

'This cloud had been written upon': Investigating Digital Editing Methods for Anne Bathurst's Visionary Writing

Then I see ^{marble,}
^{almost} ~~pretty~~
pearl



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ABSTRACT

This dissertation will feature a digital asset, a complete digital edition of Anne Bathurst's 'Rhapsodical Mediations', in addition to an essay detailing the theories behind the digital methods employed in creating this edition as well as an assessment of their results.

This will hone in on the specifics of Anne Bathurst's manuscript – a historically-significant religious diary which has thus far not been digitised in full – as well as zooming out to the wider implications of what it means to digitise a manuscript which not only contains interesting material features, but, also intensely spiritual content.

The questions at the heart of this dissertation are whether the physical or the mystical can be captured by any pre-existing digital methodology, whether creating a bespoke methodology is worthwhile to this field and whether mystical objects should be digitised at all. After all, how can an interoperable, standardised digital edition be imbued with the mystical essence of visionary writing? – and, how can it meaningfully present the physicality of a manuscript? The mission statement for this project is that an object's physical existence and digital existence should be intimately interlinked in a creative way, and that this interlinking is a valuable scholarly exercise.

The digital tools involved in this discussion are TEI, IIIF, html, and some AI. In the main, this study will focus on evaluating TEI and other elements which can be interoperable with this widely adopted language. This will be integrated with more traditional humanities scholarship surrounding the physical volume, providence research, the transmission of 'female knowledge' in this source material and an exploration of its religious language. This study anticipates that the aforementioned digital methods will further investigations in these areas of study.

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LIST OF ABBREVIATIONS

API	Application Programming Interface
CERL	The Consortium of European Research Libraries
DiSc	Digital Scholarship
EEBO	Early English Books Online
HPB	Heritage of the Printed Book Database
IIF	International Image Interoperability Framework
JSON	JavaScript Object Notation
TEI	Text Encoding Initiative
MFL	Modern Foreign Languages
OCR	Optical Character Recognition
RDF	Resource Description Framework
SDS	Sustainable Digital Scholarship

1.1 Introducing Anne Bathurst's Text

On the night of Tuesday 9th September 1679, the mystic Anne Bathurst (c. 1638-1704) experienced a vision of Christ. She saw herself exchanging passionate kisses with him, causing 'firy streames' to emerge from his mouth.¹ The records of this vision, alongside others from between 1679 and 1696, were never published in print. They can only be found in Bathurst's manuscript writings. There are only one partial and two full copies of these, each of varying quality and deterioration.² Bathurst was a core member of the dissenting Protestant sect, 'the Philadelphian Society', during the second half of her life, and her visions influenced (and were influenced by) the Philadelphians' theological position. She became personally involved with the sect after she was widowed, moving into the lodgings of the sect's originator, Dr John Pordage (1607-1681).³ The Philadelphians (active c. 1680-1705) drew heavily from Jakob Böhme's mystical universalism, focusing especially on the apocalyptic woman 'Divine Sophia', described in Revelation 12, with whom they believed humans to ultimately unite, returning to their primordial form in the process of the soul's marriage to Christ; *unio mystica*.⁴

Compared to her contemporary and close friend Jane Lead (1624-1704), the principal spiritual figure of the sect who believed herself to be a mystic prophet and published over 17 printed religious tracts, with around 200 physical copies remaining worldwide,⁵ Bathurst's singular handwritten diary seems meagre. But, while Bathurst has been neglected in much of the scholarship on seventeenth century religion, some scholars have emphasised her importance.⁶ Elizabeth Bouldin champions Bathurst's unique self-focus, and Avra Kouffman suggests the joyfulness of her visions is unique compared to other dissenting writers and mystics.⁷ With such reconsiderations in mind, this thesis will propose an innovative digital approach to marginalised female writers like Bathurst.

¹ Bodleian MS Rawl. D. 1338, fols. 43v-44r.

² Bodleian MS Rawl. D. 1262, MS Rawl. D. 1263, others mentioned in Leena Kahlas-Tarkka, and Matti Kilpio, 'O Thou Sea of Love: Oxford and St. Petersburg Manuscripts of Ann Bathurst's Religious Visions', *Varieng*, 9 (2012) as 'Russian Academy of Sciences Q. 538 and Q. 472'.

³ Elizabeth Bouldin, "3- "Clothed with the Sun": Anne Bathurst, Behemenism and Gendered Prophecy", in *Women Prophets and Radical Protestantism in the British Atlantic World, 1640-1730* (Cambridge: CUP, 2015), p. 94.

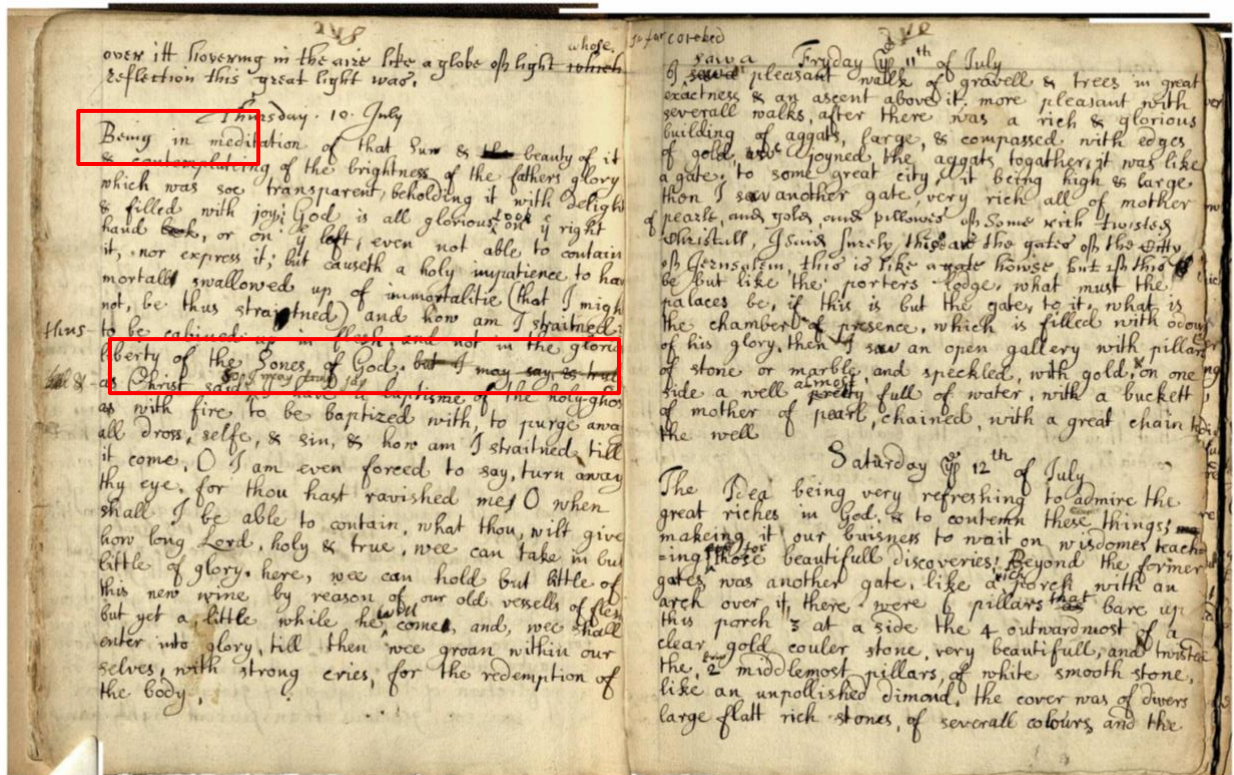
⁴ Sophia is in Proverbs 8. For the Society's theology, see Bouldin, Avra Kouffman, 'Reflections on the Sacred: The Mystical Diaries of Jane Lead', in *Things of the Spirit: Women Writers Constructing Spirituality* ed. by Kristina K. Groover (Notre Dame: University of Notre Dame, 2004), pp. 90-107, Christopher Walton, *Notes and Materials [...]* (London: Printed for private circulation, 1854), Nils Thune, *The Behmenists and the Philadelphians [...]* (Uppsala: Almqvist & Wiksell, 1948), Paula McDowell, "Enlightenment Enthusiasms and the Spectacular Failure of the Philadelphian Society", *Eighteenth-Century Studies*, 35 (2002), 515-33, and Sarah Apetrei, *Women, Feminism and Religion in Early Enlightenment England* (Cambridge: CUP, 2010).

⁵ Data from: 'Heritage of the Printed Book Database', CERL, <<https://kxp.k10plus.de>> [accessed 24/06/23 2023], content search 'Jane Lead'.

⁶ Bathurst is mentioned only in the title of Bouldin's article; briefly in Kouffman, Thune, McDowell and Apetrei; and in half a chapter of A. Hessayon, *Jane Lead and Her Transnational Legacy* (London: Palgrave MacMillan, 2018).

⁷ Bouldin, p. 98 and Kouffman, p. 104.

The Bodleian copies of Bathurst's writing are three separately bound items, all rich with annotative evidence of Bathurst's authorial process and cultural context. These three documents are found in the Bodleian's special collections as MS Rawlinson. D. 1262, MS Rawlinson. D. 1263, and MS Rawlinson. D. 1338. Each text is composed of dated entries detailing Bathurst's mystic visions, the earliest dated June 9th 1679. Some visions span across entries, others only last one night. Each manuscript has unique textual features. The first, MS 1262, is a large quarto of over a thousand pages, written neatly in consistent handwriting with marginal glosses, a preface, and illustrations. MS 1263 is a continuation of the first, numbering only 100 pages but lacking illustrations and corrections. MS 1338 is notably different, a copy of the first year of entries in MS 1262, written in three separate hands (one secretary hand, one italic and one slanted) with extensive corrections and spelling errors. It is also composed of cheaper paper, with more rips and damage.



liberty of the Sones of God, but I may say, as true
as Christ said, I have a baptisme of the holy-ghos

reflection this great light was
Thursday. 10. July
Being in meditation of that

(Fig. 1, 2 and 3: Anne Bathurst, Bodleian MS Rawl. D. 1338 (1679), pdf scan, folio. 10v-11r, one excerpt showing corrections in a secondary ink-type and hand, and one switching between secretary and italic hand.)

These are fascinating yet critically understudied textual features. This study seeks to invigorate interest in Bathurst's writing, placing it on public display by transcribing it in full for the first time, and creating a digital edition. This will also demonstrate an editorial best-practice which celebrates the material complexities of Bathurst's work, and treats her textual incongruities not as literary detritus, but as vital to how we read and understand Bathurst's writing.

1.2 Features of Editorial Interest and my Intention Moving Forward

The creation of a digital edition of Bathurst's texts is, in the words of Leena Kahlas-Tarkka and Matti Kilpio, an 'absolute precondition' to further Bathurst studies.⁸ By creating a Bathurst edition with critical investigation, a future approach for digital scholars treating marginalised texts will be laid out, especially those by female religious radicals, marginalised in the public sphere of both the seventeenth and twenty-first centuries. To achieve this, I will demonstrate the necessary parameters for the creation of a Bathurst digital edition, and create a full edition alongside some test-models of excerpts. Due to my limited timeframe, MS Rawl. D. 1338 is my chosen source material, since it is only 69 folios long, yet contains a high density of textual features per page.⁹

I will first explore the 'problems encountered in producing a digital edition of the text', as Kahlas and Kilpio propose is essential to a Bathurst editorial process.¹⁰ Bathurst's work falls into multiple, related, generic categories: it is a female-authored manuscript, with theological and biographical content, intended for a public audience (though never printed), with multiple and varying editions.¹¹ Since all of these textual elements require a different editorial mode, a unique, combined methodology is required.

The material features of the mise-en-page of MS 1338 must also be considered.¹² These features include multiple hands, as well as, in Kahlas and Kilpio's words, the 'non-systematic and idiosyncratic spelling conventions' and 'authorial corrections' – all features of Bathurst's own editorial process.¹³ To

⁸ Kahlas-Tarkka and Kilpio.

⁹ Kahlas and Kilpio write that the 'fair copy' (shelfmarks MS Rawl. D. 1262/1263) should be the source material, at over 2,000 pages this is out of scope of this project.

¹⁰ Kahlas-Tarkka and Kilpio.

¹¹ See more in Bouldin, and Paula McDowell, *The Women of Grub Street* (Oxford: Clarendon Press, 1998), and on scribal publication in Harold Love, and Arthur Marotti, "2- Manuscript Transmission and Circulation", in *The Cambridge History of Early Modern English Literature*, ed. by David Loewenstein and Janel Muller (Cambridge: CUP, 2008), pp. 55-80.

¹² Refer to 'Textual examples' in Appendix for examples.

¹³ Kahlas-Tarkka and Kilpio.

give these features due diligence, this document will be academically investigated as a working literary draft. Rather than adopting a rigid Lachmannian stemmata, I will consider the manuscript's uncertain provenance, and hence adopt the stance that the text can only be considered as one unspecific 'avant-texte', using De Biasi's term.¹⁴ This viewpoint will keep editorial options open, ward off any discussion of an *original*, and open the document up to examination within contemporary conceptions of 'genetic' editions, providing supporting groundwork for this text's *avant-texte* features.¹⁵

My investigation of possible editorial models for Bathurst's MS 1338 will begin with a theoretical discussion, then progress to an analysis of the practical implementation of these theories and suggestions towards future developments. Evidence for the efficacy of each model will be provided by a combination of comparative analysis and technical discussion. Reconciling these varying academic and epistemological styles will not be straightforward, but I will not shy away from the incongruity that this interdisciplinary mode may create. I am not proposing that my investigation will find one singular digital solution to the editorial problems involved in working with a generically-complex *avant-texte*. Instead, I will provide in-depth technical and humanistic evaluation of multiple models, affording Bathurst the well-deserved scrutiny of critical thought.

2.1 Account of Theoretical Considerations

Traditional debates by seminal scholars such as Bowers, McGann, Tanselle, Greg and McKenzie provide crucial foundations for my inquiry into establishing an editorial model for MS 1338.¹⁶ For example, the question of whether to prioritise authorial intention when editing, as Greg, Bowers and Tanselle would suggest, or to make decisions which prioritise readers, establishing authorship as social, as McGann and McKenzie would prefer.¹⁷ Neither approach is perfect. Prioritising authorial intention is an impossible

¹⁴ Pierre-Marc De Biasi, and Ingrid Wassenaar, 'What Is a Literary Draft? Toward a Functional Typology of Genetic Documentation', *Yale French Studies* (1996), p. 38.

¹⁵ On genetic editing, see De Biasi and Claire Loffman et al., *A Handbook of Editing Early Modern Texts*. ed. by James Daybell and Adam Smyth. 1 edn. 1 vols, *Material Readings in Early Modern Culture* (London: Routledge, 2017), p. 173, p. 199.

¹⁶ For traditional debates, see W. W. Greg, 'The Rationale of Copy-Text', *Studies in Bibliography*, 3 (1950), 19-36, Jerome J. McGann, *A Critique of Modern Textual Criticism* (Chicago: University of Chicago Press, 1983), D. F. McKenzie, 'Bibliography and the Sociology of Texts' (Cambridge: CUP, 1999), and G. Thomas Tanselle, *Bibliographical Analysis: A Historical Introduction* (Cambridge: CUP, 2009).

¹⁷ See Greg (1950) for authorial intention, or on social authorship McKenzie, or Margaret J. M. Ezell, *Social Authorship and the Advent of Print* (Baltimore: Johns Hopkins University Press, 1999)., and Harold Love, '3- Oral and Scribal Texts in Early Modern England', in *The Cambridge History of the Book in Britain*, ed. by John Barnard and D. F. McKenzie (Cambridge: CUP, 2002), pp. 97-121.

task, as intention can never be wholly understood through historic sources, while prioritising readers means being constantly alert to changes in language or cultural understanding.¹⁸ However, both modes have their positives, such as the precise historical research of the former, and the accessible, perhaps more commercially viable result of the latter.¹⁹ I will adopt a middle ground, arguing for a historically accurate, diplomatic edition.

