The Art of Fluid Text Editing

Editing a fluid text involves recording the revision sites of written work in order to track the phenomenon of revision through the work's sequential versions. TextLab is a digital tool that separates the recording and sequentializing into separate functions, called Primary and Secondary editing. The goal of Primary editing is two-fold: it generates a coded transcription for displaying a project's Edition, and it serves as the basis for further, Secondary editing of Revision Sequences and Narratives, which are also part of the Edition's textual annotation. As with any genre of Critical Editing, fluid text editing involves close inspection and careful interpretation. It is an art, and the following highlights some of the strategies involved in that art. First, however, let's review how TextLab functions.

In Primary Editing, the user creates a TEI xml transcription of each manuscript leaf. This transcription process involves identifying Revision Sites on the selected leaf image in TextLab's *upper panel* and linking each site to its corresponding Revision Text in the transcription in the *lower panel*. TextLab's rectangle tool enables you to draw a "box" around a given Site, and the TEI editor in the lower panel allows you to code the full text of each leaf as well as the added or deleted revision texts within each "box." TextLab prompts you with coding options and automatically applies the codes you select for the text you wish to code.

When a manuscript leaf is marked-up and transcribed, vetted, approved, and then added to the Official TEI transcription, it becomes part of the project's Edition and can be viewed in three versions: the diplomatic transcription, base version, and reading text. The wording and appearance of these three editorial versions depends upon the accuracy of the Primary transcription coding of each leaf.

In Secondary editing, users select a leaf already marked-up and coded in Primary editing to create Revision Sequences and Revision Narratives for any given set of Revision Sites on a leaf. When revision sequences and narratives are submitted, they, too, are displayed in the Diplomatic and Base versions of the edition.

Strategies for Primary Editing:
Identifying Revision Sites (Boxes)

Each box drawn on the manuscript leaf image is an "area of interest," which locates some change made to the text or to the leaf itself that holds the text. Boxes are used to indicate not only standard revisions—additions and deletions—but also <metalmark>s (folio numbers, carets, bubbles, compositional instructions, etc.), pin holes, leaf damage, or squiggles. In addition, a box is meant to indicate a single "moment" or "act of revision."

Being Precise or "Good Enough." The boxes are "good enough" indicators of a revision site and need not be hyper-precise. Try to contain all of the targeted revision text within a box, even if that means overlapping other boxes or including

parts of other texts in your box. Boxes may also be nested within other boxes (as in the case of a deletion within an insertion).

Sequencing: Not. Boxes do not indicate sequencing—we leave it to Secondary editing to work out revision sequences—so you may draw your boxes in any order. Each box has a unique, automatically assigned number. If you mis-draw a box, simply delete it and re-draw a new box; a new number will be assigned to it. (However, if you have already associated transcribed text with a box you plan to delete, you will have to delete the coding for that box as well and re-code for the newly drawn box.)

Granularity of Boxing. High granularity is the key to effective boxing of revision sites. That is, the more boxes the better. This practice ensures more flexibility in composing revision sequences during Secondary editing.

While boxes do not indicate sequencing, they do indicate discrete acts of revision or moments of addition and deletion. For instance, a deletion within an insertion would require at least two boxes: one for the entire insertion, another for the deletion within the insertion, as illustrated in Fig. 1.
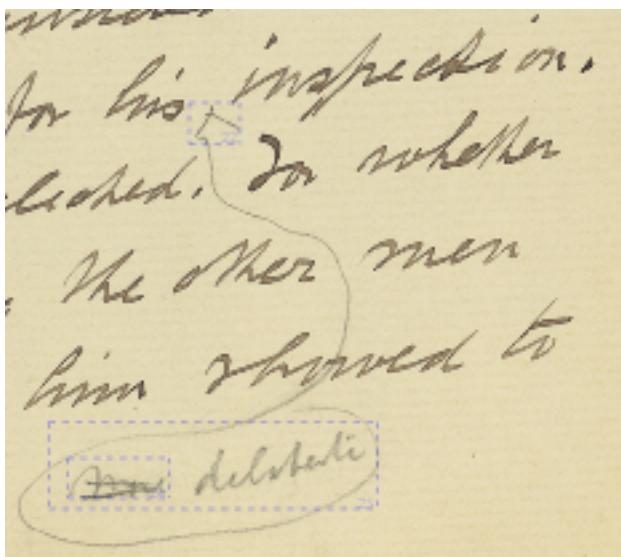
Fig. 1.

Notice, too, that the caret in Fig. 1 is also boxed; however, the bubble and its line to the caret are not boxed. (Instead, we code the inserted text within the box in the transcription as being rendered in a bubble.)

In some cases, what appears to be one moment of revision—let's say the deletion of two consecutive words—was, upon closer inspection, performed in two separate pen strokes. In Fig. 2, the words "carved and" were deleted in two strokes, and "grand" and "sculptured" were added in separate moments.

Fig. 2.

For the sake of granularity, the best practice is to box each of these four discernible revision moments separately (see Fig. 3).[1]

Fig. 3.

Additions might also appear to have been made in separate moments of insertion; these, too, should be boxed separately. In Fig. 4, "whatever on every suitable occasion" appears to be one act of insertion; however, context and word sense suggest that "whatever" was added then deleted before "on every suitable occasion" was inscribed.

Fig. 4

---

[1] Of course, the editor must confront likely ambiguities. For instance, if all four words noted in figs. 2 and 3 had been written in the same medium, instead of two in pencil and two in ink, an argument could be made that "grand carved and sculptured" was a single insertion and hence a single revision moment, with "carved and" later deleted in two separate strokes. The Primary editor would then provide three boxes: one for the entire insertion of four words and two more for the two deleted words inside the insertion. Whether to go with four boxes or three, then, becomes in this hypothetical case a matter of judgment based on close inspection of the document itself. However, since primary editing also provides the foundation for secondary editing—that is, the sequencing of revisions—the decision to go with four boxes not three is the better option because it allows secondary editors more flexibility in pursuing either sequencing possibility.

So the best strategy for mark-up is to create two boxes for the revision, as illustrated in Fig. 5.
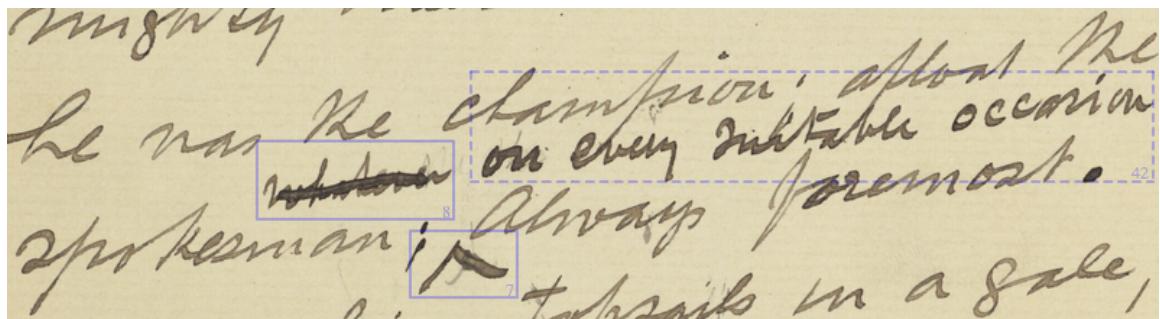
Fig. 5.

