, Dr. Alois Brandl and Donald G. Mitchell
210 |a London |c The Standard |d 1899
215 |a 20 vol. |c il. |d 25 cm
300 |a Em falta volume 15. PTULFL : ULFL089571 a ULFL089589
316 |a Encadernação em pergaminho sobre pasta de cartão |5 PTULFL: ULFL089571 a ULFL089589
317 |a Pert.: Instituto Britânico em Portugal |5 PTULFL: ULFL089571 a ULFL089589
318 |a Estado de conservação verificado |b Restauro químico e mecânico |c 20130630 |n Encadernação restaurada
    |5 PTULFL: ULFL089571 a ULFL089589
606 |a Literatura |2 ULLE
606 |a Antologias |2 ULLE
675 |a 82 |v BN |z por
702 1 |a Garnett, |b Richard, |f 1835-1906 |4 340
702 1 |a Valée, |b Leon, |f 1850-1919 |4 205
702 1 |a Mitchell, |b Donald Grant, |f 1822-1908 |4 205
702 1 |a Brandl, |b Alois, |f 1855-1940 |4 205
71212 |a Instituto Britânico em Portugal |4 390
801 0 |a PT |b SIBUL |c 20011119 |g RPC
966 |l ULFL-Livro Antigo |s LV 186 V |a ULFL089571 |g 3894 |h Vol. 1
966 |l ULFL-Livro Antigo |s LV 186 V |a ULFL089572 |g 3894 |h Vol. 2
966 |l ULFL-Livro Antigo |s LV 186 V |a ULFL089573 |g 3894 |h Vol. 3
966 |l ULFL-Livro Antigo |s LV 186 V |a ULFL089574 |g 3894 |h Vol. 4
966 |l ULFL-Livro Antigo |s LV 186 V |a ULFL089575 |g 3894 |h Vol. 5
966 |l ULFL-Livro Antigo |s LV 186 V |a ULFL089576 |g 3894 |h Vol. 6
966 |l ULFL-Livro Antigo |s LV 186 V |a ULFL089578 |g 3894 |h Vol. 8
966 |l ULFL-Livro Antigo |s LV 186 V |a ULFL089579 |g 3894 |h Vol. 9
966 |l ULFL-Livro Antigo |s LV 186 V |a ULFL089580 |g 3894 |h Vol. 10
966 |l ULFL-Livro Antigo |s LV 186 V |a ULFL089581 |g 3894 |h Vol. 11
966 |l ULFL-Livro Antigo |s LV 186 V |a ULFL089582 |g 3894 |h Vol. 12
966 |l ULFL-Livro Antigo |s LV 186 V |a ULFL089583 |g 3894 |h Vol. 13
966 |l ULFL-Livro Antigo |s LV 186 V |a ULFL089584 |g 3894 |h Vol. 14
966 |l ULFL-Livro Antigo |s LV 186 V |a ULFL089585 |g 3894 |h Vol. 16
966 |l ULFL-Livro Antigo |s LV 186 V |a ULFL089586 |g 3894 |h Vol. 18
966 |l ULFL-Livro Antigo |s LV 186 V |a ULFL089587 |g 3894 |h Vol. 20
966 |l ULFL-Livro Antigo |s LV 186 V |a ULFL089588 |g 3894 |h Vol. 17
966 |l ULFL-Livro Antigo |s LV 186 V |a ULFL089589 |g 3894 |h Vol. 19
SYS 000611970

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Figure 1. UNIMARC Record

This collaborative research model that we have been implementing in our Faculty Library and Research Centre, and that has already been recognised as remarkably innovative, also implied resource sharing through a protocol between our Faculty and the Municipal Library Dr. Renato Araújo in São João da Madeira, North of Portugal. This protocol contributed to new forms of research on literary and visual cultural heritage, expressed in an exhibition in the Faculty of Humanities in 2012 entitled *Textos em Viagem, Viagem entre Textos*, [Transl. *Travelling Texts. Travels among Texts*] from which resulted a printed catalogue. Another exhibition will take place in 2014 in the Municipal Library to develop new research itineraries and ways of displaying documents from both institutions. This relation to the community, i.e. the above mentioned protocol, also made possible the long term loan of *Biblioteca internacional de obras célebres*.⁶ As a counterpart, the University of Lisbon Centre for English Studies made possible the restoration of the work (24 volumes).