Further case-specific considerations are necessary to hone this approach. Bathurst's writings contain variant, often phonetic, spellings and the choice of whether to standardise these spellings is political. Following the neat practices of traditional print editing, incongruities could be removed to produce a polished, finite-appearing text. Such practices trace back to the 19th century, and today a neat, glossy, hardback edition is still associated with literary success. However, despite the vast number of female-authored early modern documents containing variant spellings, there is still debate over whether it is best-practice to preserve original spelling variation and emendations, or to fashion 'messy' female-authored texts into polished editions.²⁰ Preserving original spelling might form a Bathurst edition into a teaching tool about the education and spelling techniques of early modern women, whereas forming it into a polished edition could afford it the scholarly respect it deserves, by aligning it with canonical norms. Alexander Pettit advocates against needless retention of variant spellings, proposing that having deference towards women authors' inconsistent spelling is 'status building, not sound scholarship'.²¹ Pettit instead calls for a systematic approach when editing female-authored texts, ensuring editorial choices 'represent the women who wrote' these texts in a respectful manner.²² He does not mandate either way on choosing original spellings, but instead recommends an increase in feminist bibliography, conducting rigorous 'textual anatomies' of 'pluralistic', low-culture, female-authored texts to avoid future 'editorial mediocrity'.²³

The secretary hand in MS 1338, composing almost half of the text, necessitates this rigorous, feminist, bibliographical approach. If this is Bathurst's hand, this would be unconventional, since secretary hand was only usually taught to male professionals.²⁴ Then, there are corrections such as changing 'could' to 'wos abell' on the page numbered '23' in MS Rawl. D. 1338.

¹⁸ See Claire Loffman, pp. 94-105, for more information on editing.

¹⁹ Greg saw normalisation as always problematic, Greg, p. 21, p. 30.

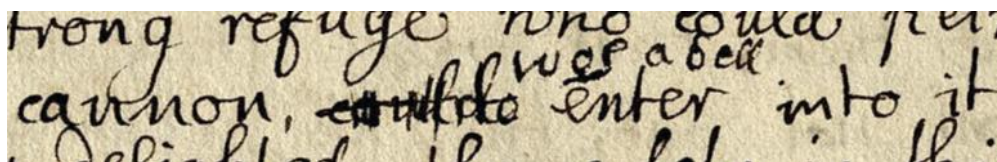
²⁰ Margaret J. M. Ezell, 'Invisible Books,' in *Producing the Eighteenth-Century Book: Writers and Publishers in England, 1650-1800*, eds. Laura L. Runge and Pat Rogers (Newark: University of Delaware Press, 2009), p. 66.

²¹ Alexander Pettit, 'Terrible Texts, "Marginal" Works, and the Mandate of the Moment: The Case of Eliza Haywood', *Tulsa Studies in Women's Literature*, 22 (2003), p. 307.

²² Pettit, p. 293.

²³ Pettit, p. 305.

²⁴ Dr. Pordage could have taught Bathurst this, or, as a widow, she could have learnt it as the executor of an estate.



(Fig. 4: MS Rawl. D. 1338, folio. 13r.)

This provides evidence for maintaining variant spelling, since the editor viewed a phonetic spelling as more important to include than a standardly spelt word with the wrong meaning. Properly recorded and investigated, these features can form the rigorous ‘textual anatomy’ Pettit demands, warding against devaluing Bathurst’s writing by creating a rigid system, rather than a low-quality, hasty editing process.²⁵ I will adopt this ‘textual anatomy’ concept moving forward, as a way to view the frame I will create around Bathurst’s writing, to accurately represent her text.

Yet the question remains: which methodologies are required to anatomise Bathurst’s text? Recent scholarship, devoted to exposing historic women’s writing, has begun to recognise the importance of interdisciplinary textual study, incorporating theoretical standpoints from sociology, object-oriented ontology, feminism, and the history of labour. Michelle Levy has called for moving ‘beyond the dominant model of the professional author’, to shift focus onto manuscript publication as equally important, hence elevating women’s manuscripts in literary status.²⁶ Furthering this opinion, Kate Ozment rallies against object-oriented manuscript study, in favour of focusing only on the ‘human hands’ which ‘create’ textual objects.²⁷ However, J.D. Sargan pushes for reading manuscripts as ‘records of people’, as cultural expositions of our ‘pre modern counterparts’.²⁸ Synthesising these views, Bathurst can be conceived as both author and person, honouring her labour whilst validating scholarship of her biography.

Biography-centric editions, like Kate Bennett’s edition of John Aubrey’s *Brief Lives* (1669-1696) and Gillian Pink’s edition of Voltaire’s collected works provide practical examples of this methodology. Both Bennett and Pink are alive to the potential of the manuscript for aiding in discovering, in Bennett’s words, ‘the man in his memoranda’, through his writings ‘in quire, or on scraps of paper, bound and unbound, legible and illegible’.²⁹ Similarly, Pink enforces how Voltaire’s manuscripts help ‘enrichir nos

²⁵ Pettit opposes ‘asystematic editing’ as feminist, p. 298. Hunter admonishes the ‘disappointingly cavalier attitude’ of manuscript text editors, Michael Hunter, ‘How to Edit a Seventeenth-Century Manuscript: Principles and Practice’, *The Seventeenth Century*, 10 (1995), p. 280.

²⁶ Michelle Levy, ‘Do Women Have a Book History?’, *Studies in Romanticism*, 53 (2014), p. 303.

²⁷ Kate Ozment, ‘Rationale for Feminist Bibliography’, *Textual Cultures*, 13 (2020), p. 153.

²⁸ J. D. Sargan, ‘What Could a Trans Book History Look Like? Toward Trans Codicology’, *Criticism*, 64 (2022), p. 571, 574.

²⁹ Kate Bennett, *John Aubrey: Brief Lives with an Apparatus for the Lives of Our English Mathematical Writers*. 2 vols. Vol. 1 (Oxford: OUP, 2015), p. Cvii.

connaissances de l'auteur [...] à ses habitudes (to enrich our knowledge of the author [...] of his habits)^{.30} Both editors use their conception of textual features as 'literary intimacies' to shape their approaches, both aiming to accurately reproduce their source material diplomatically, with copious attention paid to small details.³¹

However, Bennett admits this is impossible for her case material, stating that 'no critical edition can reproduce' all of the text's 'physical characteristics'.³² Admitting the impossibility of an objective representation of a manuscript is crucial, since editing diverse textual features is a subjective, fraught task. Sargan and Maguire both recognise the paradox of a subjective editorial presence, how being a 'parasite' and preserver has both a positive and negative impact on the text.³³ Both advocate for a self-aware, balanced approach. Shillingsburg pushes further, suggesting that though editorial work on manuscripts is 'always inadequate', editions should aim towards being a portrayal of an 'editor's best thinking', whatever innovative form this takes.³⁴ Compounded, these representations elucidate the editor's responsibility to leave their best mark on their text, intentionally transforming how it is received. At its best, this should create a self-aware, innovative approach.

Hence, when editing Bathurst's work I will adopt a historically informed approach giving due diligence to original spelling, allowing for a self-reflexive editorial style, with the awareness that editing should be an innovative act. Reconciling the various elements of this approach will not be smooth, but their persistence as a combined force will be maintained and the dissonances between these methodologies when forced together will be brought to attention. Though complex, this should be achievable by combining scrupulous humanistic scholarship with the appropriate technology – not necessarily the printed codex. Bennett notes the 'highly inconsistent nature' of Aubrey's manuscript as the reason why she failed to adopt a systematic approach in her print edition.³⁵ Bathurst's work shares this 'inconsistent nature', ill-suited to the printed codex – a finite, linear format which stuffs all incongruities into footnotes. To navigate the difficulties Bennett faced, a new approach is required.

³⁰ Gillian Pink, 'Les Œuvres Complètes De Voltaire Et Le Travail Autour Des Manuscrits' (University of Oxford: Voltaire Foundation, 2023, unpublished), p. 1.

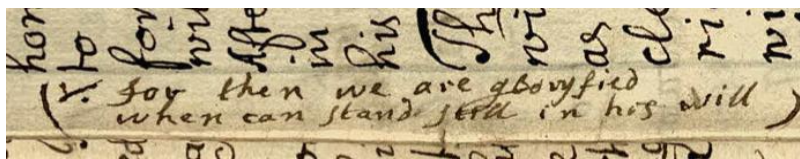
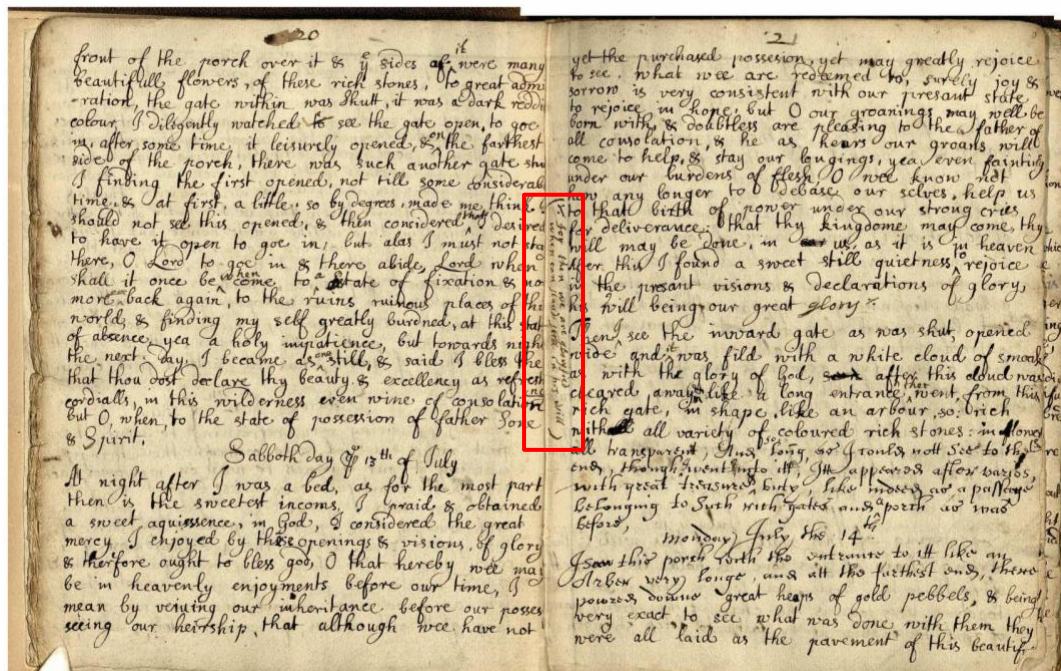
³¹ Bennett, p. cxliii, cvii.

³² Bennett, p. cxlvii.

³³ Laurie E. Maguire, 'Feminist Editing and the Body of the Text', in *A Feminist Companion to Shakespeare*, ed. by Dymphna Callaghan (John Wiley & Sons, Ltd., 2016), p. 77, 92, and Sargan, p. 577.

³⁴ Peter L. Shillingsburg, *From Gutenberg to Google: Electronic Representations of Literary Texts* (Cambridge: CUP, 2006), p. 168.

³⁵ Bennett, p. cxliii.



(Fig. 5 and 6: MS Rawl. D. 1338, folio. 12r, and excerpt with vertical annotation along margin.)

Considering what the precise *shape* of Bathurst's work is, in all its complexities, could prove fruitful. Whereas traditional printed books easily fit a hierarchical structure, Margaret Ezell opines that life-writing does not. She writes that 'the handwritten volume's manipulation of space [...] act more like pieces in a kaleidoscope'.³⁶ This speaks to Bennett's sentiments of over-spilling text, presenting life-writing as a shifting space of infinitely tessellating shapes – a space Bathurst is operating within both materially and thematically. Within her shifting dated entries, themes are repurposed and reimagined as visions, entwined with others, colliding to produce imagery such as 'a buckett of mother of pearl chained' to a well.³⁷ McDowell writes that 'visionary writings' are 'a product of a *different* mode of reading' which conceptualises the interrelationships between 'biblical, contemporary and personal spiritual history'.³⁸ This presents visionary life writing as a revolution against traditional literary form, a mode with restructuring and reshaping at its core. Like a frantic detective's wall, with loose strings, connections, nodes, and addenda, Bathurst's writing spills out, interweaves, and forms connections. This is even more

³⁶ Margaret J. M. Ezell, "Domestic Papers: Manuscript Culture and Early Modern Women's Life Writing", in *Genre and Women's Life Writing in Early Modern England*, eds. Michelle M. Dowd and Julie A. Eckerle (Hampshire: Ashgate, 2007), p. 43.

³⁷ MS Rawl. D. 1338, fol. 11r.

³⁸ Paula McDowell, *The Women of Grub Street* (Oxford: Clarendon Press, 1998), p. 176.

apparent in the material form of her text, evidenced in Figure 5, as there is no distinction between the peritext and the text. Both bleed into each other, forming its shape like a tangled skein of twine.³⁹ The form of Bathurst's work militates against the printed book, demanding a more open-ended reading interface.

3.1 A Digital Edition?

A tool exists, however, to help us untangle this knotty skein: the hypertextual webspace. Jordan van Zundert describes the webspace as 'an expressive network of knowledge' composed of 'nodes and links', a spatial description complimenting a kaleidoscopic text.⁴⁰ The structure of the webspace, philosophically, is comparable to Deleuze and Guattari's concept of rhizomes, in which there is a ceaseless establishing of 'connections between semiotic chains'.⁴¹ Rather than a traditional tree of knowledge, a rhizome presents a directional web, in which knowledge is equally shared across a plane, like the structure of grass roots.⁴² Much like Moretti's method of 'distant reading', this knowledge restructuring zooms out from previous conceptions of source material to establish literary contents as a network.⁴³ Other digital theorists support the view that the internet is restructured space, with Schreibman depicting it as a post-structuralist 'collage', Sahle as a 'modular [...] workplace or laboratory', and Van Mierlo working with the reality that digital editions need to become (and are becoming) 'richer, more ambitious' than print.⁴⁴ This structure is far more open for complex editing than a wholly linear structure, and presents a fitting philosophical groundwork for a reimagining of edition making. Sahle's key rule is that to be truly digital, an edition must offer *more* than a simple digitised transcription.⁴⁵ This rich, modular conception of knowledge fits far

³⁹ Gérard Genette, *Paratexts: Thresholds of Interpretation* (Cambridge: CUP Cambridge, 1997).

⁴⁰ *Digital Scholarly Editing*, ed. by Matthew James Driscoll and Elena Pierazzo. 1 edn. Vol. 4 (Open Book Publishers, 2016), p. 102.

⁴¹ See Harry Halpin, and Alexandre Monnin, *Philosophical Engineering: Toward a Philosophy of the Web* (Hoboken, United Kingdom: John Wiley & Sons, Incorporated, 2014), John Bradley, and Michele Pasin, 'Fitting Personal Interpretation with the Semantic Web: Lessons Learned from Pliny', *digital humanities quarterly*, 11 (2017), and Gilles Deleuze, and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia* (London: Athlone Press, 1988), p. 7.

⁴² See Manuel Lima, *Visual Complexity: Mapping Patterns of Information* / Manuel Lima, *Mapping Patterns of Information* (New York: Princeton Architectural Press, 2011) and Franco Moretti, *Graphs, Maps, Trees: Abstract Models for a Literary History* (London: Verso, 2007).

⁴³ Moretti, p. 64, 92.

⁴⁴ Susan Schreibman, 'Computer-Mediated Texts and Textuality: Theory and Practice', *Computers and the Humanities*, 36 (2002), p. 285, Patrick Sahle, 'What Is a Scholarly Digital Edition?', in *Digital Scholarly Editing*, ed. by Matthew James Driscoll and Elena Pierazzo (Open Book Publishers, 2016), p. 30, 32, and Wim Van Mierlo, 'Reflections on Textual Editing in the Time of the History of the Book', *Variants: the Journal of the European Society for Textual Scholarship* (2013), p. 150.