Layers of Revision Moments. On certain leaves, Melville composed entirely in pencil. In most, however, we find combinations of pencil and ink. Sometimes, Melville inserted words in pencil and left the penciling intact; sometimes he erased pencil inscriptions; other times he would over-write the pencil words in ink to confirm their inclusion. You will also find pencil deletion strokes over ink inscriptions (indicating a tentative deletion). Melville also inked over such pencil deletion strokes to confirm the deletion. Although these kinds of layerings of pencil and ink indicate multiple revision acts—insertion, tentative deletion, permanent insertion or deletion—we use only one box to signify this kind of multi-layered revision site. As with the coding of bubbles, several layerings can be encoded for a single box. Furthermore, in Secondary editing, you can select a single revision site box multiple times in creating the different steps in a revision sequence.

Superimpose. The phenomenon of "superimposing" one or two letters over letters in a word in order to transform the inscription from one word to another is common enough, and TextLab has an automatic code for that discussed below.

Transposition. The revision act of "transposing" an original inscription at one place in the text to a new and distant position—as opposed to a simple delete and insert one atop the other—is also common enough, but it poses a small coding dilemma, also discussed below.

Strategies for Primary Editing:
Transcribing Revision Sites (Coding)

Keep in mind that your transcription is the textual foundation for all three versions of our edition of *Billy Budd*: diplomatic, base version, and reading text. Therefore, be sure to **enter all text—revised and unrevised—as it appears in the leaf**.

Pre-codes. Remember that each new leaf transcription must begin with <milestone> and <pb/> (page break) codes at the top (see Fig. 6). The former allows TextLab's

Preview feature to work while you are coding; the latter uses a "facs=" attribute to link your transcription to the leaf you have selected for transcription. (Clicking on any "facs=" code will take you to the leaf and/or site it designates.) Remember, too, to surround the rest of your leaf transcription with <ab> </ab> ("anonymous block") codes. These three pre-codes for each leaf are available at the top of the Tags list in the left panel. TextLab automatically enters an <lb/> (line break) code when you hit Return to indicate that you are inscribing a new base line of text.
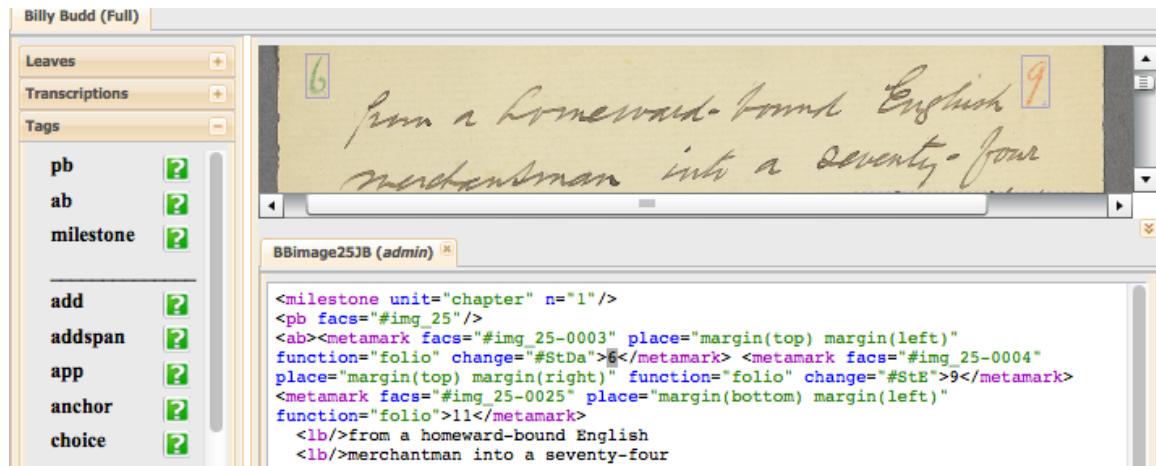
Fig. 6

Revision Code Options. When you highlight a revision text and double-click on its corresponding revision site, a dialogue box will appear giving you various options: primarily "addition" and "deletion" but also "metamark" and more options like "superimposed." (Please note that the Tags listed in the left panel are for manual coding only and do not necessarily link transcription text to a box; only the codes in the dialogue box will link text and box automatically.) Once you select an option, you will then be prompted to select "attributes" indicating "rendering," "placement," "hand" (which includes pencil, crayon, and ink options), and "stage." The stage option includes all of the stages and sub-stages described in the Textual Apparatus of the 1962 Hayford-Sealts edition of *Billy Budd*. If you have a copy of this volume— the original hardback version, not the paperback reprint, which omits the apparatus—you can locate the HS transcription of your chosen leaf and insert their stage delineations for the stage option. (The stage option may be left blank.)

Keep in mind that insertions above or below the base line are coded with the superlinear ("above") or sublinear ("below") attribute. Thus, a single base line of text (beginning with an <lb/> code) will include not only the unrevised inscription but also the revision texts of any insertions associated with the text in that line. Do not, therefore, create line breaks for text written between base lines.

Notice in Fig. 7 that the coded phrase "<add>in the gangway</add>" has been coded as a superlinear insertion in the line that begins "<lb/> upon Billy." The coded insertion is also positioned within the line where it belongs semantically. Notice, too, the "attributes" located within the opening <add> code (the first one is shaded).

Rest assured, they are all added automatically when you select their corresponding options in the Add dialog box (pictured in Fig. 8 below).


```
<lb/>proper complement of men.  Plump
<lb/>upon Billy at first sight <metamark facs="#img_25-0009" place="inline"
function="caret" change="#StDa">^</metamark> <add facs="#img_25-0008"
rend="caret" place="above" hand="#ink4r" change="#StDa">in the gangway</add> the
<lb/>boarding <add facs="#img_25-0010" rend="no-caret" place="above"
hand="#HMp" change="#Stp">officer</add> Lieutenant <metamark facs="#img_25-0017"
place="inline" function="caret" change="#Stp">^</metamark> <add
facs="#img_25-0015" rend="caret" place="above" hand="#HMp"
change="#Stp">Ratcliffe</add> pounced,
```

