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## Presentation and Representation

- A study of Swedish literary classics published on the Web<sup>1</sup>  
by Erik Peurell

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*This study addresses the following questions: Who is publishing classic Swedish literature on the Web? Of what textual quality is the material? Are there any reliable Web published texts about Swedish writers from the Swedish literary canon, suitable to be used for teaching purposes? Moreover, the writer of this essay discusses classic literature as a component of personal Web pages in terms of self-representation and identity construction.*

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The Internet has been used to distribute electronic versions of previously printed texts since the first stages of its history. In the early days, this mainly involved the publication of plaintext in the context of scholarly projects. Since then, new interfaces for the Internet have been developed and text can now be adorned with sound and images. The World Wide Web was made available to everyone in the early 1990s and electronic publishing is no longer solely the stuff of experimentation in computer science departments. Now, generally speaking, anyone can publish anything on the Web. In line with this development, it has become more common to find digitally distributed versions of Swedish fiction previously published in printed books.

The aim of this study is to determine whether and under what circumstances Swedish canonical fiction, i.e. classics on the reading lists of literature courses at Swedish colleges and universities, are published on the Web.<sup>2</sup> I am primarily looking for answers to two main questions: Who is publishing Swedish classics and other material relevant to literary studies on the Web? And what is the textual quality of the published material? During the project, I began to wonder what meaning individuals attach to the publication of literary texts on their personal Web sites, which gave rise to a third question: In what sense is publishing a favorite poem part of establishing the publisher's identity?

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## 1. Theoretical premises

Research on the textual quality of Web-published literary classics is sparse, but a wide range of scholars are interested in the problems of identity in the modern age, which nowadays very much includes digital communication.

I have previously studied how the Web has been used as a medium for publishing and distributing new Swedish fiction and literary classics as part of the "New Book Economy" project initiated by the European Council and partially funded by the European Union.<sup>3</sup> In one paper resulting from that project, I found that only a few Web-published texts were usable for academic purposes because Web publishers were often simply unaware of aspects of textual criticism.

When looking for other research related to my subject, I found no similar studies evaluating finished publishing projects. Most existing articles are oriented towards questions about the appropriate principles for starting or running projects aimed at publishing electronic scholarly editions. A number of interesting papers about ongoing publishing projects have been included in several anthologies. In *The Literary Text in the Digital Age* edited by Richard Finneran (1996), several essays address encoding and principles for electronic, scholarly editions, including "Creating and Using Electronic Editions" by Susan Hockey, the first director of the Center for Electronic Texts in the Humanities at Rutgers and Princeton University, now director of the Canadian Institute for Research Computing in Arts at the University of Alberta in Edmonton. Peter Shillingsburg, professor of English at Mississippi State University, writes about "Principles for Electronic Archives, Scholarly Editions, and Tutorials" and C. M. Sperberg-McQueen, senior research programmer at the University of Illinois, Chicago, describes the relation between "Textual Criticism and the Text Encoding Initiative." In

*Electronic Text: Investigations in Method and Theory* edited by Kathryn Sutherland (1997), the process has come to the point where actual projects can be described. The anthology includes essays by Peter Robinson (medievalist and general editor of the *Canterbury Tales* project and editor of the electronic "Wife of Bath's Prologue"), by Professor Jerome J. McGann (textual theorist, editor of Byron's *Complete Poetical Works*, and developer of hypermedia archive strategies for "The Complete Writings and Pictures of Dante Gabriel Rossetti." Robinson and McGann appear in *The Literary Text in the Digital Age* with similar texts), and by Peter Donaldson (professor at MIT and one of the founders of an electronic Shakespeare archive including texts, images, and videos).

Research on how electronically published material is used is even more rare. The rapid development of the medium is a general problem when it comes to research into the Internet. Most of the existing research provides interesting snapshots of the situation at a given moment or period, but since the publishing process in the scholarly world is still slow (even when the material is published electronically), it is difficult to make any comparisons other than the chronological. It is also important to note that most researchers studying the Web have been interested in dialogic forms of communication and in the shaping of virtual or real identities by Internet users involved in BBSs, Usenet newsgroups, MUDs, IRC, founding virtual communities and so forth, but it is difficult to find research about the use of the monologic publishing on homepages. Most of the scholarly writing about Web publishing has concentrated on dialogues and other kinds of bilateral or multilateral interactive communication.