⁴⁵ Sahle, pp. 27-28.

better with Bathurst's *avant-texte* structure, providing a suitable framework for a best-practice for a Bathurst edition.

However, this thesis will not end with the grand gesture that the digital webspace is the simple answer to editing Bathurst. The practical reality is far more complex, necessitating intricate considerations about digital formats. Pierazzo insists that editors need to learn to swim in the 'sea of mutability' that is the digital space.⁴⁶ To Pierazzo, a digital asset is more 'dynamic' than print, dependent on mutable web resources, requirements for encoding skillsets and changing technologies.⁴⁷ Although widely adopted, stable methodologies like TEI can help to combat the negative effects of this changeability; no single coding language or guideline can fit every source material.⁴⁸ While scholars such as Sahle have argued that digital editions should allow for full interoperability, this is often only applicable to clear, definite texts. Murkier, more ambiguous texts, like Bathurst's MS 1338, provide valuable counterpoints to these homogenising arguments.

As there can be no one-size-fits-all method, project-specific choices must be made about the intentions, functionality, and specifications of each digital edition technology applicable to a Bathurst edition. For this reason, hereafter, I will be combining technical and theoretical discussion with examples from the digital models I created. These will showcase the specific use-case results of each technology.

3.2 Forming an Appropriate Study

To begin working with practical technological examples, I designed a workflow to ensure efficiency. Upon consideration, this became a scaling system which would both provide incremental steps for my own methodical experimentation and showcase how making digital editions of Bathurst's work could be a buildable practice, with each stage allowing for the next. This also combats 'scope-creep', a project management and DiSc term referring to projects that overreach their technological capabilities.⁴⁹ The

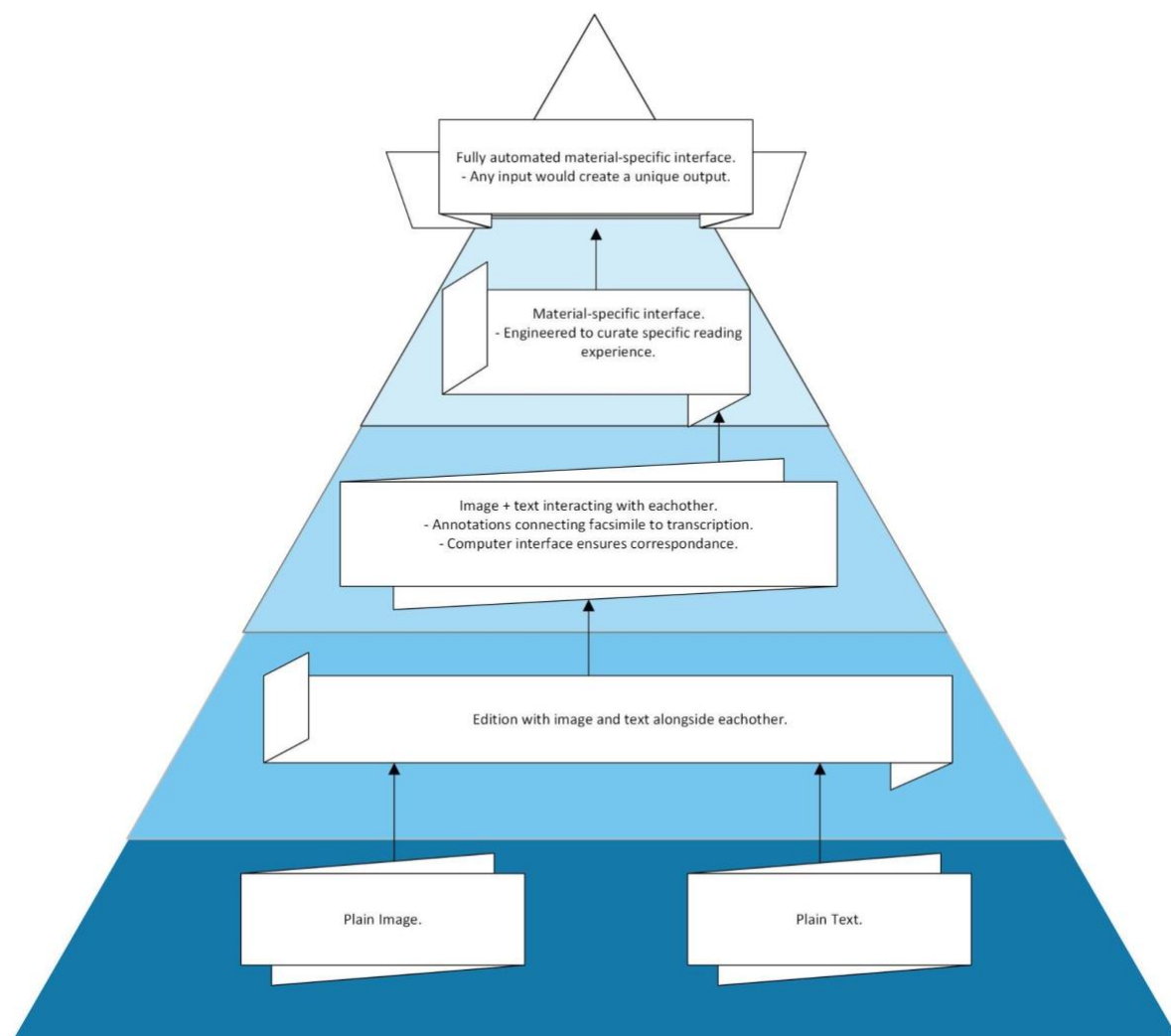
⁴⁶ Elena Pierazzo, 'Modelling Digital Scholarly Editing: From Plato to Heraclitus', in *Digital Scholarly Editing*, ed. by Elena Pierazzo and Matthew James Driscoll (Open Book Publishers, 2016), pp. 50-52.

⁴⁷ Pierazzo, pp. 52-57.

⁴⁸ Text Encoding Initiative. 'P5: Guidelines for Electronic Text Encoding and Interchange', Text Encoding Initiative (2022) <<https://www.tei-c.org/release/doc/tei-p5-doc/en/html/index.html>> [accessed 10/04/23 2023].

⁴⁹ R. Larson, and E. Larson, 'Top Five Causes of Scope Creep [...]', Project Management Institute (2009) <[https://www.pmi.org/learning/library/top-five-causes-scope-creep-6675#:~:text=Scope%20creep%3A%20Adding%20additional%20features,the%20agreed%20Dupon%20scope\).](https://www.pmi.org/learning/library/top-five-causes-scope-creep-6675#:~:text=Scope%20creep%3A%20Adding%20additional%20features,the%20agreed%20Dupon%20scope).>)> [accessed 17/07/2023 2023].

figure below provides this visualised scale: a pyramid with the most simple edition at its base, rising to the most complex creation process at its peak.



(Fig. 7: ‘Visualisation of Hierarchy of Creation for Digital Editions from Complex Source Materials’.)⁵⁰

This visualisation serves as a guideline for assembling the practical elements of this project – the most consequential aspect of which is the one full Bathurst edition. Created as a mid-point, and sitting around the middle of my pyramid, this will be submitted as my digital asset. On either side, my other edition models (created only from segments) will be cast against it comparatively, to ensure the study remains critical. Additionally, this means a full transcription can be created for the first time, meeting this scholarly need and illustrating the sort of complete edition possible within the parameters of my project.

In my visualisation, each rung represents an edition format which will be explored:

⁵⁰ This model is intentionally generic to be interoperable with other projects, as are the workflow diagrams for each model.

- (1) Plain Text/Image: Simple, machine-actionable text.
- (2) Facing Page TEI: Marked up text linked to image.
- (3) Annotated IIIF: Text interacting with image via links.
- (4) Source Specific Edition: Reading space engineered to complement source material.
- (5) Automated Source-Specific Edition: Edition generated from (1) to complement source.

With each new rung on this pyramid, the edition created using these guidelines theoretically adds scholarly functionality whilst adhering to the principles of digital best-practice. This means each incremental increase in complexity is measured to ensure it is gainful. I have constructed this study following the principles of digital sustainability, as laid out by Oxford's SDS, and discussed by Pitti and Del Turco.⁵¹ This means the first few models will use only interoperable, widely adopted technologies. Then, the more imaginative stages can be explored hypothetically, so as not to restrain my discussion and not create any needless digital assets. I will then assess each practical edition model by comparing a selection of technical elements, exploring them through literary analysis and technical discussion, to analyse how my full edition could be improved.⁵² This will build a crucial groundwork for further Bathurst study, pushing the limits of digital scholarship to ascertain an editorial best-practice which ensures that Bathurst's manuscript can be more accurately understood.

4.1 Models: Plain Text

The first option to explore is a plain-text edition. This basic edition format has considerable benefits, in that it provides an incredibly useful baseline for any other digital edition technology to develop upon, and is the easiest, fastest way to provide a machine-operable full text. Digital edition projects such as EEBO were founded on these principles of efficient accessibility and formed by a searchable corpus of plain-text transcriptions linked to image facsimiles and metadata.⁵³ I created my .txt file from a University 'Bookeye'

⁵¹ 'Sustainable Digital Scholarship', University of Oxford, Bodleian Libraries (2021) <<https://www.sds.ox.ac.uk/home>> [accessed 11/07/2023], and Daniel V. Pitti, 'Designing Sustainable Projects and Publications', in *A Companion to Digital Humanities* (Oxford: Blackwell Publishing, 2004), p. 487, and *Digital Scholarly Editing*, p. 229, p. 234.

⁵² Find textual features in full in Appendix as 'Textual examples'.

⁵³ Folgerpedia, 'History of Early English Books Online', Folger Shakespeare Library (2017) <https://folgerpedia.folger.edu/History_of_Early_English_Books_Online> [accessed 23/12/22 2022].

scan.⁵⁴ Creating the transcription manually was time consuming, but in the future this may not be the case due to developments in OCR technology.⁵⁵

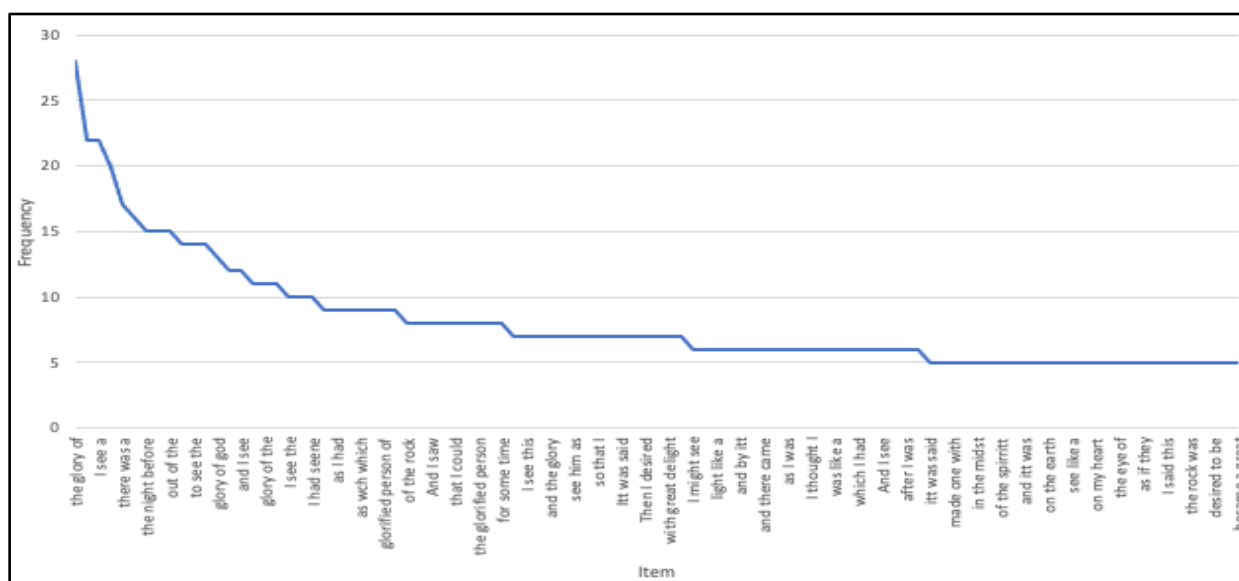
Producing a plain-text edition was the first practical work I undertook, achieving one of my core aims, creating the first full transcription of a Bathurst manuscript. A basic plain-text edition is more useful for Bathurst scholars than no resource at all.

Tuesday the 15th of July

It was much upon my mind a well as I had seen at the first seeing, of these gates, being full of water & a bucket of mother of pearl chained toe the well, this rich bucket sure is faith, chained by love to ye well as wee may goe & draw water of life & strength virtue power, out of the well of salvation, O strong bands of love, as holds us I mean gods love, who loved us first, causeth us to love him, after this I see rich beautifull stones

(Fig. 8: Plain-text transcription created from: MS Rawl. D. 1338, folio. 11r.)

This .txt excerpt still clearly portrays Bathurst's word choices, and is machine-actionable, primed for use in quantitative scholarship. Below are graphs of noun frequency and phrase frequency across the whole of MS 1338. Created by data from Sketch Engine, they illustrate potential quantitative inquiries which can be answered by plain-text transcription.⁵⁶



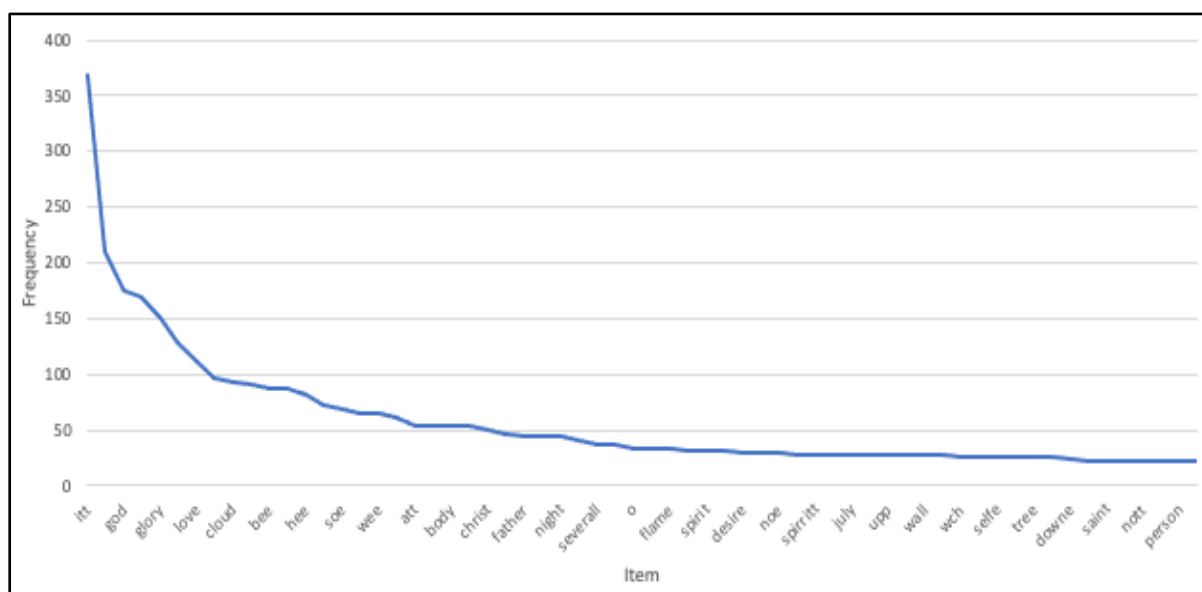
(Fig. 9: 'Graph of frequency of three-word phrases' in MS Rawl. D. 1338.)

⁵⁴ 'Bookeye Book Scanners', Image Access GmbH (2023)

<<https://www.imageaccess.de/?page=ScannersBookscanner&lang=en>> [accessed 05/07/2023].