Fig. 7

Metamarks. As he revised, Melville inserted new leaves between previously composed leaves, and subsequently renumbered his leaves accordingly, sometimes repeatedly. His folio numbers appear in the top margins of each leaf. In addition, Melville's editors and the Houghton library have added their own administrative leaf numbers. A good practice is to code these folio numbers first. As <metamarks>, these numbers do not have to be positioned anywhere in particular in your transcription; the coding options you choose will do the placement for you. Metamarks do not require line breaks, so the automatic <lb/> code should be removed. Notice, too, in Fig. 7, that carets are metamarks and receive the "inline" attribute regardless of whether the insertion it refers to is super- or sublinear.


```
<milestone unit="chapter" n="1"/>
<pb facs="#img_25"/>
<ab><metamark facs="#img_25-0003" place="margin(top) margin(left)"
function="folio" change="#StDa">6</metamark> <metamark facs="#img_25-0004"
place="margin(top) margin(right)" function="folio" change="#StE">9</metamark>
<metamark facs="#img_25-0025" place="margin(bottom) margin(left)"
function="folio">11</metamark>
```
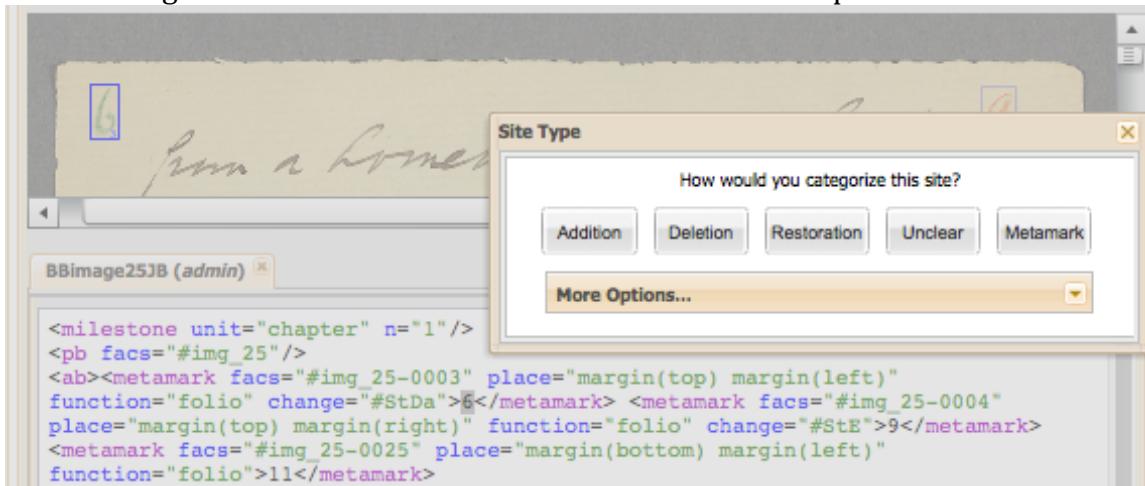
Fig. 8

Abbreviations, shorthand, and misspellings. Handwriting often involves various kinds of abbreviation, such as "&" for "and" or "&c" for "et cetera," and it is good practice to simulate such abbreviations. However, writers will also adopt idiosyncratic and not always consistent "shorthand" behaviors in their inscription. For instance, Melville might inscribe something that looks like "hove" for the word "horse," or drop letters from certain words (see the dropped "a" in "deliberate" in Fig. 1), or employ a squiggle to indicate a terminal "-ed" (as in "sculptured" in Fig. 3). In such cases, editors should not attempt to simulate shorthand but instead supply the fully spelled word. On the other hand, a writer's distinctive misspellings should be transcribed, such as Melville's "Assryian" for "Assyrian" (also Fig. 3).

Diplomatic Transcription. Remember that your Primary transcription coding has a direct effect on the placement of revisions in the diplomatic transcription. While TextLab offers an impressively accurate diplomatic transcription, it is not hyper-precise and renders what might be called a "good-enough" simulation of the placement of revision text, above or below the line. The understanding is that the TL's diplomatic transcription is not meant as a substitute for the leaf but a reading aid that stands beside the leaf. Therefore, users can always check the simulation against the leaf itself to determine precise placement. In Fig. 9a, the diplomatic transcription for the "in the gangway" insertion, discussed above, is based on the transcription coding in Fig. 7. Mousing over text in the Diplomatic transcription illuminates the corresponding box in the leaf image, and vice versa. The user can show/hide the boxes by selecting that option (out of view in the illustration below) and can maginify the leaf by clicking the plus-and-minus buttons.

Fig. 9a

Base Version. By clicking on the Base tab, you switch to the Base Version view. (See Fig. 9b.) The Base Version represents the final reading of a given manuscript leaf. It removes all deletions and inserts all insertions in their proper places; however, it preserves the manuscript's original lineation. The Reading Text is a re-formatted

and lightly edited version of the Base Version; its emendations are based on announced editorial principles. The base version also serves as the primary witness of the MEL transcription of *Billy Budd* for further collation in Juxta with other print versions.

Fig. 9b

Multiple Coding. A single revision text may be coded multiple times. For instance, a deleted word that appears to be a part of an insertion of several words will be coded so that the delete code and deleted text are surrounded by an add code. For instance, the shaded coding in the lower panel in Fig 10 is the beginning of the coding of the "more deliberate" insertion featured in Fig. 1. Notice that the <add> coding surrounds the <del> coding for the word "more." Since the insertion appears in a bubble, the <add> coding also includes a rend="bubble" attribute.

Fig. 10

Although the bubble in Fig. 10 appears in the bottom margin of the leaf, its transcribed text is placed where the text when read makes grammatical sense. The "place=" and "rend=" attributes dictate that the text will appear, in TextLab's diplomatic transcription of the leaf, in a bubble in the bottom margin of the leaf. See Fig. 11 below. (However, to make the bubble text appear in the bottom margin, the user must mouse the arrow cursor over the corresponding anchor bubble beneath the caret.) This strategy is also used in "transpositions," discussed below.
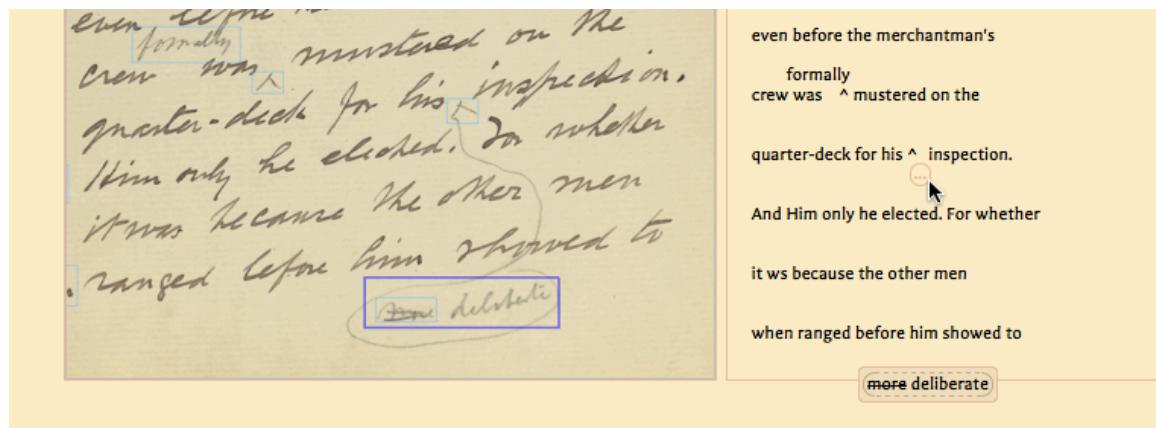
Fig. 11

(Given the inadequacies of TEI coding conventions, TextLab does not simulate text inscribed vertically down a margin; instead, it provides horizontalized versions of the text in its approximate position in the margin.)