One of the most thorough studies of Internet-based dialogic communication and how identity is constructed was conducted by Sherry Turkle, psychologist and professor of the sociology of science at MIT. In her *Life on the Screen* (1995), Turkle studies the use of MUDs (Multi User Dungeons/Domains – a kind of real-time, text-based, networked, role-playing game) and describes several individual cases of men and women in the United States constructing and reconstructing their identities through MUDding.<sup>4</sup>

Role-playing is most obvious in MUDs, but the same kind of reconstruction of identity can be found in newsgroup discussions. Like MUDs, newsgroups are text-based, which makes skill at handling written text more important to the social identity of a person actively participating in a newsgroup than it is in the outside world. Social scientist and Usenet guru Richard C. MacKinnon studied this using Hobbes' notion of Leviathan in his "Searching for the Leviathan in Usenet": "[P]ossession or lack of [wordmanship] can inadvertently give the Usenet user a radically different persona from him- or herself. Accordingly, a command of written language can empower a persona in Usenet beyond the relative strength of its user in the external world."<sup>5</sup>

Swedish research on MUDs is being conducted in a project called "Digital Borderlands. Cultural identity and interactivity in new communication media," where four doctoral students are focusing on different aspects of cyberculture. One of them, Jenny Sundén at the Department of Communication Studies, Linköping University, discusses "online embodiment, and in particular on how gendered bodies are communicated on the Net."<sup>6</sup> She is primarily interested in MUDs and how MUD players describe their characters as bodies and the significance of gender to the embodiment and sexuality of the virtual characters.

Research on newsgroups can be found in Johan Svedjedal's *The Literary Web* (2000), where he describes and discusses Swedish Usenet users interested in literature based on a case study of the only all-Swedish literature newsgroup in existence, [swnet.kultur.litteratur](http://swnet.kultur.litteratur). Svedjedal traces the members of this newsgroup to other newsgroups using a Web service called DejaNews, and outlines the habits of a randomly chosen member of the newsgroup, which is relevant to discussions on the formation of virtual identities.<sup>7</sup>

Ewa Jonsson, a doctoral student in English linguistics at Luleå University, wrote her master's thesis on speech and writing on the Internet, wherein she studied: "various new forms of linguistic practice that have emerged as users seek to exploit and make the best use of the new opportunities available." She quotes excerpts from virtual dialogues – chat sessions – and discusses them from a sociolinguistic perspective.<sup>8</sup>

Another Ph.D. student, Ulrika Sjöberg, interviewed adolescent users of the Internet and presented her results in "Att leva i cyberspace: en studie om hur yngre svenska tonåringar använder och upplever Internet" (1999).<sup>9</sup> Sjöberg presents figures detailing the respondents' Internet habits, the aspects of the Internet they use and how often, as well as accounts of in-depth interviews that reveal the teenagers' attitudes towards the Internet and its uses. It is interesting to note that these adolescents do not believe that people will read literary fiction from computer screens in the future; they say that it takes too much effort. Instead, they believe that one solution could be to print the texts and read them offline. They associate reading with particular situations and times of day and as something they can do whenever they want, which would be more complicated if they were reading literature online. The teenagers also said that it would make reading more expensive, since reading takes a lot of time. However, the respondents also believe that printed encyclopedias will become extinct and be replaced by information published on CD-ROM and the Internet.<sup>10</sup> Sjöberg goes on to discuss the formulation of identity in a mediated age, especially using thoughts from Giddens and Turkle.<sup>11</sup>

Researchers from the fields of ethnology, computer science, and media studies are working together in the "Människa, samhälle, IT" project ("Humankind, Society, IT"). Computer scientist Sirkku Männikkö contributed a paper to a recent seminar report in which she discusses attitudes towards finding partners through chatting or IRL, based on interviews with chatters and non-chatters. She says a few words about how the individual subject is constituted through interactivity: "... participants in online chats find new perspectives on their own identities, reflect on life, and ventilate

their experiences with others. In so doing, they are constantly processing their perceptions of the world and how they relate to it."<sup>12</sup>