⁵⁵ 'Transkribus', 2021) <<https://readcoop.eu/transkribus/>> [accessed 09/01/23 2023].

⁵⁶ 'Sketch Engine', Lexical Computing CZ s.r.o., <<https://www.sketchengine.eu/>> [accessed 03/07/2023]. Data available in Appendix as 'Data extracted'.



(Fig. 10: ‘Graph of single-word frequency’ in MS Rawl. D. 1338.)

Simple .txt transcriptions have further advantages. Through unearthing passages of unconventional, original theological imagery, new scholarship can be created. I will illustrate this benefit below, through analysing such passages for their academic implications.⁵⁷ Though Bathurst’s text mainly uses traditional Christian imagery of Mount Sion and other landscapes, half-way through the text the tone shifts abruptly to something much more intimate and evocative.

I found my hart this morning much inflamed and awaked alsoe in his armes: and seeing the glorified person of christ behind mee: I considered what itt meant, sure I wanted his deiveing powers sure he hath seene me slack or remis: and I begged his strength: for I had now seene him there behind mee (But not takeing then such observation) and I looked and said lett him kisse mee, with the kisses of his mouth and there came like to firy streames: one out of one side of his mouth, the other out of the other side, and compassed my head with the two, other ends, in my mouth so So that itt seemed like a ring, of firy gold, held between his lipps, surkeling round my head, and the other part, of the ring betweene my lipps he being behind me, I said this Is more then Isaiah desired / which was that god would touch, his lipps, with a cole from his alter But god hath touched mee with fire from his lipps: a pledge of his love And then the nuptial, for soe itt was.

(Figure 11: Plain-text transcription created from: MS Rawl. D. 1338, folios 44v-45r)

Blending biblical reference to Isaiah 6:6, and the pentecostal tongues of flames in Acts 2:3, Bathurst creates an overpowering sense of desire and passion. With their kiss, and nuptial night together, Bathurst utilises the conventional image the bride of Christ, casting herself in this role, playing with her sect’s devotion to Divine Sophia by presenting herself as Christ’s companion, visited by him personally. Furthermore, her language is unconventional in its overt intimacy, excessive when compared to her contemporaries, with recurring focus on the body, the ‘lipps’, and ‘mouth’, creating closeness.

⁵⁷ Passages in full in Appendix as (Txt 1-2).

In some passages, Bathurst depicts the body as grotesque. I use this word in Bakhtin's sense, to refer to the openness of the body; excretion and ingestion.⁵⁸ Rather than adopting a metaphysical style, as is more common for religious writings of the 17th century, her tone floats more towards the bodily medieval tradition of mystics like Margery Kempe. In the passage below, her relationship with Christ transitions from loving and romantic to visceral and medical. Christ cleans her organs with oils:

Then he tooke my liver and clensed itt, and cutting out the gall
 throwing itt from him, and pouring oyle over itt, and after into itt,
 And I said what is this for lord, hee said not to live to the creature
 not have your life blood placed belowe, but to cast from you all gall
 and bitternes, Then the sphere sphere, was emptied and clensed with
 oyle & oyle pouring in itt, And I said what doth this meane and he said
 to have no wrath nor mallice nor passion left in you, and then was
 still, some time and then hee said, what shall I doe more, and I said,
 lord what thou pleaseth, And hee tooke my heart and cutt itt oppen
 clensing all the black bloud out of itt a good while, and itt became
 cleane: and a little smaller: and he closed itt upp againe holding itt
 in his hand, and itt sprung out a fresh, in pure bloud, severall times,
 and he looked on itt, and was still, a good While with great affection
 and passions even to teares, I said why lookest thou, soe on my heart,
 hee said (with teares) and caused mee to weep much.

(Fig. 12: Plain-text transcription created from: MS Rawl. D. 1338, folio 62r.)

This unparalleled vision of disembowelment is a harrowing portrayal of how a deity could interact with a physical body. Her clear and methodical portrayal of Christ embalming her body presents her not just as elect, but as viscerally entwined with Christ, original imagery which could modify scholarly discourses on dissenting conceptions of election.

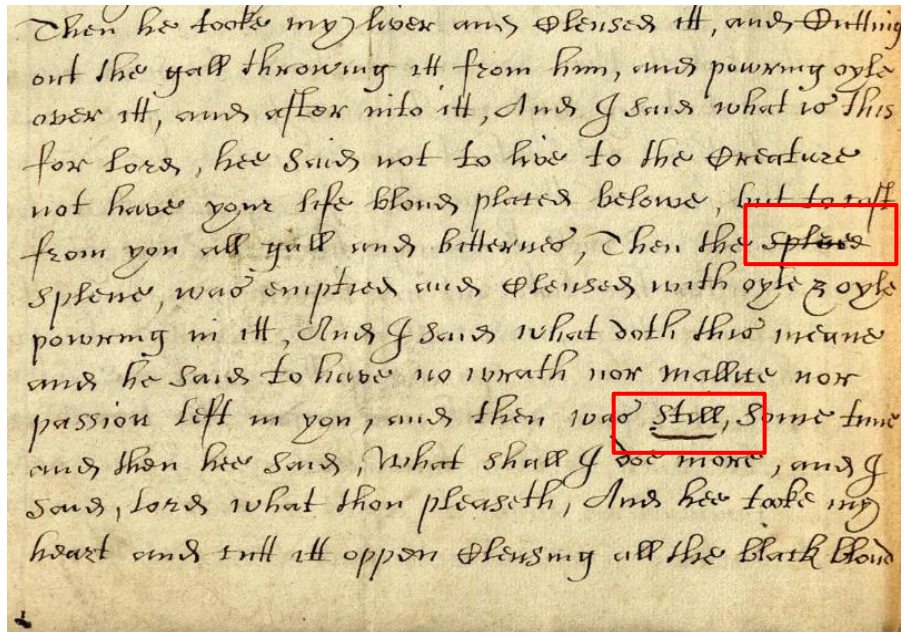
Other discoveries such as the phrase 'gom worke', in folio 2v MS 1338, prove that simple transcription is vital. Gum work is only mentioned once in EEBO, meaning a task performed by schoolteachers involving the gumming of silks together to produce dioramas such as trees.⁵⁹ Bathurst uses it to describe the trees in one of her visions, evoking imagery of fake scenery by borrowing from the language of her schoolmistresses. Bathurst is potentially the first recorded user of this phrase.

However, whilst being the most foundational, least time-consuming approach, this format does not have the capacity to describe vital textual elements, such as the visual and peritextual features of MS 1338, intrinsic to its condition as a working draft. These are completely elided in a plain-text transcription.

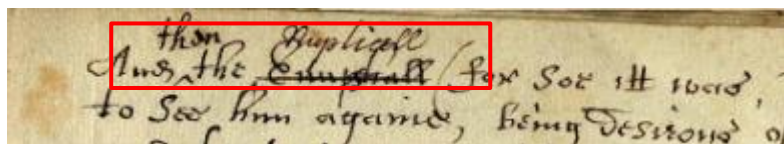
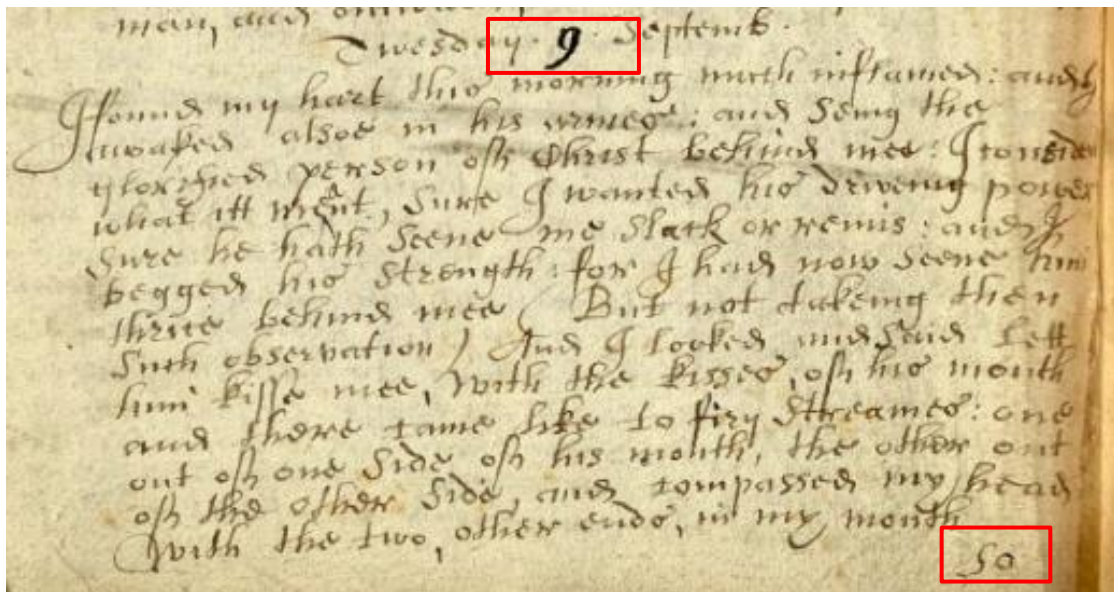
⁵⁸ Mikhail Bakhtin, *Rabelais and His World*, trans. by Helene Iswolsky (Bloomington: Indiana University Press, 1984), p. 21.

⁵⁹ Randle Holme, "Gum Work", in *The Academy of Armory* [...] (Chester: Printed for the Author, 1688), <<https://quod.lib.umich.edu/e/eebo/A44230.0001.001/1:12?rgn=div1;submit=Search;subview=detail;type=simple;view=fulltext;q1=gum+work#h1>> [accessed 25/07/2023].

For example, providing an image (Figures 13 and 14) of this section showcases multiple textual features which would have been overlooked by a scholar using a plain-text transcription.



(Fig. 13: MS Rawl. D. 1338, folio 62r.)



(Fig. 14: MS Rawl. D. 1338, folio 44v-45r.)

Therefore, to give this text due scholarly diligence, in line with my prior theoretical discussion, further models must be explored to create an accurate record of these peritextual features in an accessible, academic format.⁶⁰

4.2 Models: Facing-Page TEI

My second model for representing Bathurst's work is a facing-page TEI edition of the full text. This was the only logical advancement considering factors such as sustainability, interoperability, efficiency and usefulness. Taylor Editions, Oxford University's MFL editions site, is the perfect host for this type of edition, easy to access with aesthetic benefits enhancing reader-experience – evidenced in Figure 16.⁶¹ Using the interoperable elements from the 'bootstrap' CSS/html library, Taylor Editions contains facsimile, machine-operable transcription, translation and additional information as scrollable sections on the same page. This adds functionality such as XML download and pop-up tooltip text on <choice/> elements. TEI P5 is a granular markup language containing all the attributes required to semantically describe textual features, whilst being well documented and standardised.⁶² However, this does not mean it makes describing *avant-texte* manuscripts like Bathurst's easy. Bray ascertains the difficulty of using TEI with manuscripts, writing that with 'manuscripts, one is faced at nearly every [...] letter [...] with the need to choose: to choose to ignore this mark or [...] to encode this meaning'.⁶³

Nevertheless, my facing-page TEI edition increases how much textual data can be displayed on screen compared to plain-text, transporting the edition from 'digitised' to 'digital', in Sahle's words, by providing additional information such as hyperlinks between elements and webpages.⁶⁴ It is formatted based on its attribute description, meaning no textual feature is entirely lost, even if it is not accurately encoded. It creates an edition structure far more compatible with Bathurst's 'kaleidoscope' and 'rhizome' structure than plain-text, as evidenced in Figure 15 below.⁶⁵

⁶⁰ Pettit, pp. 293-297.

⁶¹ 'Taylor Editions', University of Oxford (2018) <<https://editions.mml.ox.ac.uk/>> [accessed 19/07/2023].

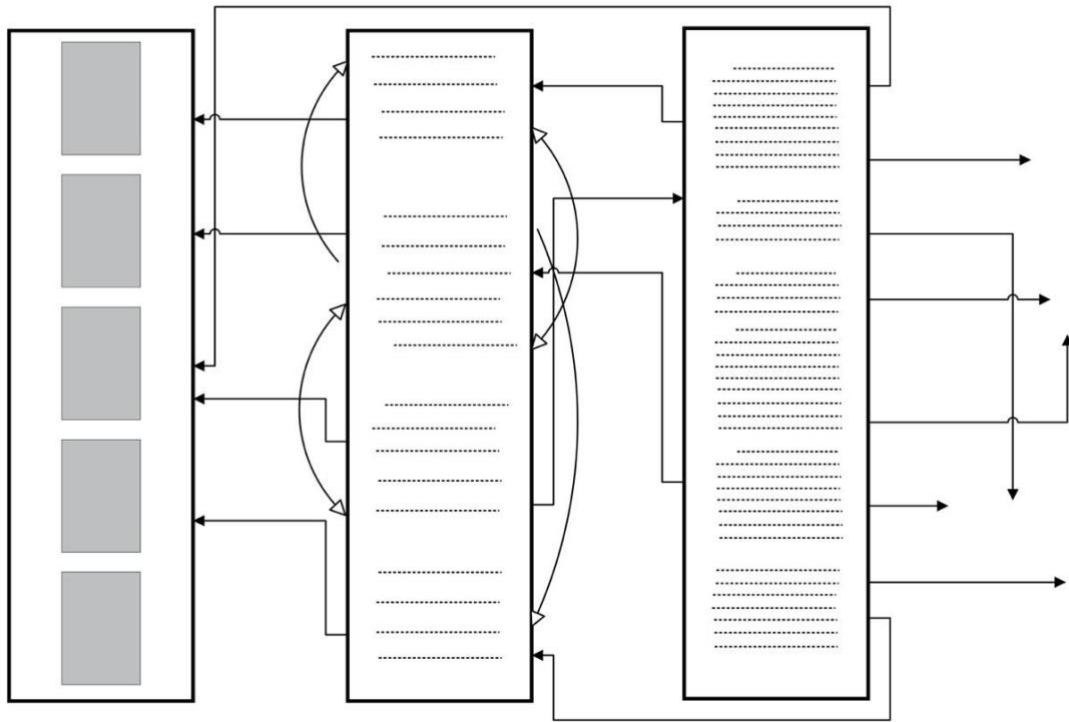
⁶² 'TEI Guidelines'.

⁶³ Bray, Handley and Henry, p. 311.

⁶⁴ Sahle, p. 21.

⁶⁵ Ezell, p. 43, and Deleuze and Guattari, p. 7.

Shape of Facing-Page TEI edition



(Fig. 15: 'Visualisation of Facing Page TEI edition' (2023).)