Superimpose. Writers commonly correct spelling or alter a word into another word by inscribing a new letter over and between original letters of an original word. Or they might, for instance, cross the loop in the letter "h" in "he" to create "the." In Fig. 11a, Melville has penciled an "e" over the "i" to correct "spontanious" to "spontaneous." While it is true that he has doctored only one letter, the effect is to delete one word and create another. To code this kind of revision act, we draw upon TEI's <substitution> tag, which treats a <del> and <add> as a single unit.[2] The <subst> strategy can be used at the single letter level, as in "spontan<subst>~~i~~<add>e</add>ous." Or, better, you may code at the whole word level—<subst><del> spontanious </del><add> spontaneous </add>— which allows TextLab to record the effective meaning of the revision act.

---

[2] Some editors use <subst> to code regular deletion/insertion duos of one word (or set of words) for a completely different word or words. But to encode two acts as if they are a unit imposes the primary editor's interpretation of the revision site and implies a sequencing that may seem less complicated than it actually is, and the use of <subst> in such cases, while tempting, should be avoided. However, the use of <subst> in the case of superimpositions to create altered text is a more objective representation of the kind of "substitution" at play in the revision process.
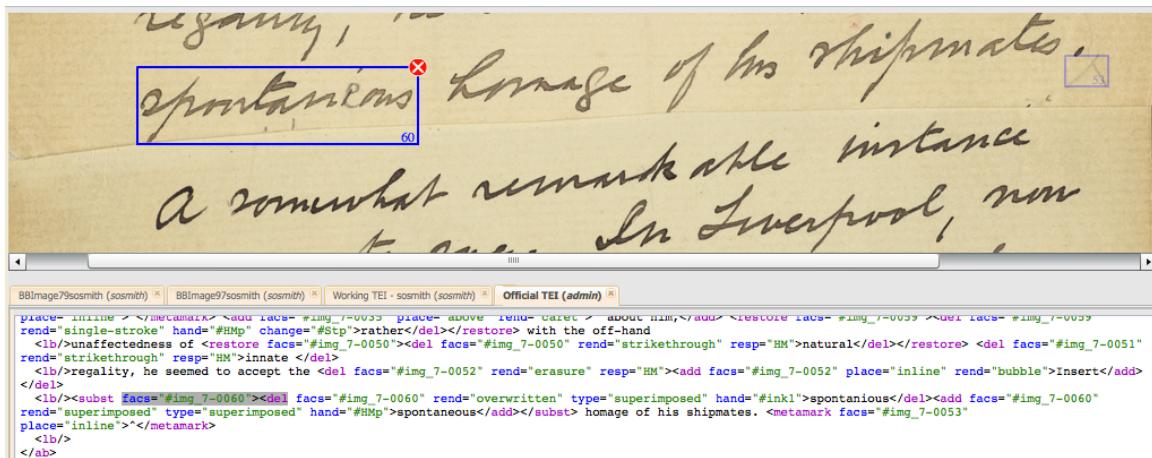
Fig. 11a

Transposition. Another common revision act occurs when a writer circles a bit of original text and indicates a new place for that text somewhere else (see Fig. 11b); however, such "transposition" poses a problem in TextLab.

In Primary editing, your transcription code does two things: it tells TextLab 1) how to generate a (reasonably) accurate Diplomatic Transcription, and 2) how to generate a Reading Text with all words in their proper order. Our regular <add> and <del> codes work fine 99% of the time, but not with the case of the transposition illustrated in Fig. 11b. Here, HM is basically designating that "their vices, so called," should be moved from its original place after the deleted word "same" to an earlier position in the sentence, after "do." The text exists in two places. But for the purposes of TextLab coding, that means that the text itself must also appear in two places in the primary transcription. Otherwise, if you put the words after "same" only, as it appears in the MS, you'll get an accurate Diplomatic but an inaccurate Reading Text; however, if you put the wording after "do" only, you get an accurate Reading but an inaccurate Diplomatic transcription.
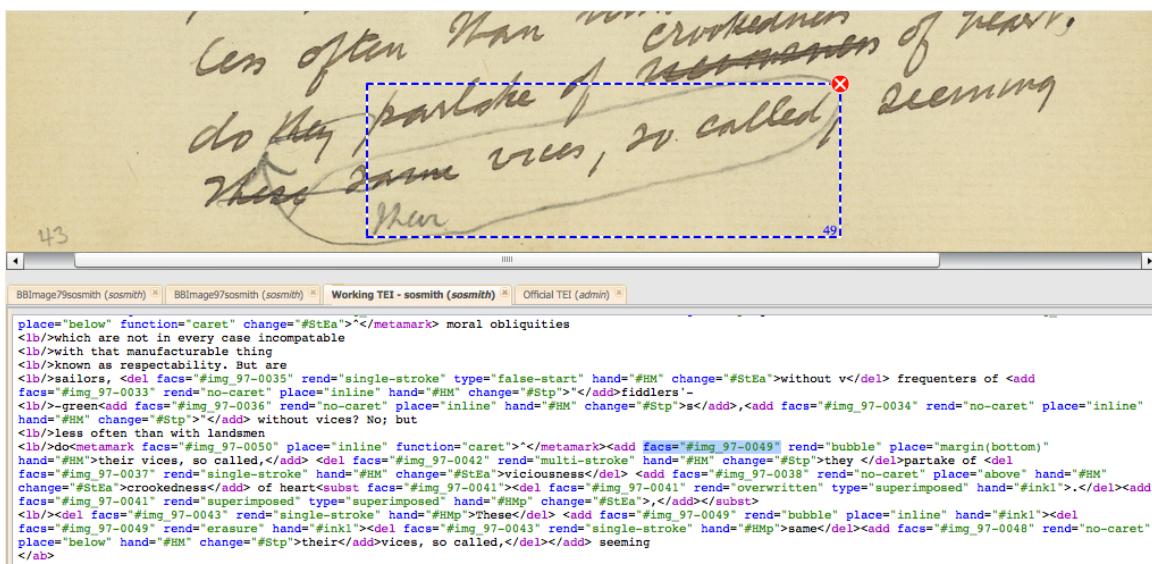
Fig. 11b

The solution to this coding dilemma is to enter the text twice, once in each of the two places. However, the wording at the original position must read as if it were a deletion, even though it is not actually struck-through, and the wording at the transposed position must read as if it were an insertion. These positionings will solve the Reading Text issue. But to make the transposition stand out in the Diplomatic Transcription, you also need to use a combination of the rend="bubble" and place= "[above/below]" attributes available in the <add> code to put circles around each appearance of the text and to put them in the right places.

There are at least two ways to implement this strategy: one involving static and dynamic bubbles; the other involving static bubbles only.