⁶ Biblioteca internacional de obras célebres: colecção das produções literárias mais célebres do mundo, na qual estão representados os autores mais afamados dos tempos antigos, medievais e modernos [ed. lit] Gabriel Victor do Monte

Discussions upon the type of communication platform to be developed were undertaken among the research team members with the support of IT colleagues from the Faculty of Sciences and Technology, Universidade Nova de Lisboa. Issues related to the variety and nature of the content (see Fig. 2) and copyright holders (see Fig. 3) were taken into account.

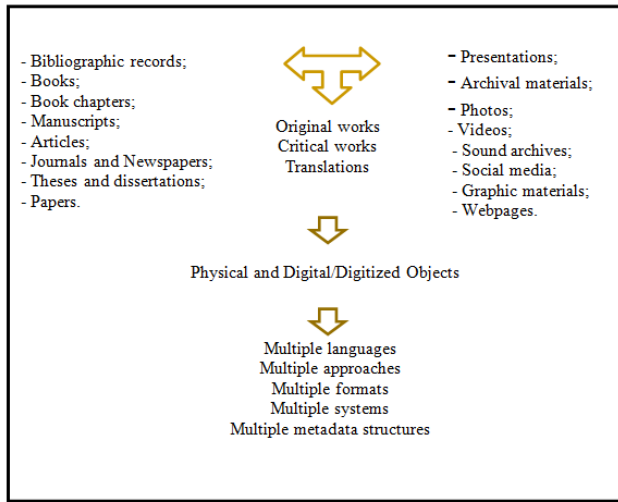


Figure 2. Variety and Nature of the Content

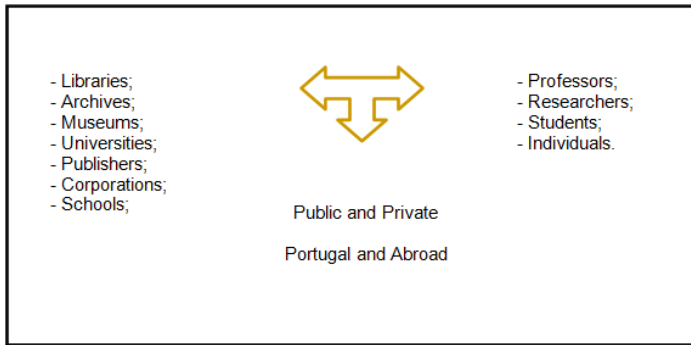


Figure 3. Copyright Holders

No less important were the issues related to audience types and needs, reason why information design and usability issues were considered. Therefore, we think this conceptual model which brings together primary and critical sources, visual representations, marginalia, and annotated essays can be expanded into the overall life of many of the subjects taught by the faculty. In addition, it includes book specificities such as the type of paper used, the binding, etc and also allows teachers to create research materials. Yet, due to its own paradigm which creates new platforms of knowledge, the data included can be useful to everybody who browses it, for it functions as an information portal as well. This user-centred accessibility established in a real cultural change also encourages people with access difficulties (e.g. distance learners, elderly, ethnic minorities, community users, people with special needs, etc.)

Although the research team has not yet finished discussing the type or model of innovative communication platform to be developed, since it is still already clear that it will be an open access platform abiding by the principles of integration and interoperability supported by international standards. Considering the variety and nature of the contents, the research team tends to perceive the communication platform as a hybrid system between a digital library⁷ and a repository.⁸

A prototype is being developed using the tools provided by the University of Lisbon Library System with the purpose of making available both the results of our research and the digital objects owned by the Library. Besides the OPAC, supported by ALEPH software, which contains all the bibliographic records, two more platforms will be used: the University of Lisbon Digital Library and the University of Lisbon Institutional Repository, both supported by Digitool software. Furthermore, a basic descriptive metadata structure using Dublin Core⁹ has been defined by the research team for the contents/objects uploaded in the Digital Library and the Institutional Repository (see Fig. 4).