← → ↻ editions.mml.ox.ac.uk/editions/MS-Rawl-D-1338/#2r

TAYLOR EDITIONS Home Editions Topics Training About

Anne Bathurst's Rhapsodical Mediations: a complete digital edition of diary version MS. Rawl. D. 1338

Facsimile Transcription Translation About Downloads

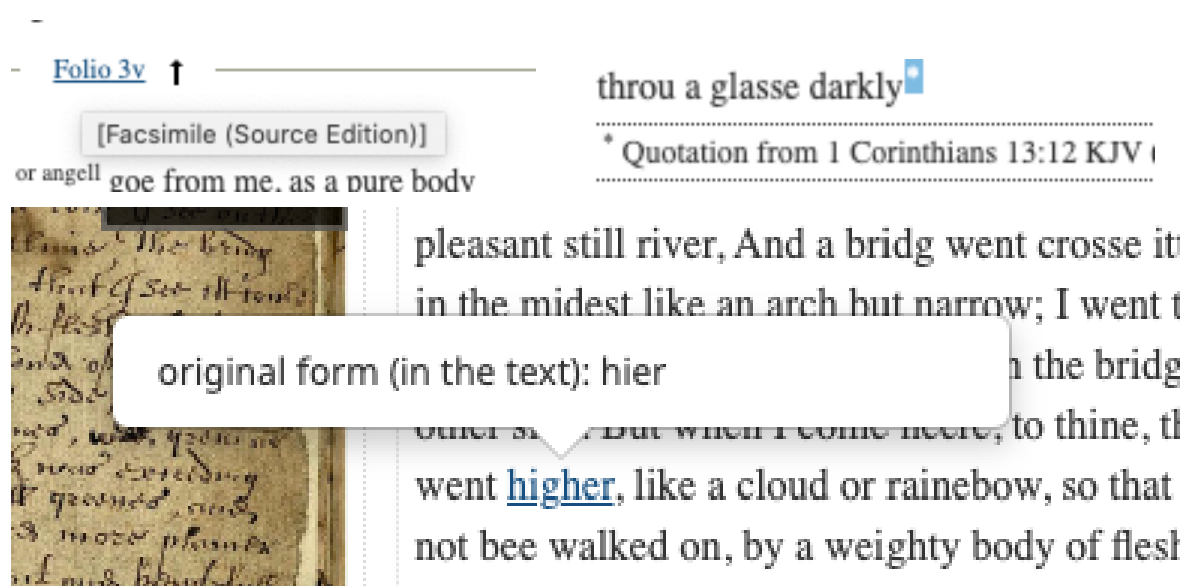
Facsimile	Transcription	About
	<p>Folio 2r ↑</p> <p>Wednesday Evening June 11th 1679</p> <p>Soone after I was in Bed being perilly awak^k (Ther opened a contine proverbe of paradis) see by the ere of faith a very pleasant still river, And a bridg went crosse itt ^{right} passing in the midst like an arch but narrow; I went to goe up - on stone steeps ^{that was there to goe on the bridg to a rock I see on the other side.} But when I come neere, to thine, the brig went higher, like a cloud or rainebow, so that I see itt could not be walked on, by a weighty body of flesh, But an - atheriall body, for the bridg was a cloud of aire. Then Icontented[?] my selfe to looke on the ^{fur}ther side, of the river to the rock, and I see most pleasant greens which grew as if they grew out of the rock. The rock was exceeding high, and large. It appeared like several greens, and after other pleasant coullers, itt appeared more plainer to looke like, a rock but extreme pleasant and beautifull in great varietie, and beuty, but seemed like a rock but a rock of wonder, the more I wondered at the beauty, abundantly more beautifull itt appeared, yitt no great[?] light, but shaded, on the right side of this rock [...][?] sun began to arise, but itt was so exceeding glorious as I trembled, and could not behold. Then itt went downe</p>	<p>[About this text] [About this edition] [Availability] [Source edition] [Editorial principles]</p> <p>About this text</p> <p>Title: <i>MS. Rawl. D. 1338, or, Anne Bathurst's Rhapsodical Mediations</i></p> <p>Author:</p> <p>Edition: Taylor edition 2023</p> <p>Series: Taylor Editions: Guest</p> <p>Editor: Edited by Elena Trowsdale</p> <p>Identification</p> <p>Oxford, Bodleian Library, Special Collections, pre-1800 Manuscripts, Rawlinson., MS. Rawl. D. 1338</p> <p>Contents</p> <p>folio 1- folio 68: Anne Bathurst's Rhapsodical Mediations</p> <p>Incipit</p> <p>Soon after I was in bed</p> <p>, Language of text: English</p>

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(Fig. 16: 'Anne Bathurst's Rhapsodical Mediations: A Complete Digital Edition of Diary Version MS Rawl. D. 1338', on <<https://editions.mml.ox.ac.uk/editions/MS-Rawl-D-1338/>>.)

The two figures above are a visualisation of the shape and network created by a TEI edition, followed by a screenshot of the full TEI facing-page edition I created of MS 1338, measuring over 2000 lines of code. With the juxtaposition of these two images, the network shape of the edition I created, with its interactive features such as pop-ups, and folio numbers linked to facsimile pages, is visible as a linked informational plane providing the optimal base for Pettit's 'textual-anatomy'.

My TEI edition represents the most efficient level of work required to make a full, functional facing-page TEI edition. It contains human error, due to restricted project scope, but effectively illustrates a systematically created TEI edition that can be easily developed with more time, proofreading and additions by uploading any new XML file to the back-end of Taylor Editions. Its added functionalities increase textual engagement by transforming the edition into a dynamic document.

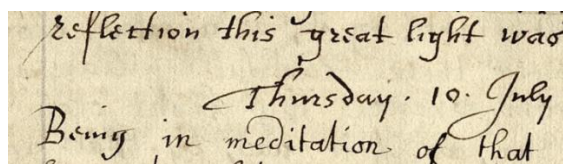


(Fig.17: Excerpts from: 'Anne Bathurst's Rhapsodical Mediations: MS Rawl. D. 1338'.)

These screenshots present close-ups of some of the functions of my TEI edition, with pop-up tooltip text and embedded hypertext. These are clear presentational developments from plain-text, adding scholarly information, editorial explanations and hyperlinks.

In addition to the presentational developments TEI facing-page offers, there are also developments in the level of textual elements which can be described. This is crucial to the scholarship of Bathurst's editorial process as it means peritextual features can be described and shared in an interoperable language. To explore the first example, of a changing handwriting, it would be extremely time consuming to construct a new way of describing this occurrence, and hence an illogical venture to pursue. My use of TEI achieves this efficiently:

Thursday. 10. July
Being in meditation



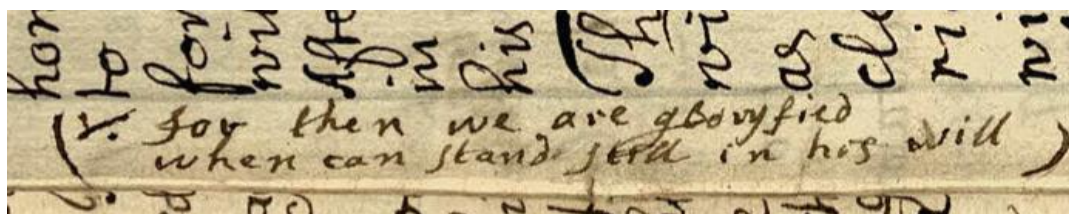
(Fig. 18 and 19: MS Rawl. D. 1338, folio. 10v, and plain-text transcription of folio. 10v.)

```
<div n="24" hand="#secretary" type="entry" resp="#secretary">
  <head>Thursday. 10. July</head>
  <p><lb/>Being <handShift resp="#feminine" /><emph resp="#feminine" rend="feminine">
```

(Fig. 20: TEI encoding of MS Rawl. D. 1338, folio. 10v.)

This encoding depicts a transition from secretary hand to an italic, rounded script, juxtaposed to the original and plain-text (Figure 18 and 19) – ‘#secretary’ representing secretary hand, ‘#feminine’ the other. Across MS 1338, the hand was largely consistent for each dated entry, so each of these divisions, <div>, was often the container for these attributes, describing how it should be rendered online. However, in this example, there was a mid-entry switch, meaning that the element <handShift> had to be employed to describe this transition. Unfortunately, handshift cannot contain rend= attributes, so <emph> had to be used to produce a rendering, and thereby create the formatting of this switch of handwriting. Keeping both <handShift> and <emph> was decided to ensure that the semantic meaning of the rendering change was accessible to anyone reading the encoding. Where this shift in hand would have been invisible to plain-text readers, it can be clearly displayed to readers of a TEI encoded text, enabling scholars studying scribal behaviour or collaborative writing practices to construct accurate data.

Then, in the case of editorial amendments, TEI was able to portray exactly how and where amendments are made on the page, even for hard to describe marginal notation:



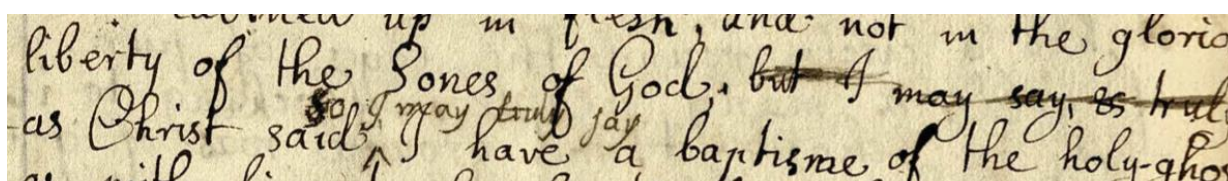
(Fig. 21: MS Rawl. D. 1338, folio. 12r, no plain text possible.)

```
<lb/><note place="margin" rend="vertical" resp="#Bathurst">+for then we are glorified
<lb/>when can stand still in his will</note>
```

(Fig. 22: TEI encoding of MS Rawl. D. 1338, folio. 12r.)

This note, linked by the ‘↔’ symbol in this text to the place it corresponds, is vertical in the margin, meaning it does not easily interweave with the hierarchy of the text. On the page, it is clearly a decision made due to limited space, easily achievable on paper through a simple ninety-degree rotation. However, this is harder to portray digitally, as it is an unconventional manipulation of computerised space. Even if the rendering software used, usually html or CSS packages, does not visually portray this note as vertical, there is still a TEI record of this vertical notation.

Some emendations made by Bathurst’s editor alter the meaning of her text. Hence, if these alterations were ignored, or a decision was made by a modern editor as to which version to keep, then one or more of the original phrases would be lost. The text would be neutralised of all the possible semantics it contains, and crucial elements of Bathurst’s theology and literary skill could be lost. For example,



how am I straitned? to be cabined up in flesh, and not in the glorious of the
 sones of God. as Christ said so I may truly say I have a baptisme of the holy-
 ghost as with fire to be baptized with, to purge away all dross, selfe & sin,

(Fig. 23 and 24: MS Rawl. D. 1338, folio. 10v, and plain-text transcription created from fol. 10v.)

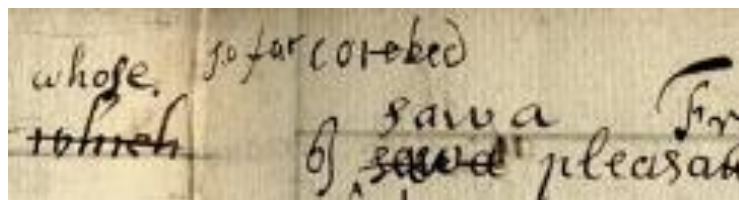
```
<lb/><note place="margin">thus</note> to be cabined up in flesh, and not in the glorio<unclear>us</unclear>
<lb/>liberty of the sones of God. <del rend="struck_through">but I may say, & truly</del>
<lb/><note place="margin">& truly</note> as Christ said
<add place="above">so I may truly say</add> I have a baptisme of the holy-ghost
```

(Fig. 25: TEI encoding of MS Rawl. D. 1338, folio. 10v.)

This correction brings the sentence structure from ‘I may say & truly as Christ said’ to ‘as Christ said so I may truly say’, a transition which places the speaker after Christ. This was likely to place the speaker as inferior, rather than equal, to Christ, a theologically considered decision, exposing the editorial process of Bathurst’s work as thoughtful and delicate. Furthermore, the TEI description of this segment clearly depicts the exact textual locations of these additions and offers rendering to describe the form of textual deletion using strikethrough. Maintaining both possible sentence structures ensures that no recorded theological conception of Bathurst’s is lost, and her editorial choices can be preserved.

Marginal annotations are key to the editing process of Bathurst’s text, meaning it is crucial that TEI can accommodate them. Without a clear description of these annotations, substantial elements of Bathurst’s editorial process would be inaccessible. For example, on both folios 11r and 14r, there are annotations in a different hand to both the secretary hand and the more curved, comprehensible script.

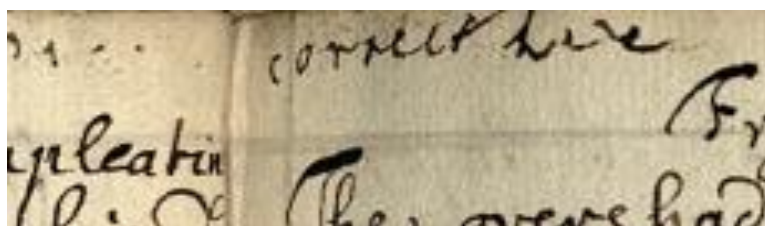
Cross referencing these to another of Bathurst's manuscripts written in this hand, MS Rawl. Q. e. 28, and Kahlas and Kilpio's linguistic study,⁶⁶ this different slanted hand can be fairly confidently classified as Bathurst's authorial hand. This original scholarship could not be easily displayed without an interoperable, semantic language such as TEI. Respectively, the two notes read:



(Fig. 26: MS Rawl. D. 1338, folio. 11r, no plain-text.)

```
<pb n="fol11r" />
<lb /><note type="archival_pageno" rend="lighter_ink" place="top_centre">19</note>
<note resp="#Bathurst">so far corrected</note>
```

(Fig. 27: TEI encoding of MS Rawl. D. 1338, folio. 11r.)



(Fig. 28: MS Rawl. D. 1338, folio. 14r, plain text not possible.)

```
<pb n="fol14r" />
<note resp="#Bathurst">correct here</note>
```

(Fig. 29: TEI encoding of MS Rawl. D. 1338, folio. 14r.)

These notes act as either progress markers for how far Bathurst has reached in her editing, or as indicators for where another editor should begin correcting. These notes are not part of the narrative of Bathurst's visions, instead forming part of the editorial strata of this document. Each note acts as proof of one extant figure editing the text in conversation with either one other, or many other editors and scribes. Simultaneously, they are extractable from the copy text and intrinsic to its composition, providing evidence of the thought process behind the editing of this page.

⁶⁶ Kahlas-Tarkka and Kilpio.

Using historic research, these scribes could all be named and investigated as collaborative authors. One could be Dr. John Pordage (writing in secretary hand, since this was commonly used by male professionals) as there is a note at the back of the manuscript reading ‘these visions ware when did live with Dr Pordich’.⁶⁷ Another scribe could be Joana Oxenbridge, a close friend of Bathurst’s, evidenced in MS Rawl. D. 832, and Bathurst could be the third, especially since the slanted hand has more spelling variations and there is no record of Bathurst’s education.⁶⁸ However, TEI does not allow us to encode the authorial ambiguity of a textual contribution, as each element must have a single `xml:id`. Uncertainty must instead be expressed qualitatively through pop-ups, meaning quantitative analysis of editorial identity at the level of TEI code is unreliable. For quantitative study we must instead assess editorial preference, such as the slanted hand replacing ‘as’ for ‘which’, a correction which, according to this project’s TEI, occurs exactly 54 times.

Creating a machine-readable text in full using TEI meant that this original scholarship became possible since my humanistic theories could become quantifiably verified. Hosting this on the freely accessible, sustainable Taylor Editions site with its data hosted on the cloud, positions this text well for generating more advanced scholarship.

However, there are other edition software worth pursuing, which may fit the technical and theoretical specifications of this project better, by, for example, linking an exact page-location with a transcription.⁶⁹ TEI’s foundation is an ‘ordered hierarchy of content objects’, meaning it may not be the correct technological choice for editing manuscripts – non-linear literary objects.⁷⁰ Schreibman describes TEI’s solution, allowing encoding ‘leeway’, as insufficient, arguing that TEI’s ‘inherent bias’ for the ‘previously typeset’ needs reframing.⁷¹ While an intra-TEI solution could be reached, such as Bray’s idea that encoding choices should be made on a text-specific basis, perhaps a more effective method is changing the edition making software entirely.⁷²

⁶⁷ MS Rawl. D. 1338, folio 67v.

⁶⁸ In his letter collection MS Rawl. D. 833 on fols. 65-66, Richard Roach describes Bathurst and Oxenbridge as ‘two principal persons in carrying on the spiritual work’, ‘enlightened’ women who had ‘wonderful experiences and manifestations from the heavenly word’.

⁶⁹ Though possible, coordinate links using TEI are difficult to encode.