STATIC AND DYNAMIC OPTIONS. When dynamic bubbles are moused over to, the text associated within the bubble appears in another "remote" bubble at one of the four marginal locations. Dynamic bubbles are used to emulate Melville's "bubble" insertions in manuscript, but it only approximates the exact position of where the bubbled text appears in manuscript. Static bubbles may or may not emulate Melville's manuscript bubbles; they can be used as a convenience to designate groupings of inserted text, and can be placed within a given line exactly where the text appears in the manuscript, or where (in transposition) the text is meant to be read.

In coding bubbles for transpositions, you first code the deleted original text with <del> and then surround the <del> code with an <add> code that uses the rend="bubble" and place="inline" options. This coding combo puts the transposed text in a static bubble in its proper place in the Diplomatic Transcription after the deleted word "same," but TextLab treats it as a "delete" so that the text will not appear in this position in the base version and Reading Text. In a second maneuver, you type the transposed text—"their vices, so called"—and place it after "do" (where this text is intended to be read) and code it as an <add rend="bubble" and place="margin(bottom)">. This coding strategy puts the text in a dynamic bubble that will appear in the bottom margin when you mouse over the bubble in the Diplomatic Transcription (see Fig. 11c). In fact, the positioning of the dynamic bubble text is only informational; it does not emulate the actual placement of the transposition as does the static bubble text. However, the dynamic bubble permits the proper placement of the text in the Reading Text, and is, for now, a "good enough" solution.
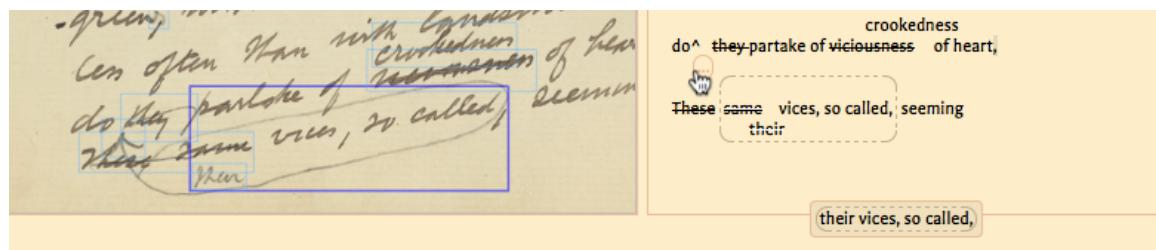
Fig. 11c

STATIC OPTION. A less dynamic but perhaps more logical strategy is to dispense with the "remote" dynamic bubble approach and insert a static inline bubble that graphically connects to another static bubble containing the text and positioned closer to the revision site, in this case below the line (see Fig. 11d).
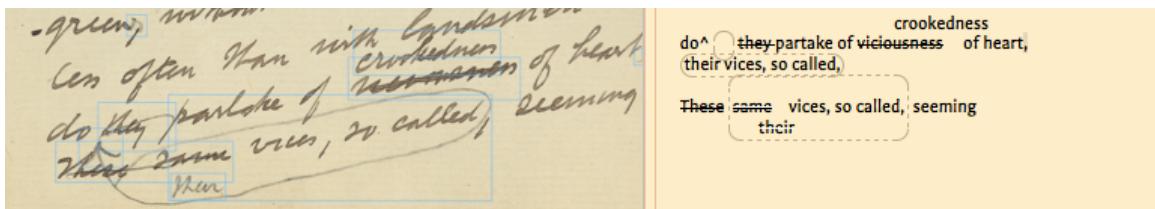
Fig. 11d

To achieve this effect in the Diplomatic transcription, follow the coding illustrated in Fig. 11e. Here, the first <add> code includes the rend="bubble" and place="inline" attributes, and the second <add> includes rend="bubble" but place="below."
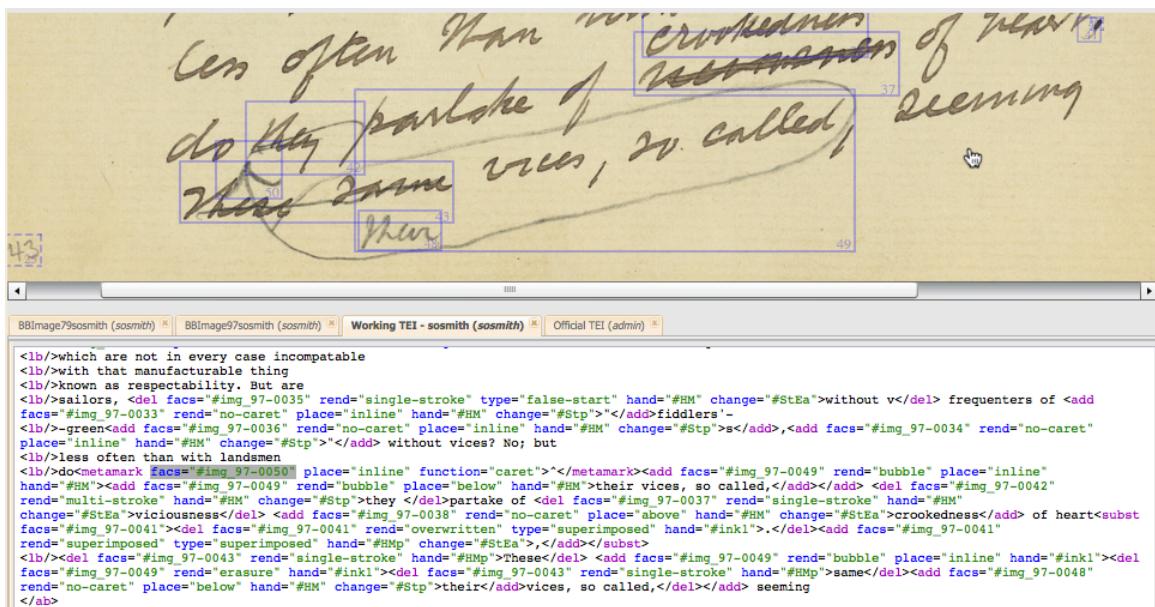
Fig. 11e

Even though Melville does not actually strike-through any text and inscribes only one bubble, the representation here of the revision act of transposition seems "good enough" along side the leaf image: that is, in transposing, the writer is essentially deleting the text here and adding it there, which is what the Diplomatic here represents. Moreover, the bubbles draw attention to that unique form of revision.

Preview. Click on Preview's frame icon (upper right corner) to check how your coding of metamarks, insertions and deletions, erasures and bubbles, and interlineal or marginal inscription is being "transformed" into the diplomatic version. Compare the diplomatic transcription to the leaf image itself to see how accurately your transcription coding is simulating the leaf inscription. If revisions are not properly positioned in the diplomatic transcription, return to the primary transcription to adjust the coding or the positioning of coded text.

Preview first gives you a table of contents for the transcribed chapters of MEL's edition of *Billy Budd* (see Fig. 12A). Click on the chapter in which your leaf appears. (It will be the chapter number you designate in the <milestone> code you have entered at the top of your primary transcription.)

Fig. 12A

You will then see the Reading Text version of your transcription alongside a thumbnail of your leaf (an all other transcribed leaves) in the right margin (see Fig. 12B).