DC Tag	Value	Language
dc.contributor.advisor		
dc.contributor.author		
dc.date.accessioned		
dc.date.available		
dc.date.issued		
dc.identifier.uri		
dc.identifier.uri		
dc.description		
dc.description.abstract		
dc.description.abstract		
dc.format		
dc.language		
dc.rights		
dc.subject		
dc.title		
dc.type		

Figure 4. Descriptive Metadata Structure

Access to the contents uploaded in the three platforms will be provided in an integrated mode through the Research Project Communication Platform which will be also used, in a near future, as an information hub to provide access to relevant contents available in external (i.e., non-University of Lisbon) platforms, and systems. The Research Project Communication

⁷ “A library in which a significant proportion of the resources are available in machine-readable format (as opposed to print or microform), accessible by means of computers. The digital content may be locally held or accessed remotely via computer networks.” (Reitz 2013)

⁸ “Usually locally authored or produced, content can be either born digital or reformatted. Access is generally unrestricted, in compliance with the Open Archives Initiative (OAI) protocol for metadata harvesting, which makes such archives interoperable and cross-searchable.” (Reitz 2013)

⁹ “A standard set of 15 interoperable metadata elements designed to facilitate the description and recovery of document-like resources in a networked environment. [...] Dublin Core is the result of an international cross-disciplinary consensus achieved through the ongoing efforts of the Dublin Core Metadata Initiative (DCMI), aimed at providing a foundation for standardized bibliographic description of information resources available via the Internet.” (Reitz 2013)

Platform will itself be accessible directly by internal and external users (i.e., non-University of Lisbon). Access will also be provided via the Library and the ULICES websites (see Fig. 5).

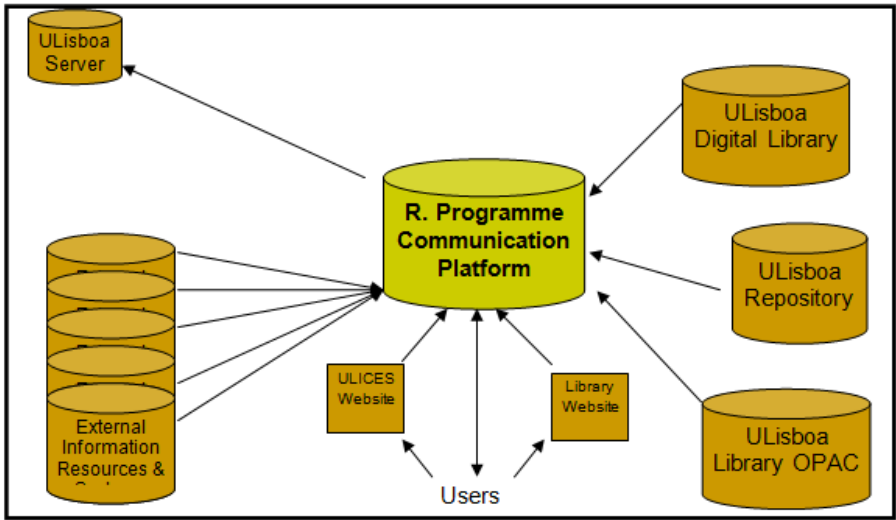


Figure 5. Communication Model

The first content uploads in the University of Lisbon Institutional Repository will soon begin with a set of biocritical articles about the Long 19th Century, Richard Garnett, William Blake, Samuel Taylor Coleridge and Matthew Arnold (see Fig. 6 and examples). The style of the articles and materials to be used in them are being evaluated and tested by the researched team according to the different users' backgrounds.

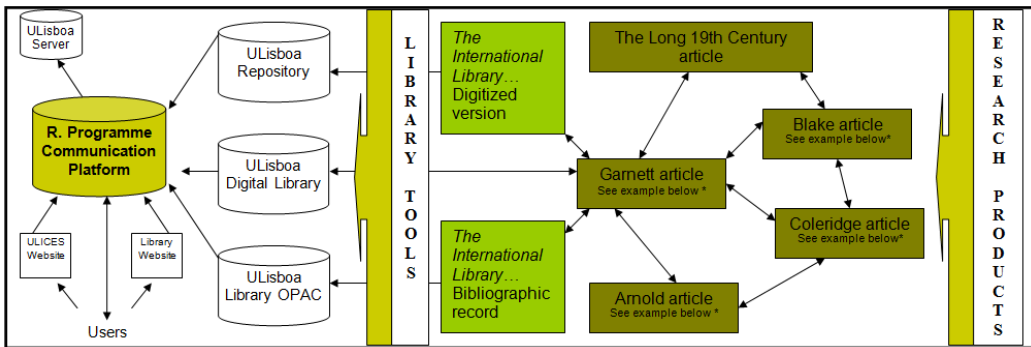


Figure 6. Communication Platform Prototype

Articles to be Uploaded to the Ulisboa Repository

Finally, we present the beginning of each of the biocritical articles to be uploaded, pointing out that their style is still being discussed according to the audience profiles.¹⁰

¹⁰ The words in bold correspond to the links in each article.