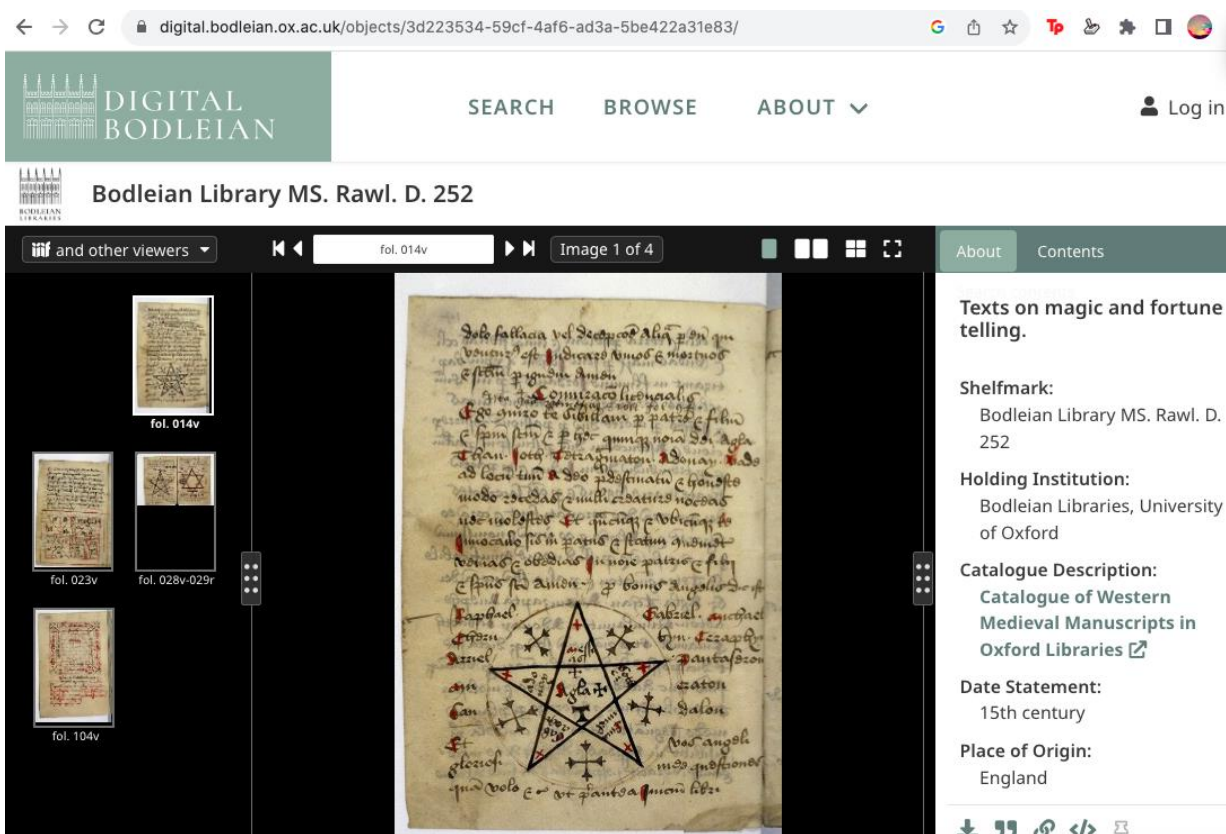
⁷⁰ Joe Bray, Miriam Handley, and Anne C. Henry, *Ma(R)King the Text: The Presentation of Meaning on the Literary Page*. Vol. First edition, *Routledge Revivals* (London: Routledge, 2018), p. 311.

⁷¹ Schreibman, p. 285-87.

⁷² Bray, Handley, and Henry, p. 311.

4.3 Models: Annotated IIIF

An alternative editorial solution is IIIF. This software builds on the affordances of TEI by providing interactive links between image facsimile, transcription, footnotes, further scholarship and the editor's ORCID identity. It produces a 'textual anatomy' efficiently, with the image-centric approach fashioning annotation into a mode of slicing the text into anatomical compartments using JSON encoding (far simpler than XML TEI P5). IIIF could be considered the paragon 'back-end' software for this approach, founded on the RDF. It views the source material as an item on a blank canvas in order to prioritise page layout and scholarly annotations as its function.⁷³ Oxford University's Digital Bodleian site operates with basic IIIF, providing an aesthetically pleasant, high-quality supply of images perfect for intricate study such as marginalia investigation.⁷⁴



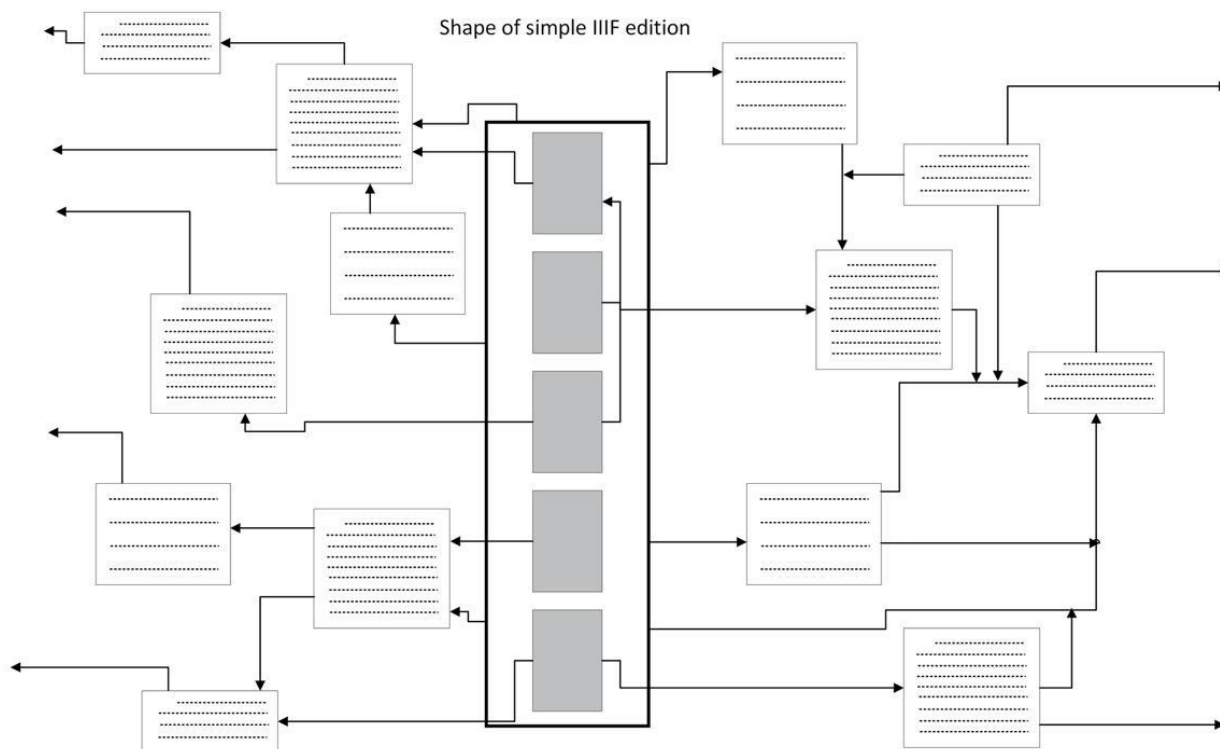
(Fig. 30: 'Digital Bodleian', view of webpage.)

⁷³ Michael Appleby, Tom Crane, Robert Sanderson, Jon Stroop, and Simeon Warner, 'Presentation Api 3.0', International Image Interoperability Framework (2022) <<https://iiif.io/api/presentation/3.0/>> [accessed 10/01/2023].

⁷⁴ 'Digital Bodleian', The Bodleian Libraries (2020) <<https://digital.bodleian.ox.ac.uk/>> [accessed 25/07/2023].

Other IIIF interoperable softwares such as Mirador or Recogito provide a wider range of interactive elements, but are too costly to provide a large edition corpus.⁷⁵ Additionally, IIIF hosting is expensive, and it does not produce any linear version of source material. This meant I could not produce a full IIIF edition within the scope of this thesis.

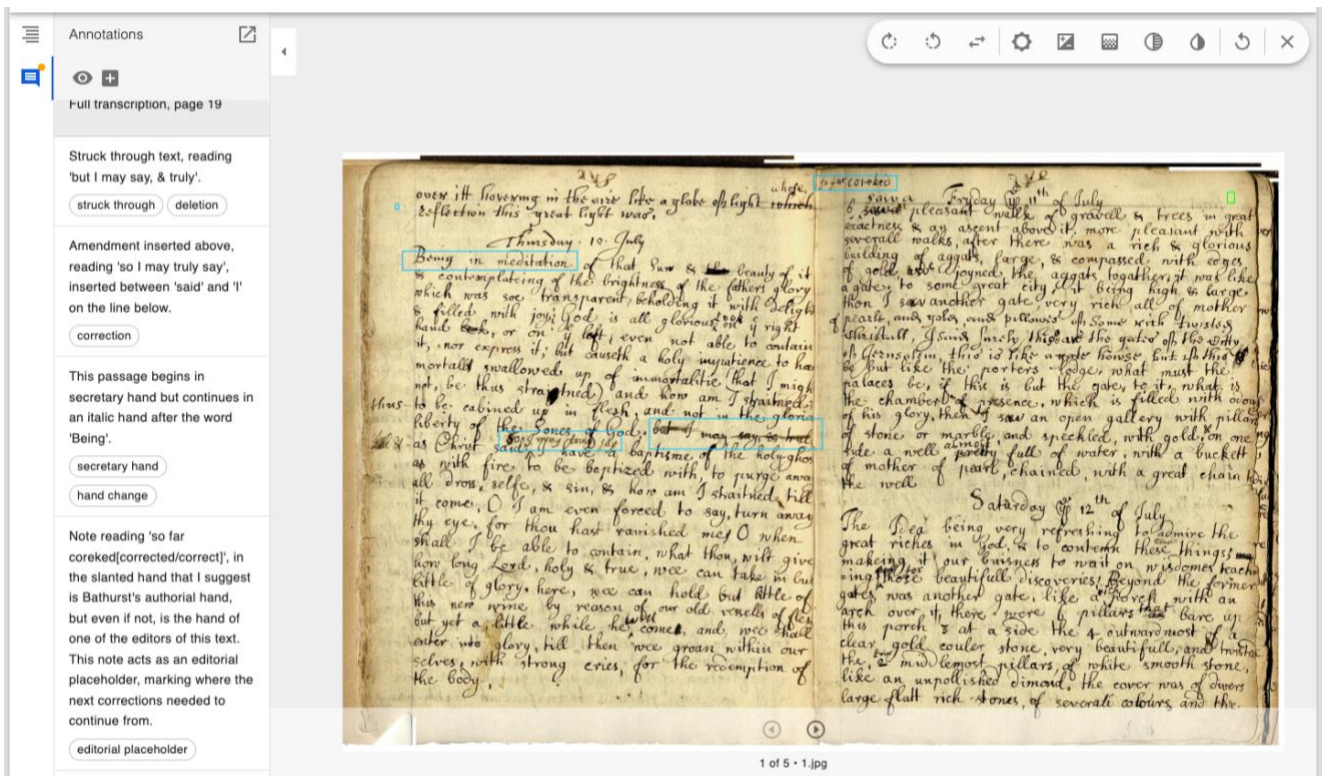
To analyse its capacity for presenting the material features of Bathurst's MS 1338, I have created a five page test-sample in IIIF, using Mirador as a back-end and Hasdai as front-end on InvenioRDM.⁷⁶ My IIIF edition is a set of marked-up images, each textual feature annotated with a pop-up section displaying transcription, scholarship, and metadata, with the image location as the linking node. This shape is more applicable to a network-oriented conception of Bathurst's kaleidoscopic text, providing emphasis on the textual features of Bathurst's writing process by centrally portraying the facsimile. Rather than describing each feature, they are displayed in their original, efficiently and accurately, the image facsimile standing for itself.



(Fig. 31: 'Visualisation of Annotated IIIF edition'.)

⁷⁵ 'Mirador Viewer', Project Mirador, <<https://projectmirador.org/>> [accessed 17/07/2023] and 'Recogito', Austrian Institute of Technology, et al, <<https://recogito.pelagios.org/>> [accessed 04/07/2023].

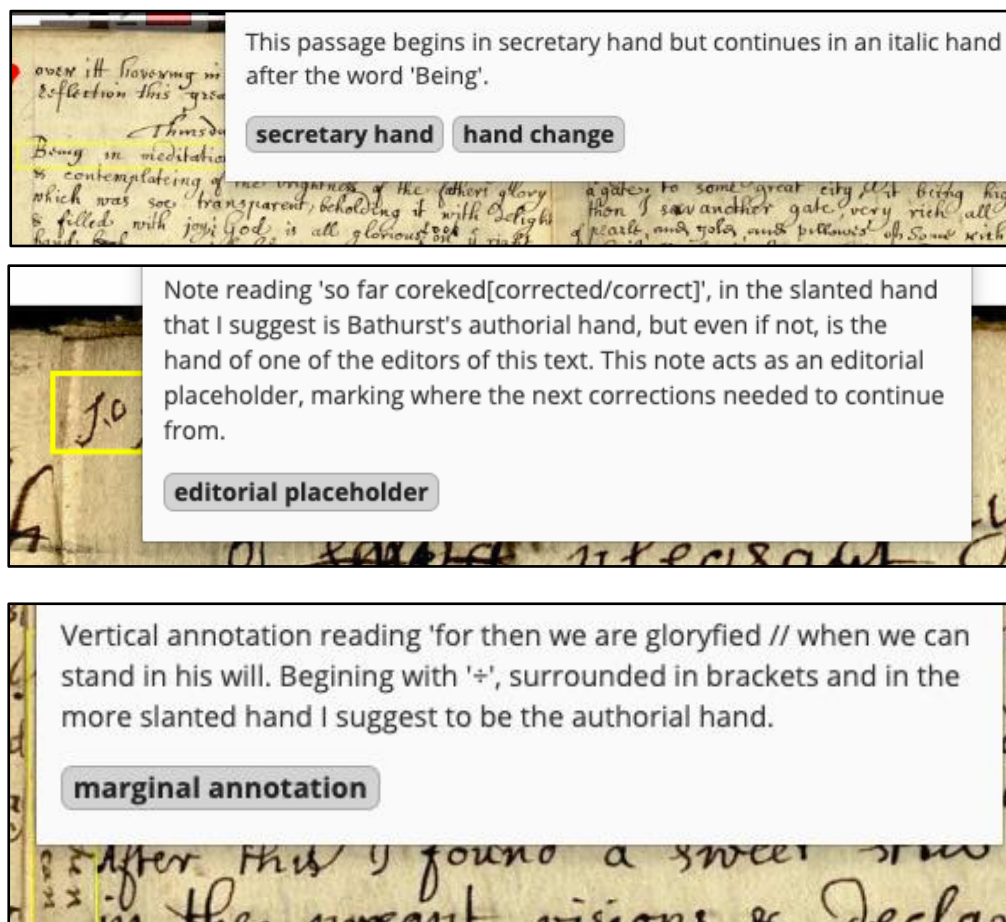
⁷⁶ 'Inveniordm', CERN & contributors (2016-2019) <<https://inveniosoftware.org/products/rdm/>> [accessed 31/07/2023].



(Fig. 32: IIIF edition of MS Rawl. D. 1338, on <https://doi.org/20.500.14202/hasdai.uyx37-15ywg>.)

Figures 31 and 32 – a visualisation of the shape of IIIF and a screenshot of my edition – showcase this shape, placing each textual feature on a level field, with capacity to link off text, annotate with images and create ‘tags’ to group annotations. As the handwriting of MS 1338 is largely simple to understand, this medium is fairly intuitive compared to TEI’s complex encoding.

Implementing IIIF means it is no longer necessary to grapple with TEI’s issues of description. There is no description involved in creating the text in IIIF as it exists in image form, the only description is in scholarly annotations. Additionally, the placement of each annotation on the page is entirely accurate, since each annotation is drawn at the exact place on the page it is referring to, and only appears once this place is hovered over.