Fig. 12B

To inspect the revision sites associated with the leaf's Reading Text, click on the appropriate leaf thumbnail image to the right of the Reading Text. (The Reading Text associated with your leaf will be highlighted when you mouse over the thumbnail.) You will then see the leaf image and diplomatic and base version tabs already discussed above (see Fig. 12C).

Fig. 12C

You can zoom in and out of the leaf image by clicking the plus or minus icons. If the diplomatic simulation is not accurate or to your liking, return to your transcription and revise. You might have to reposition or recode text in your transcription to create a better diplomatic simulation of the manuscript leaf.

Using Preview to compare your Primary transcription and its resulting Diplomatic transcription is a good way to get to know the ins and outs of TEI coding. Along those lines, Preview will also give you an error message if your TEI codes are not "valid," that is, if you have a code that is missing a structural feature. For instance, you might have inadvertently erased an <ab></ab> code, or even one of the code's brackets (>).

From Primary to Secondary. Secondary editing allows you to generate Revision Sequences and Narratives for the revision sites you have encoded in Primary editing. In order for your Primary transcription of a leaf to be used for Secondary editing, you must Submit your completed Transcription file to the Editorial Board. The Board uses Preview to double-check the accuracy of the transcription and coding. Once approved, a copy of the transcription is added to the Official TEI transcription file, which makes your transcription and leaf image available for Secondary editing.

Strategies for Secondary Editing:
Conjoining Sequence and Narration

An important principle in fluid-text editing is to make the invisible process of revision visible by **sequentializing** the revision steps represented in any given set of revision sites and by **narrativizing** that sequence. Of course, both sequence and narrative are necessarily interpretive, and your sequencing of the steps in a site may differ from mine, or your narrative of an agreed upon sequence may differ from mine. Some will argue that sequencing is too interpretive to be included in an edition, and yet the standard approach of merely listing variants—the words added

and deleted—in a revised manuscript is inadequate for the mission of any critical edition, which is to explain the features and history of the text on a document. Therefore, revision sequences and narratives are an inevitability, and equally inevitable is the problem of how to manage the edition's necessary interpretations in an open way.

The problem of interpretation in a critical edition is best met by transparency, which, in fluid text editing, is managed in two ways. First, the revision narrative itself, which tells the story of how and why a revision is made, acts as an argument in support of the ordering of steps in a revision sequence. A sequence is meaningless without its conjoined narrative. Second, representing the natural diversity of interpretation regarding a revision site is best achieved through interactive and collaborative editing so that different individuals can share one another's sequences in an open and easily accessed forum that is displayed as part of the edition's textual apparatus. Both of these measures are facilitated by digital means.

As a digital tool, TextLab not only enables the building of a sequence, but it also requires narrativizing and will not permit a sequence to be displayed without its conjoined narrative. In addition, all submitted revision sequences and narratives are stored in a database, and when a user of the edition selects a revision site (in the diplomatic or base versions), all sequences related to that site can be viewed, compared, and discussed.

Getting Started. Once you have closed out of Primary editing, you can return to the File menu, select "Open for Secondary Edit," and choose the Billy Budd (Full) project in the dialog box. In the Secondary editing environment, the upper panel has a Leaf tab and an Official TEI tab. With the Official TEI view (see Fig. 13A) , you can select the leaf and/or revision site you want by clicking on the appropriate "facs=" code (in green). The leaf you select, with all of its revision site boxes, will appear in the Leaf tab (see Fig. 13B).

Fig. 13A

Fig. 13B

To begin sequencing, click on the Sequences tab in the left panel, select Create New, and give your Sequence a filename. The sequencing grid will then appear in the lower panel. (See Fig. 14.) You can open additional Sequence files and view them by clicking on the tabs appearing in the upper border of the lower panel.
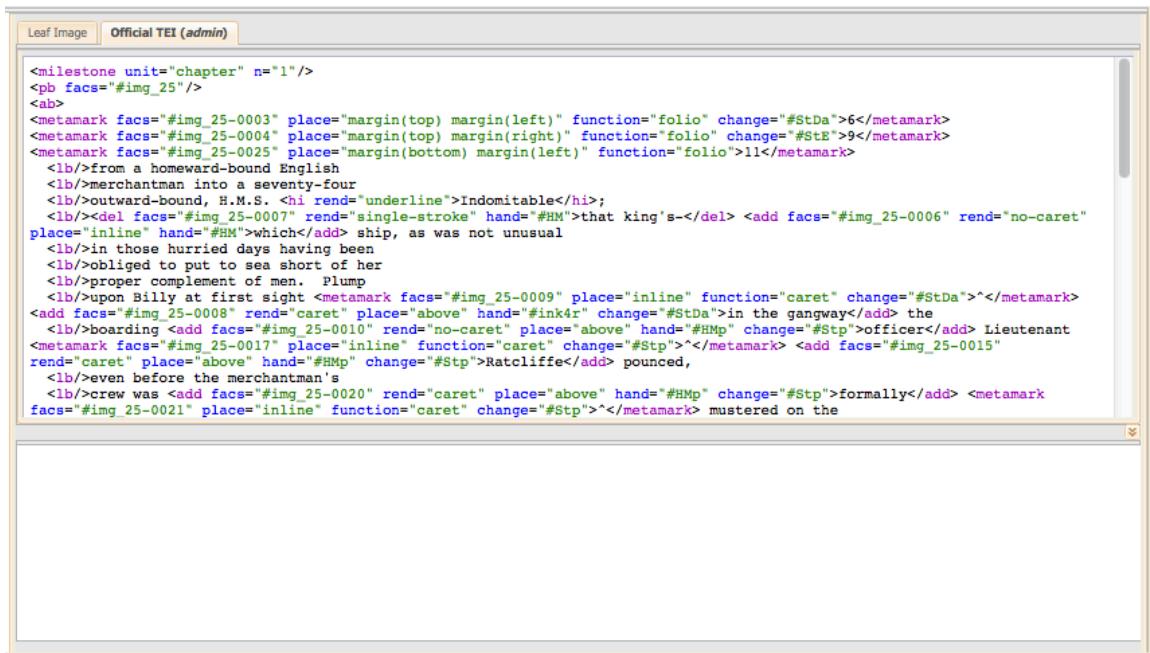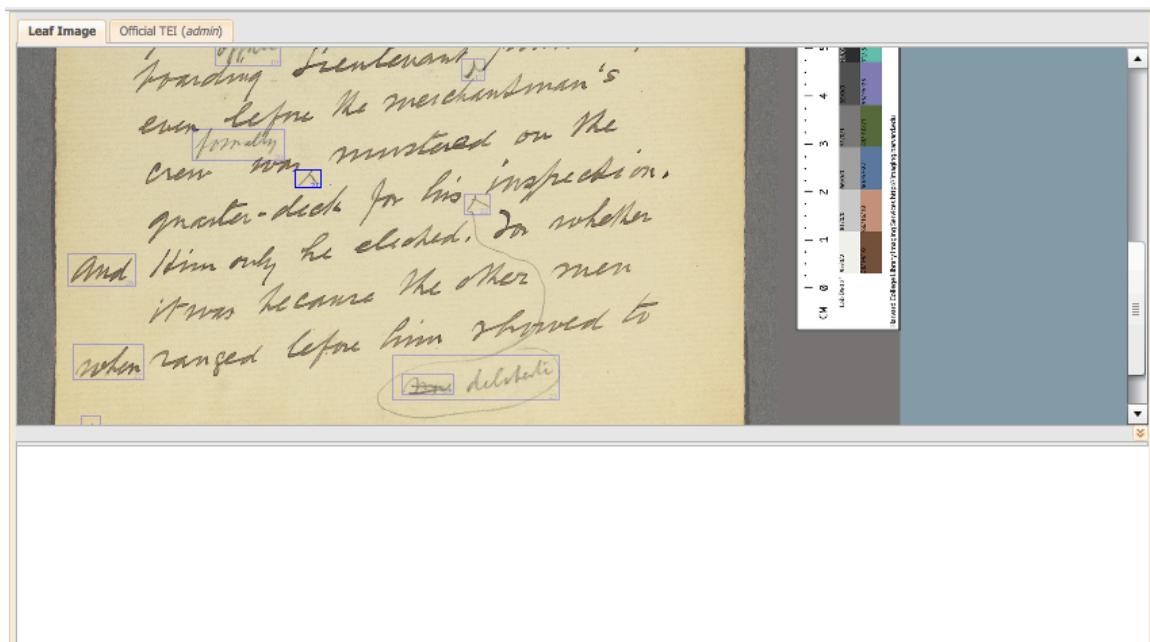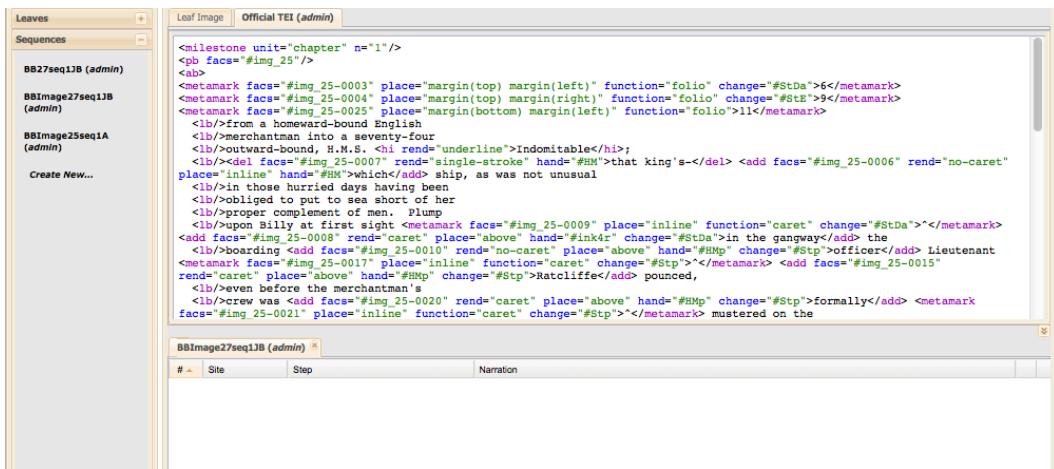
Fig. 14