Long 19th Century

The expression “**Long 19th Century**” was coined by **Eric Hobsbawm** (1917-2012) referring to the period between 1789 and 1914 in his works *The Age of Revolution in Europe, 1789-1848*, published in 1962, *The Age of Capital, 1848-1875* in 1975 and *The Age of Empire, 1845-1914* in 1987. Although adopting the concept of “long nineteenth century” defined and made prominent by the British Marxist historian Hobsbawm and applied by different researchers in different fields of study, as is the case for our present literary and cultural analysis, we intend to reexamine such a concept (formed by Hobsbawm during the second half of the 20th century) in the context of this second decade of the 21st century.¹¹ In fact, the above mentioned dates, long established as boundaries of the Victorian Age, have been more recently challenged by Kelly Boyd and Rohan McWilliam, in the Introduction of *The Victorian Studies Reader* (Boyd, McWilliam 2007: 2), namely quoting Richard Price, an author included in the anthology, arguing that so-called Victorian attitudes are, in fact, deeply rooted in the past. This would, however, lead to another debate. It nevertheless provides a clear account of how Victorian Studies are moving and witness intense academic production and critique.

Richard Garnett

Richard Garnett (1835-1906). Named after his father the Reverend Richard Garnett (1789–1850), a philologist who was to become Assistant Keeper of Printed Books at the **British Museum** Library from 1838 to 1850, Richard Garnett, the younger (as he is nowadays known in opposition to his father Richard Garnett, the elder) entered this Library in 1851, as an Assistant Librarian. In 1875, he became Superintendent of the Reading Room and, in 1881, Editor of the General Catalogue of Printed Books. Finally, in 1890 and until his retirement in 1899, he was the Keeper of Printed Books (succeeding Mr. Bullen). The colossal knowledge he accumulated during these forty eight years as librarian at the **British Museum** Library may account to a great extent for his reputation as scholar, biographer, translator, editor, literary critic and poet, making him a remarkable example of a **Victorian sage**.

Among his works we have to distinguish *The International Library of Famous Literature* (London: The Standard, 1899, 20 vols.), an **anthology** generally recognised as a paradigmatic literary and cultural product of the later part of the **Long 19th Century**.

William Blake

English poet, engraver and painter, **William Blake** (1757-1827) is a revolutionary who lived through the four founding revolutions of modern times—the **American** and the **French**, the **Industrial** and the **Agricultural** which was entering a new phase. In 1800, he dedicated a few lines to his friend John Flaxman where it can be read:

The American War began All its dark horrors passed before my face
Across the Atlantic to France. Then the French Revolution commenced in thick clouds

([Letter To] Mr [John] Flaxman 12 Sp. 1800. Erdman 2008, 708)

Furthermore, in his best known Illuminated Book, *Songs of Innocence and of Experience* (included in **The Blake Archive**), the first quatrain of “Holy Thursday”, a song of experience, goes like this:

¹¹ See also Fernand Braudel (1902-1985) and Marshall Sahlins (1930 -) who considered the mutual interdependence of several fields of knowledge, namely history and sociology. Braudel’s concept of *longue durée*, as well as Sahlins’ cultural relativism (myth/praxis) can be recognised in our first case study.

Is this a holy thing to see,
In a rich and fruitful land,
Babes reduc'd to misery,
Fed with cold and usurous hand? (Erdman 2008, 19)

Blake's poetic and visual style was also shaped by the recurrent wars fought during his lifetime like at the end of *The Four Zoas*:

Urthona rises from the ruinous walls
In all his ancient strength to form the golden armour of science
For intellectual War The war of swords departed now
The dark Religions are departed & sweet Science reigns. (Erdman 2008, 407)

But this English artisan and artist was also a revolutionary inasmuch as he prided himself on having invented something radically new:

(...) a method of Printing both Letter-press and Engraving [Illuminated Printing] in a style more ornamental, uniform, and grand, than any before discovered, while it produces works at less than one fourth of the expense. ([Prospectus] TO THE PUBLIC. Erdman 2008, 692.)