(Fig. 33: Excerpts of MS Rawl. D. 1338 IIF edition.)

These screenshots showcase select annotations, formatted as scholarly comments, with the permanent identity of their creator displayed.⁷⁷ This is a sustainable, scholarly format in that each individual description can be cited, standing alone as a subjective judgement on the object text facsimile. Rather than TEI's objective encoding, rendering each element into a rigid format, this allows flexibility of textual representation, and permits the scholar to easily add fully described, complex subjective comments.

However, IIF does not necessarily improve this text's reading experience. Though it adds focus to areas which may be overlooked in a linear transcription of the text, it does not produce a continuous textual output and cannot be used for the aspects of MS 1338 with incomprehensible handwriting. Though it does provide a more open network, adding more functionality than print, and more spatial

⁷⁷ Redacted, usually displays creator 'Orcid', <<https://orcid.org/>> (2023), [accessed 31/07/2023].

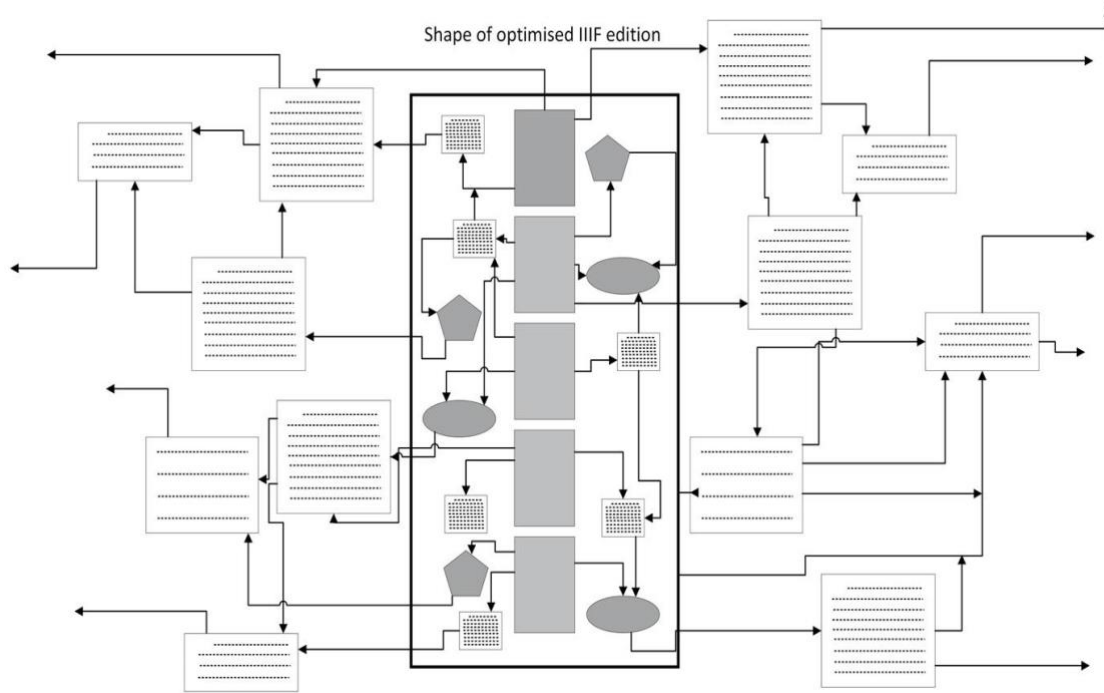
capacity than TEI, it does not allow for an innovative editorial approach as it bypasses the editor entirely. Additionally, it does not satisfy many of my theoretical criteria, such as allowing for creative, innovative editing and honouring the visionary writing of Bathurst's text any further than TEI.

4.4 Further ideas, Models: Source Specific Editions and Fully Automated Edition

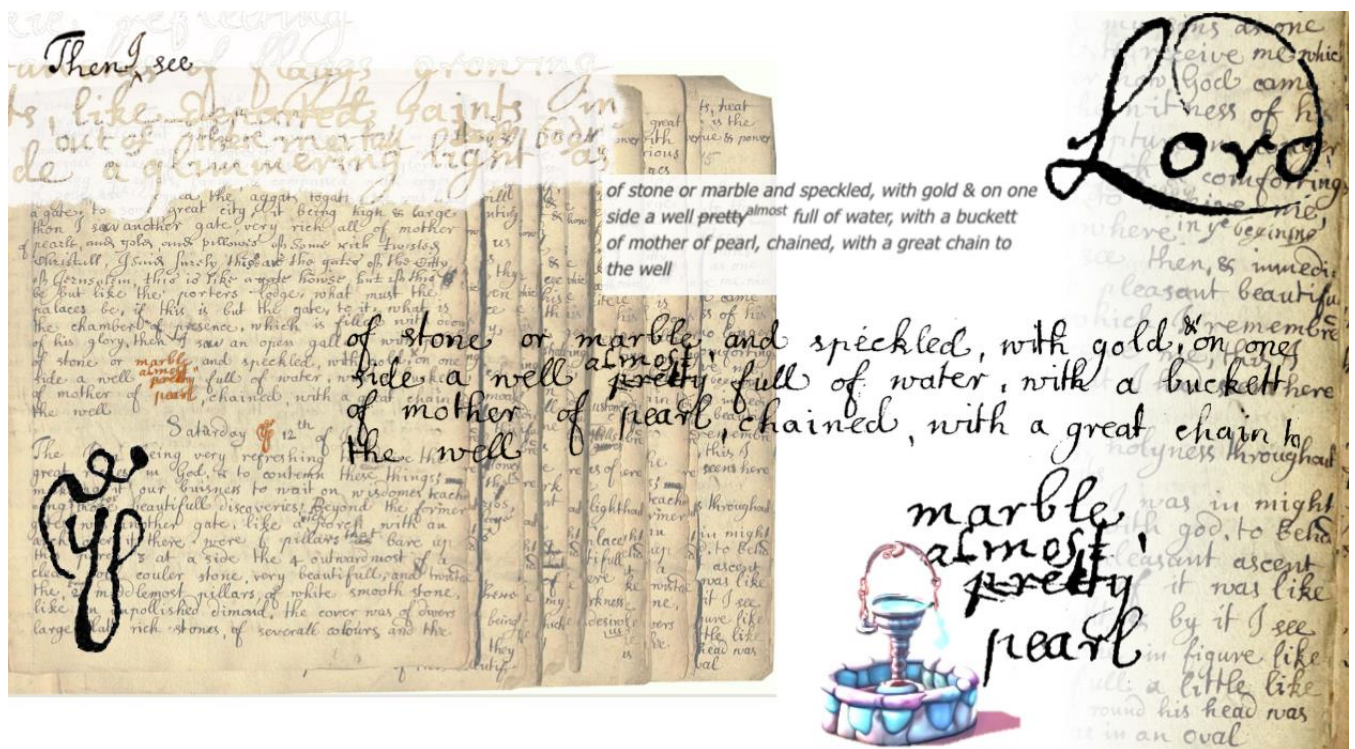
For my last model exploration, I will adopt a more speculative tone, to assess software which could be created in the future, pushing further the elements of IIIF which satisfy non-linear texts as far as possible. To honour Bathurst's visionary style, the lens should be turned more towards theorisations which prioritise innovative, visual methods. Exploring Bathurst's text's *avant-texte* kaleidoscopic shape, could be achieved with a bespoke, purpose-built digital edition technology, an option which is widespread, with successful sites such as the Beckett Archive and the Archeology of Reading.⁷⁸ For Bathurst, such an edition would be optimised to the shape of her peritextual over-spill, her swirling visionary imagery. I will present a series of potential models for enhancing a scholarly Bathurst edition with aspects such as visual additions, restructured formats, animation, and interactivity, placing the editor as more of an artist/curator. I propose that this approach will draw from Bathurst's creative process, her use of self-insertion mirrored through inserting the editor's presence more heavily. Additional aspects I wish to highlight are her mystical shifting descriptions, her use of repeated visions, and her multiple scribes. To inform readers about the particularities of this process, how might we represent it as a digital edition?

The first model to represent this process could be a visually optimised TEI/IIIF edition. This could have AI generated imagery surrounding the text to portray her visions, which could shift and change as different spaces are hovered over. The webpage could use the colours of these images or the colours of the facsimile itself to create a unique-to-Bathurst reader interface. This format could offer possibilities for highlighting aspects of the text which are deemed more important or educational, by using larger fonts or visual placement different to the original. This would highlight Bathurst's original creative process by adding visual explanation of her visions and being able to emphasise frequently revisited biblical imagery.

⁷⁸ Dirk Van Hulle, and Mark Nixon, 'Samuel Beckett Digital Manuscript Project', Centre for Manuscript Genetics (University of Antwerp), et al. (2021) <<https://www.beckettarchive.org/>> [accessed 22/07/2023] and 'The Archeology of Reading', Johns Hopkins University, et al. <<https://archaeologyofreading.org/>> [accessed 20/07/2023].



(Fig. 34: 'Visualisation of Source Specific edition'.)

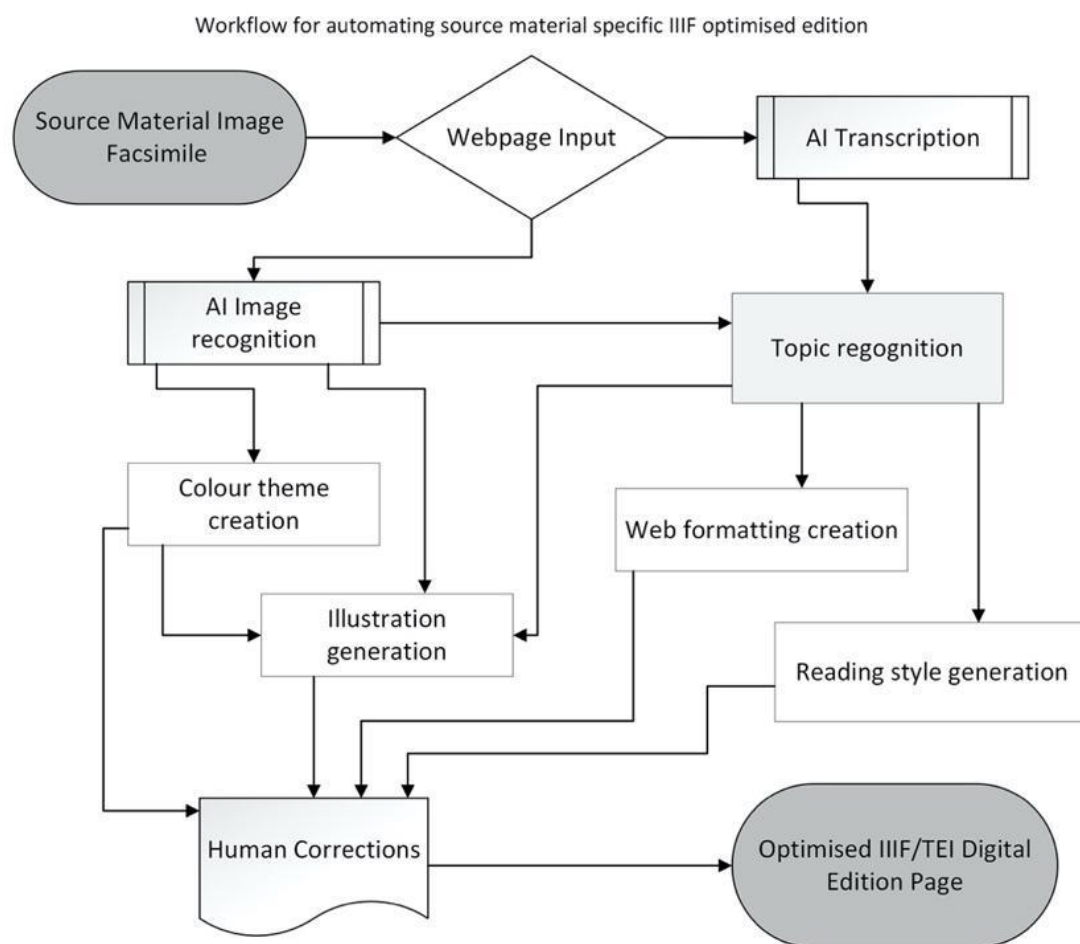


(Fig. 35: Mocked-up image model of 'Source Specific edition' created from MS Rawl. D. 1338.)

The above mocked-up visual model illustrates how such an edition could appear, by envisioning the text as interactive visual artwork, with an AI generated well and floating text corresponding to each section.⁷⁹ This presents a far less rigid text – allowing important textual aspects to occupy space, and be interactive, facilitating pop-ups over ‘marble’ and ‘ye’, and networks of interactive webpages which could be linked through visual items. Conceiving of Bathurst’s literary draft of her mystic journal as an artwork, a space void of lines or regularity, allows the editor to play into the peritext, letting the author’s handwriting craft fill the page in whatever format makes visual and semantic sense. Contrary to a print edition, this reconfigures MS 1338, portraying it as a mystic thought-world, a truly equal, subjective visual plane which can be created to fulfil educational, artistic, or scholarly purposes. Rather than appealing only to scholars, it could render the text appealing to the general public, as well as potentially to children, and function as a dyslexic friendly resource, or garner artistic appreciation of Bathurst’s visions. With Bathurst being so visual, so cyclical in her mystic imagery, representing this would be editing her work into the shape it exists as both intellectually and with its mise-en-page. However, this edition formulation would sacrifice other aspects of editorial best-practice, since it would not be readable as a full narrative, would not bestow Bathurst’s work with an academic appearance, and would not provide a machine-operable ‘textual anatomy’, so much as it would provide some aesthetic textual trinkets. For each use case, it is worth considering if such a bespoke approach would be beneficial.

A way to push the limits of this bespoke technology, and integrate the concept of an efficient, sustainable digital asset, could be inserting some automated elements, with OCR and AI integration. Automation software has the potential to render a bespoke edition model instantly from an inputted transcription. With advancements in the fields of AI and OCR, a bespoke edition could be created at the click of a button, removing the restraints of time, money, and training.

⁷⁹ 'Craiyon', Craiyon LLC. (2023) <<https://www.craiyon.com/>> [accessed 31/07/2023].



(Fig. 36: 'Visualisation of Workflow to Create Automated edition'.)

This software could be purchasable by institutions, bypassing the need for investing in continued external hosting, to create a realistic automated edition webpage which meets the needs of any editing project. For example, it could pull the IIF images from the Digital Bodleian, and transform these sources into interactive, visually engaging edition outputs. This has the potential to be a radically accessible solution which advocates for creativity.

Additionally, there are a number of unexplored models which could align with Bathurst's text to provide a creatively evocative edition. These lie outside the scope of this essay so will not be fully illustrated, but still deserve mentioning. For example, a choose-your-own-adventure format could enhance the feeling of interactivity and self-insertion, with just words, or additional images and animation which interact with each diary entry. Pushing this further, a Bathurst edition could be a religious journal-writing game, where the reader copies out a Bathurst draft much like her collaborative scribes. A digital exhibition of various items and depictions of the religious imagery Bathurst discusses may also be a viable option, using an exhibition webpage.⁸⁰ Though each of these options may seem offbeat or

⁸⁰ 'Visit Bodleian', The Bodleian Libraries (2023) <<https://visit.bodleian.ox.ac.uk/event/gifts-and-books>> [accessed 25/07/2023].

unconventional, such suggestions should not be dismissed as they could provide previously unreachable insights into Bathurst as a writer, bringing out buried elements of her process.