Local Sites and Distant Sites. Sequencing is an art that itself requires a good deal of revision. This is because the process of thinking through Melville's likely steps involves unanticipated discoveries and connections that lead you to rethink. The first order of business, then, is to survey the vicinity of the revision site you want to work on. Often enough, one site is linked to another so in surveying before and after your focal site, look for nearby related sites. (See Fig. 15.) To be sure, a site on one leaf may have "triggered" the revision in a site on another, perhaps distant leaf. Chances are slim that anyone "surveying" the entire manuscript for related sites will find all of them. Therefore, it only makes sense to begin sequencing with the most obvious and immediate cluster of sites in hopes that future work will disclose connections with distant sites.
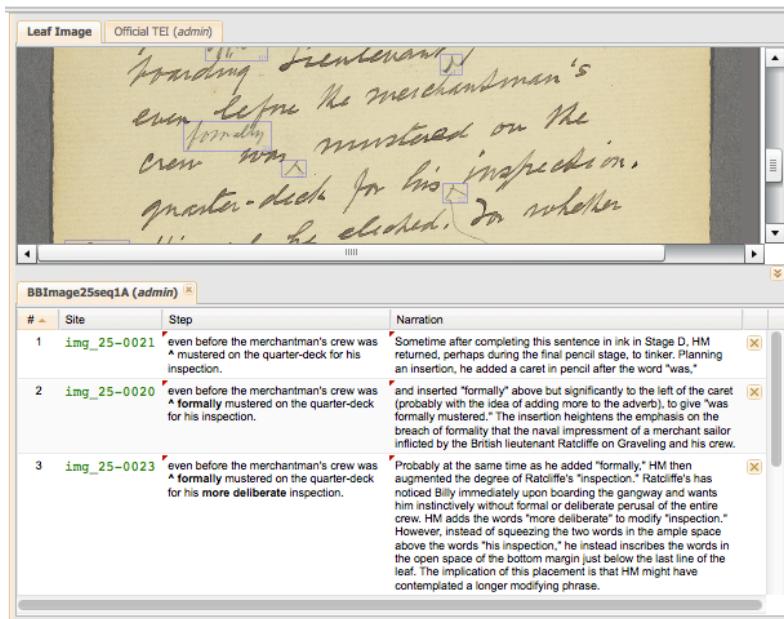
Fig. 15

Sentence Logic. Generally speaking, Melville revised at the sentence level; therefore, it makes sense to focus on revisions associated with certain syntactical elements within a sentence. That said, massive revisions within a sentence, triggered by insertions elsewhere, require more ambitious sequences that involve multiple sentences. Regardless of whether you are working within a sentence element or

between sentences, a good practice is to focus attention on how the logic of sentence grammar plays a role in driving the revision process.