Samuel T. Coleridge

Samuel Taylor Coleridge (1772 - 1834) was an English poet, who marked the beginning of the **Romantic Movement** in England by publishing the anonymous collection of poems, *The Lyrical Ballads* (1798), in collaboration with his friend and a colleague **William Wordsworth** (1770-1850). Although his friendship with Wordsworth turned into indifference towards the later part of his life (both poets criticised each other's ideas), Coleridge did admire Wordsworth's poetic mind. However, there are indications that Wordsworth benefited more from their fast friendship and collaboration than Coleridge, who, rather unjustly, seemed to stay in Wordsworth's poetic shadow.

Coleridge's most celebrated writings include: *The Rime of the Ancient Mariner* (1798), *Christabel*, *Kubla Khan*, and *the Pains of Sleep* (1816), and the famous prose work *Biographia Literaria* (1817). His most distinctive feature was the use of supernatural as opposed to Wordsworth's everyday motives in his poems, accompanied by his appreciation of folkloric traditions and German philosophical thought of the day. He even came to be criticised for his unacknowledged borrowings from Schelling in his *Biographia Literaria*, the later part of which mostly contains Coleridge's critical views on poetry and on Wordsworth's ideas.

Matthew Arnold

Matthew Arnold (1822-1888) was an English **Victorian** poet and **cultural critic**. He was the son of Dr. Thomas Arnold (1795-1842), the historian and revered headmaster of Rugby, where he earned early recognition for his poetry. He also studied at Balliol College, Oxford University, under a classical scholarship which is visible in his essays.

In *Culture and Anarchy* (1869) Arnold criticised contemporary tastes of the "Barbarians" (the aristocracy), the "Philistines" (the middle class), and the "Populace." Being "culture the study of perfection", in "The Function of Criticism at the Present Time," (an essay published in *Essays in Criticism*, First Series, 1865; Second Series, 1888) he describes criticism as "a disinterested endeavour to learn and propagate the best that is known and thought in the world, and thus to establish a current of fresh and true ideas." He also contributed to public education as

a school inspector and his lifelong commitment to education led him to publish many reports on elementary education on the Continent. Arnold's theory of culture as the knowledge of a corpus of exemplary documents had a strong influence on the contemporary thinking about the value of humanities and is also expressed in the ways Matthew Arnold and Richard Garnett are represented, i.e., as **Victorian sages**, in the *International Library*.

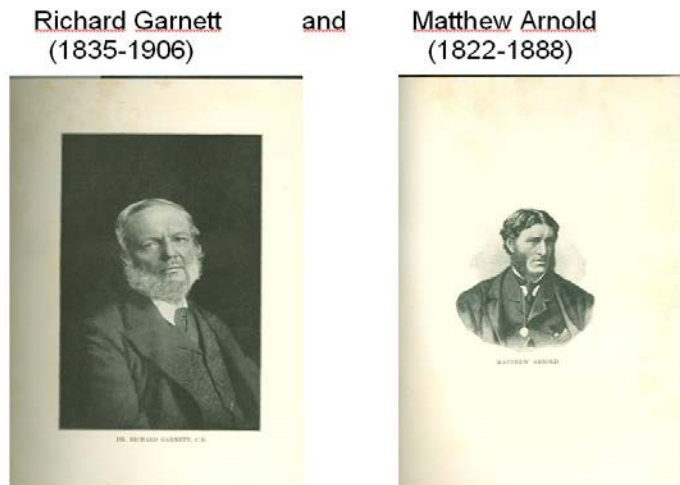


Figure 7. Richard Garnett (1835-1906) and Matthew Arnold (1822-1888)
 Source: The International Library of Famous Literature. London: The Standard, 1899

Conclusion

The challenges of this project are related to the critical perspectives and methodologies present in the articulations between Library and Information Science, and Digital Humanities. At the present, the major challenge consists in relating the information, processed and archived, on different external platforms and/or server. Accordingly, this cutting edge project corresponds to a long but fundamental process. Not only did the research team, in an informal but consistent and rigorous way, have strong discussions on the methodologies to be used, but it also felt the necessity to build a sort of table of equivalences between different areas of knowledge that prevented a biased misleading reading. Even though one of the first issues to be considered in order to develop the website was the descriptive metadata tags, both the implementation of the website and the respective posting still require further work.

Acknowledgement

Amália Cipriano, Eduarda Lopes and Fernanda Santos for producing and reviewing the quality of the bibliographic records. We also wish to thank the researcher Maria José Pereira Pires for reading and commenting on this article.

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ISSN 1447-9516