These reconceptualisations of the form of Bathurst's work, into games, networks of textual nodes, and otherwise, play into what Robinson calls an ongoing recurrent scholarly debate, that digital editions should not be thought of as editions, but rather as a different form entirely.⁸¹ For example, Foucault's archaeology of knowledge could be a helpful structure to implement, similarly to how AI generation constructs itself from inputted data, a digital edition thought of in terms of Foucault's archive forms itself from the combined data it contains to create one navigable whole.⁸² However, Price argues that neither 'edition' nor 'archive' is a fitting descriptor, opening debate for further conceptualisations.⁸³ Perhaps reconceiving my edition as a digital *exhibition* is a better approach for MS 1338, focusing on each textual element in the same manner as a museum object. This aligns with Palmer, who discusses how the editorial curation of digital texts can often feel like creating a text, exhibition, and library all at once.⁸⁴ Through this conception, a perfect open-ended structure can be created for Bathurst's 'Kaleidoscopic' work,⁸⁵ with affordances for various editorial inputs.

However, it is worth remembering that building a bespoke, visually unique reading space per edition requires almost exponentially more time, server space, and money than plain-text. It should only be considered if there is evident benefit to its production. Hopefully, the creative workflow I have adopted in this section could be of use to any project wishing to construct a pitch, in that they could base their editing approach on pre-existing source-specific attributes. Using this approach, funding bodies may see the practical sense in pursuing creative options. However, this would still require a shift in scholarly attitude – navigating reader expectations and pushing for creative digital publications as being of academic merit. A compromise which could be reached would be using an interoperable technology to achieve a visually-oriented goal, such as IIF integrated technologies Spotlight, Exhibit, or Storylines, which provide a guided gallery viewing experience.⁸⁶ Nevertheless, I am of the firm belief that there is always a case for a creative approach, and that editorial freedom should be valued.

⁸¹ Peter Robinson, 'Towards a Theory of Digital Editions', *Variants: the Journal of the European Society for Textual Scholarship* (2013), p. 107.

⁸² Michel Foucault, *Archaeology of Knowledge* (London: Routledge, 2002).

⁸³ Robinson, p. 107.

⁸⁴ Carole L. Palmer, 'Thematic Research Collections', in *A Companion to Digital Humanities*, ed. by Susan Schreibman, Ray Siemens and John Unsworth (Blackwell Publishing Ltd., 2004), p. 352.

⁸⁵ Ezell, p. 43

⁸⁶ Appleby, 'Presentation Api 3.0'.

5.1 Conclusion

To answer my initial question, about what editorial best-practice would be for a Bathurst edition, my investigation has shifted to theorise that this edition is more of an exhibition of peritextual features, providing a solution through which to formulate an appropriate editorial workflow. However, this theorisation does not produce one definitive edition, or one definitive conception of editorial best-practice for Bathurst. Rather, this exhibition theory allows for multiplicity. To follow this thought through would be to advocate for a future where there are multiple MS 1338 digital editions which can coexist, built for different audiences and to emphasise different aspects of Bathurst's multifaceted work. As a software, this could be a website where TEI, IIIF, and an interactive/creative page could coexist, superimposed, giving the reader the freedom to read however they desire. This study has shown the benefits of adopting an open mind when working with multiple technologies, with original scholarship emerging from each edition format.

Practically, I was only able to construct the facing-page TEI model in full. Though my other models were beneficial in exposing the weaknesses of this model, providing valuable critical input, the benefits of facing-page TEI for Bathurst textual studies showcase how it is a useful, efficient middle-ground – an option free from risk or overcommitting resources. As long as critical thinking is maintained, I believe this is the ideal approach for editions such as mine, which have no valid compositional precedent. However, my process creating and analysing this edition could have been more precise, and extensive, with more time and technical training. With these resources, I could have added greater functionality to my existing edition, such as hyperlinks to biblical passages, or a timeline, as well as potentially creating and investing in more edition models.

Even though I have created, and critically analysed, a full Bathurst text, this is only a fraction of her collected writings. MS Rawl. Q. e. 28 contains reams of poetry, written in what I discern to likely be Bathurst's authorial hand, and has yet to be transcribed. Moreover, the 'fair copy' of her religious journals, MS Rawl. D. 1262/1263 has yet to be transcribed – a document with over 2000 pages, containing a further selection of interesting passages. Compared to my facing page TEI edition, which acts as, in Pettit's words, a basic, yet complete, 'textual anatomy' of the network of textual amendments in MS 1338, an edition of the 'fair copy' could aim more towards a finalised format, as a polished digital object. Then, a complete record of the textual differences between MS 1338 and 1262/1263 could be constructed, allowing for further scholarly discoveries concerning the editorial practices of late seventeenth century religious radicals. Widening the lens further, you can imagine the quantity of literary manuscript writings, especially those of women, which have not yet been properly recorded. To embark on such a project would require copious funding, staffing, technical support, and time, but would reap unimaginable scholarly reward.

My study has set this venture on the right footing, providing original scholarship on digital methodologies, textual theory, and Bathurst's writing. My scaling system (Figure 7), creative edition conception (Figure 35), and automation workflow (Figure 36) are all original ideas, built as solutions to problems in the digital theory I explored. Then, my main original scholarly discoveries have been the textual intricacies of Bathurst's writing, all which resulted from each technological exploration revealing new textual elements. My TEI edition, the first edition of any Bathurst manuscript, uncovered as-yet unexplored phrases, such as 'gom worke'; her description of her experiences in bed with Christ; and markers of her editorial process, like the annotation 'so far corekd' and 'correct here'.⁸⁷ These small discoveries will hopefully provide useful evidence for future studies.

This study has shown how substantial, critical, and imaginative engagement with editing manuscripts can reap quantifiable gain, producing new workflows and making historic and textual discoveries. Within the humanities, more space needs to be given to the critical study of digital methods, embracing what new perspectives they could afford to tired, overstudied, or understudied source material. By carrying out the important work of exposing early modern female-authored texts using this methodology, writers like Bathurst can be honoured, and their work can appear in a radically accessible, yet rigorously scholarly format. As more such texts are digitised, more digital methods will become applicable, bringing to light an array of new scholarly possibilities.

⁸⁷ MS Rawl. D. 1338, fols. 2v, 11r, 14r, 44v-45r.

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APPENDIX

(Txt 1) Bathurst's Visions 8/9/79-9/9/79, taken from folios 43r to 45r: 'lett him kisse mee'**Monday ye 8 September**

I awaked in the morning with such a flame of love warming and quickening mee. Butt severall times in the day, a deadnes, and not that quickening as which I though I might expect after such great comunion and union to bee made one Spirritt, with him desireing often in the day his returne, of love, and hoped att night that I might lye in his armes as had don the night before and the glory of the lord appeared as the night before, with such sweet and flowing communication filling and revieueing, comforting the whole inward man. Compassing mee soe as I lay in a bed of his love presence his left had being under me and his right hand imbracing Thus being in his securitie and loving imbraces, there I held him and would not lett him goe, but that hee would lye all night as a bundle of mirre betweene my brests, and hee was willingly held, when femine *estemed* often, to bee going, hee still returned as I desired I thought what was I thus to hold him, were hee nott willing my loath to leave us, I thinking of that place, what dost thou see in a Shulamite, the company of tow armyes it was given to me to understand. the graces and comforts of which which are many: like the company of two arrises for strength and beuty, oh the chaine of graces as faith and the linkes of comfort as ioy love delight, praise, adoration, admiration, held by love his Galleres: and behind me I saw often the glorified person of Christ, and the sweet breathing of the fathers love, and fresh gales of the spirritt entring often unto me, and being compassed with itt, that I was all of the same nature like all glory I cannot tell itt being so much have my apprehention, and therefore above expression But sure I am great was the ioy I then felt high was the union to be made one, thus coming unto us, with such a filling glory: and surrounded with the same glory, that doule body and spirrit was all as itt were changed into a spirritt of aire or thyn smoake, The thoughts synce doth greatly ravish mee & of his sweetnes how I lay in his armes, and hee filling my lyinge hand to hand, mouth to mouth, eie to eie, brest to brest that I might bee refrehsed & harmed receiving grace for grace So that the inward man, and outward, seemed, wholly swallowed upp.

78. Tuesday 9 September

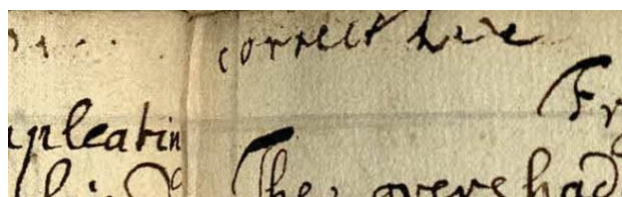
I found my hart this morning much inflamed and awaked alsoe in his armes: and seeing the glorified person of christ behind mee: I considered what itt meant, sure I wanted his deiveing powers sure he hath seene me slack or remis: and I begged his strength: for I had now seene him there behind mee (But not takeing then such observation) and I looked and said lett him kisse mee, with the kisses of his mouth and there came like to firy streames: one out of one side of his mouth, the other out of the other side, and compassed my head with the two, other ends, in my mouth so So that itt seemed like a ring, of firy gold, held between his lipps, surkeling round my head, and the other part, of the ring betweene my lipps he being behind me, I said this Is more then Isaiah desired / which was that god would touch, his lipps, with a cole from his alter But god hath touched mee with fire from his lipps: a pledge of his love And then the nuptiall (for soe itt was, That I turned to see him againe, being desirous of his inioyment and he removed comign to me, expressing great love delight and ioy, which caused in me admiration, what manner of communication this was, even for the holy Ghost to come to mee and the power of the hiest, to overshaddowe mee, Oh the love of god, oh Jesus I am thine thou hast ravished mee, thou hast taken away my heart, I am full wanting words to *merit* oh the sweetnes, and full sattisfaction, haveing such love as is, better then wine. Att midnight I was pressing for the same inioyment as I had the night before, being swallowed upp of the father, and taken into him, being like all one glory: and this morning with in

christ imbraces even the nupshall, after the ring of - glory: and then the glory of the father came. I lying as in a cloud in itt and itt came filling with love, life, vertue and power, ioy delight and praise, Then I thought of the glory, of the Sonne which I aswhich hade inioyed so much love from, and desired him the Glorified person, of christ, and the glory of the father, so that I was swallowed upp with this ioy and festivitie, holding them with great filling ioy: sometime wee were 'all one', Sometimes as three, sometimes I taken into them, other times they filling mee, even the whole man, with such transports That though all the sences, was delighted yett nott as in this body, But a body fitted for such a Union far surmounting, all earthly delights not in the least to bee compared with itt being as wee Emblages of Eternall bliss And having Som indisposition of body, sometimes when att leasure to take notis or els, some little paine permitted, to make use of my famellarity with him whoas was in me.

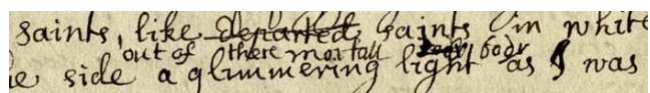
(Txt 2) Bathurst's Visions 14/9/79-, taken from folios 61r to 62r: 'hee tooke out my bowells'

I thought sure, you aire drunke as with newe wine know you, what a great thing you have asked I said lord wait what is not in thy selfe to give, who art our mediator, att the right hand of the father, and won with the father, coe equall, coe eternall, and what cannot thou doe And then became a *stillnes*, to see, and behould, what the lord, would doe, and he opened my stomack and bowells, and filled meethem as with part of his shady presence, and cloudy influences, and the other part of him over mee, for some time, and after looked very searchingly, caused mee to remember that place I will search Jerusalem with candles stretching mee out, seeing his strict observation one mee, I said why lookest thou soe on mee, o lord, he said because none but my selfe must, and I much give my selfe up to him, as a chast spouse, not to bee adulterated with the with the world, I said bee itt soe lord to walke as well knowing, his ielous iee eye is over mee, after hee tooke out my bowells removing them clensing them, and cast out the small darke spirritts which was as the spawne of the great one, as was cast out before, which was under the bowells crept to the chast to him them selves and I desired and he commanded them to depart to their to their to their owne center of darkness, and when he had clensed the my Bowells hee tooke oyle, rubbing them betweene his handes, which shady handes I see, and himselfe like a shady figure and when rubbed them, and oyled them a second time hee looked to see if they were cleere as to bee seene through, snd liketook the end of one up and a crewett of oyle being by him, hee pored in itt till all the inside of the gutts bowells were oyled allsoe: And I cried out, oh thou annoynted of the father, art thou come to annoynt mee, with this precious golded oyle and sweete odors, not onely my bowells, but my head and my hands But was sylenced as peter, and I further said lord what is this for he said To declare to you that your bowells must goe no more after the creator Then he tooke my liver and clensed itt, and cutting out the gall throwing itt from him, and pouring oyle over itt, and after into itt, And I said what is this for lord, hee said not to live to the creature not have your life bloud placed belowe, but to cast from you all gall and bitternes, Then the sphere sphere, was emptied and clensed with oyle & oyle pouring in itt, And I said what doth this meane and he said to have no wrath nor mallice nor passion left in you, and then was *still*, some time and then hee said, what shall I doe more, and I said, lord what thou pleaseth, And hee tooke my heart and cutt itt oppen clensing all the black bloud out of itt a good while, and itt became cleane: and a little smaller: and he closed itt upp againe holding itt in his hand, and itt sprung out a fresh, in pure bloud, severall times, and he looked on itt, and was *still*, a good While with great affection and passions even to teares, I said why lookest thou, soe on my heart, hee said (with teares) and caused mee to weep much.

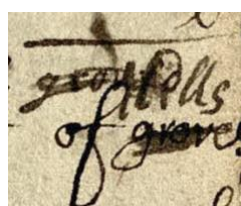
(8) Second correction placeholder



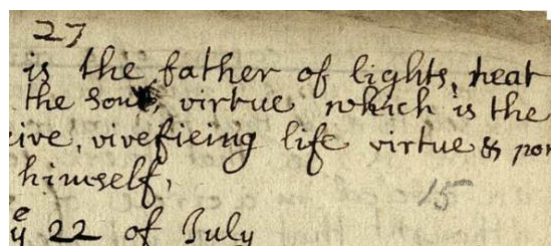
(9) Deletion and separated correction



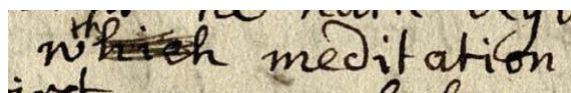
(10) Deletion and unclear correction



(11) Multiple page numbering system



(12) Deletion and abbreviated addition



Data extracted from plain-text transcription of Bodleian MS Rawl. D. 1338, to create Figure 9 and 10 using 'Sketch Engine', Lexical Computing CZ s.r.o., <<https://www.sketchengine.eu/>> [accessed 03/07/2023].

Noun Frequency

Item	Frequency
itt	369
mee	210
god	174
light	169
glory	151
y	129
love	112
	97
cloud	93
lord	91
bee	88
time	87
hee	82
power	72
soe	69
eye	65
wee	65
rock	61
att	54
day	53
body	53

delight	53
christ	51
hand	47
father	45
place	44
night	44
man	40
severall	38
gold	37
o	34
stone	34
flame	34
will	32
spirit	32
heart	31
desire	30
again	29
noe	29
life	28
spiritt	28
august	28
july	28
side	27
upp	27
thing	27
wall	27

N-gram Frequency

Item	Frequency
the glory of	28
that I might	22
I see a	22
I desired to	20
there was a	17
I had seen	16
the night before	15
I could not	15
out of the	15
and I was	14
to see the	14
of the father	14
glory of god	13
the love of	12
and I see	12
desired to see	11
glory of the	11
a white cloud	11
I see the	10
I saw a	10
I had scene	10
not to be	9
as I had	9

on the ground	9
as wch which	9
I was in	9
glorified person of	9
with the glory	9
of the rock	8
of his love	8
And I saw	8
as in a	8
that I could	8
as if it	8
the glorified person	8
love of god	8
for some time	8
and I desired	7
I see this	7
of the same	7
and the glory	7
and there was	7
see him as	7
I saw the	7
so that I	7
the back of	7
Itt was said	7