Timing. But the revisions in a sentence may not have occurred as a single revision act. Melville revised as he composed, crossing out words on the base line and continuing with new wording on the same base line. This scenario is often found in pencil inscriptions. In other scenarios, he might return to a sentence already inscribed in ink to cross out words and add insertions, also in ink, between the lines or in margins. In addition, Melville attempted to create fair copy in ink but made revisions to his fair copy in both ink and in pencil, and as noted above, he sometimes inscribed ink over pencil. As it happens, the placement of insertions and the writing medium can give clues to the timing of revisions.
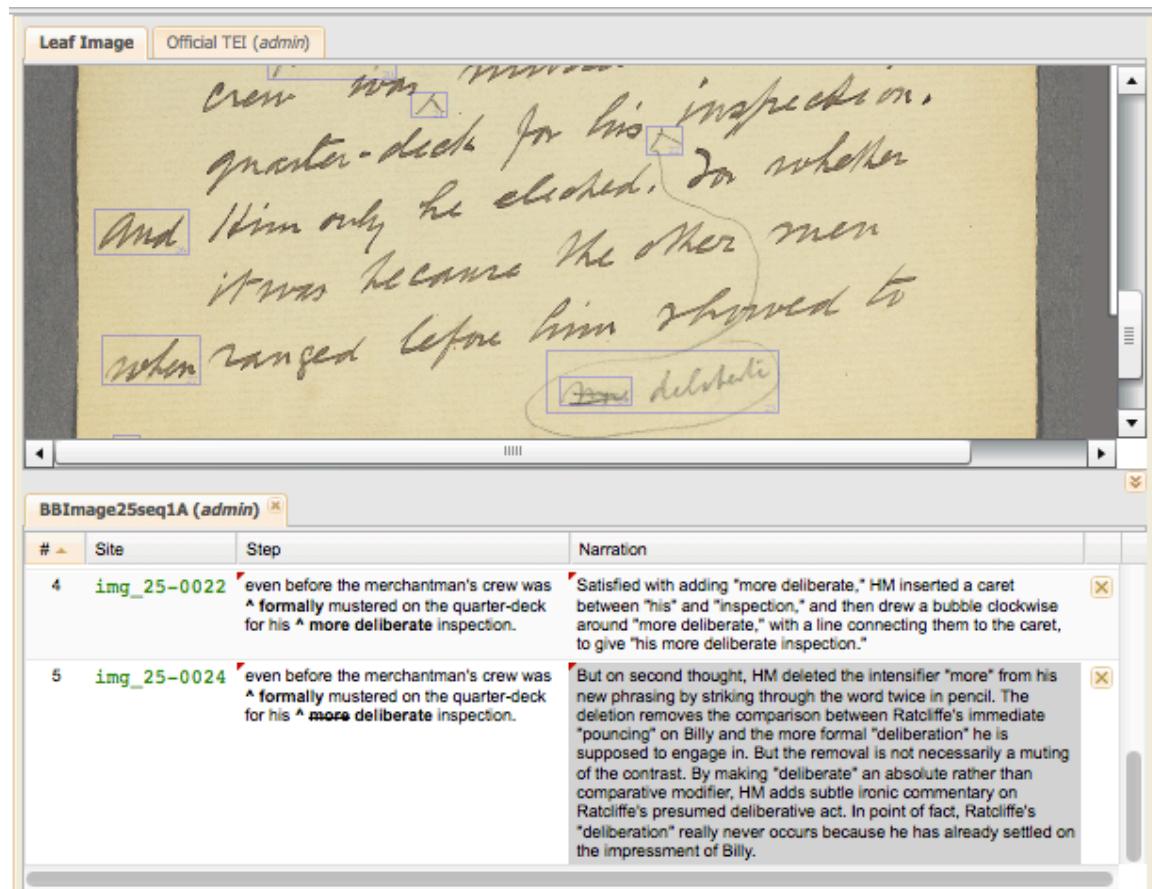
Fig. 16

However, a fundamental dilemma in sequencing revisions is that while you can establish that one step is followed by another, you cannot necessarily prove how much time passed between steps or whether other steps in other sites intervened. For instance, one revision site mentioned earlier involves the deletion of "more" within the insertion of "more deliberate." (See Fig. 16.) This addition and subtraction occurs in a sentence where the word "formally" has also been inserted, and the two sites seem related. But while it is obvious that Melville had to have inserted "more deliberate" before he deleted "more," we cannot be sure if the

insertion of "formally" occurred before the insertion of "more deliberate" or after it or after insertion but before the deletion of "more." Several time sequences are possible. But with TextLab different scenarios can be added to the database.

Revision Sites and Sequence Steps. Once you have a set of revision sites in mind, begin generating your revision steps. With the upper panel Leaf tab in view and your sequence grid in the lower panel, simply click on the first revision site box in the leaf that you want to begin your sequence. The "img_" leaf and site code will appear in the Site column, and you are ready to generate the first step in the adjacent Step column.

You might be tempted to enter all of your sites one after the other down the Site column in the order that you think represents Melville's steps. But since a revision site can represent more than one step, a better practice is to proceed one step at a time, filling in a single site, step, and narrative row before moving on to the next step.

Supplying Ample Context: the first sequence step. You can be a minimalist or a maximalist in generating the text for a revision step. But since a goal of fluid text editing is to make revisions not only visible but also comprehensible and readable, more context for the revision step is better than less. Traditional editing generally insists on listing only deleted words and their replacements so that readers have no immediate sense of the context of the revision, much less what the revision might mean. Digital editing is not constrained by the limitations of books that force editors to resort to such minimalist listings. Secondary editing allows readers to see revisions and their impact on the meaning of a sentence. A good practice, then, is to supply enough context surrounding the revisions—a phrase, clause, or even the full sentence—to give readers a clear understanding of what is at stake in the revision. Once you have typed in the context for the first step, you need not re-type for each subsequent step; simply copy and paste the previous step into the next step to ensure accuracy and continuity. (Be sure you type your first step carefully and correctly.) Remember, too, that the first step in your revision sequence is the wording Melville first composed, which exists "beneath" the deletions and insertions.

Formatting Steps. TextLab allows for basic formatting of revision steps so that you can highlight added or deleted text. Such formatting draws immediate attention to the sequential changes in each step. Insertions should be rendered in **Boldface**, and deletions in ~~strikethrough~~. When text is deleted in one step, use bold ellipsis in brackets (**[...]**) to indicate the vacant text in the following step. To apply formatting, highlight the desired word, then right-click (control-click for MACs), and select the proper formatting.

Composing the Narrative. A revision narrative should supply first the facts concerning a revision then a consideration of its causes and impact. In writing the narrative for a revision step, get to the journalistic facts first: the who, what, when, where of the revision moment. Relate as much as possible about the relative timing of the step, the likely stage in which the step occurred, the medium used (ink or

pencil), and what is inscribed. The editor should also reflect upon the how and why of the revision: what might have caused the revision and for what reasons, with what effect on a reading of the text. While these more matters will be interpretive, they nevertheless clarify the editor's argument.

Sharing and Publishing. Once you are satisfied with the revision sequence and narrative, you can "Share" it to the editorial board (and all colleagues) for inclusion in the Edition. Once a revision sequence and narration is approved, the board then "publishes" it to the Official TEI transcription in the Edition. To view your revision sequence in the Edition itself, close out of Secondary editing (if you have not already done so) and return to Primary editing.

Viewing the Edition. In Primary editing, open the Official TEI transcript and click on the Preview frame icon. Click to the Reading Text page and then click on the thumbnail leaf that represents the text for which you have written your revision sequence and narrative. Once you reach the Diplomatic and Base version tabs, you will see a Show/Hide Sequence Narratives link in the upper right hand corner. When you click on Show, the sites that have Revision Sequences and Narratives attached to them will be underscored in green. Click on the underscored site and the revision sequence and narrative for that site will pop up. (See Fig. 17.) If a site has multiple sequence/narratives, a list of them will pop up, and you can select the ones you want to view.

Fig. 17