Identity can be formed not only in explicit dialogue, but also in one-way communication, as on a homepage. Christina Garsten writes in a comparative study about the use of information technology at Apple Computer and Olsten Staffing Services and about how employees at those companies do or do not communicate within virtual communities.<sup>13</sup> She also discusses the role of homepages:

*We may think of the creation of homepages for individuals as being part of the enhanced reflexivity of self in late modernity, as proposed by Giddens [...]. In process individuals are urged to continuously reflect upon and constitute themselves as subjects. Information Technology facilitates and in fact contributes to the creation of what Giddens calls "do-it-yourself biographies" in which individuals write their own biographies and stage their own lives and careers as projects of the self. [...] Homepages may be seen as offering individuals partly new ways of expressing and presenting themselves to others.<sup>14</sup>*

Departing from Zygmunt Bauman's metaphor of the modern individual as a tourist, a vagabond, Garsten discusses the notion of a 'homepage', which "offers connotations to a particular place, a locality where one may 'feel at home,' so to speak." The homepage becomes "a place in which one can relax, be oneself, and move away from the outside public world, as well as invite the outside to take part in one's private world."<sup>15</sup> Personal Web page authors make the private public and the public private using material published on the Web as ingredients in their personal Web pages.

The notion of "do-it-yourself biographies" can be supplemented by the concepts *bricolage* and *bricoleur* from Claude Lévi-Strauss, as used in a paper by Daniel Chandler (lecturer in Media Theory at the University of Wales, Aberystwyth) that is exclusively focused on the phenomenon of "personal homepages" and the construction of identities.<sup>16</sup> "Constructing a personal homepage involves *bricolage*. Graphics, sounds, text, and the code used to generate a particular format are often copied from other people's pages (sometimes with some editing). [...] The values of the *bricoleur* are reflected in the assumptions which underlie specific inclusions, allusions, omissions, adaptations, and arrangements." Chandler does not mean to say that the author of a personal Web page is (or is only) a conscious and, in the romantic sense, original creator:

*The bricoleur's strategies are constrained not only by pragmatic considerations such as suitability-to-purpose and readiness-to-hand but by the experience and competence of the individual in selecting and using 'appropriate' materials. Whilst the social shaping of such practices may not be visible to the user, subcultures generate conventions about materials and uses which are deemed appropriate for their member. The habitual use of certain signifying practices is indeed a mark of membership of particular subcultural groups.*

Apart from the construction of identity in the sense of adapting to a certain subculture using its specific signs and practices, there is the seemingly endless ongoing process of constructing an individual identity: "Websites are frequently labeled as 'under construction.' However, the construction involved is more than the construction of the sites themselves: personal homepages can be seen as reflecting the construction of their makers' identities." Chandler suggests that these sites often are characterized by an unspoken question: "Who am I?" In fact, this question is often explicit and is answered by the Web page's author or changed for a caption or highlighted link called "Me," followed by a description – a construction – of who the Web page author is or would like to give the impression of being. The description then becomes a virtual do-it-yourself biography, while the whole Web site, if elaborated, could be called a *bricolage*, indirectly giving more aspects of the already constructed identity of the site author.

\* \* \*

This study contains firstly an inventory of Web resources related to Swedish literary history, i.e., full text publishing of fictional works and biographical material about the writers. Secondly, I present case studies of textual quality and other aspects of reliability. Thirdly, I discuss the use of literary texts as an aspect of forming virtual identities.

Since the opening of the World Wide Web, the Internet has become something more than a gigantic database. The concept of IT, which still is bandied about in public discussion, is no longer adequate and has been replaced by ICT (Information and Communication Technology). The Internet is no longer only a means of publishing and retrieving information. Some Internet applications were designed from the outset for two-way or multi-way communication, such as e-mail or IRC, and even Web publishing has become a means of communicating identity. There are many tens of thousands of personal Web sites where the owner of the site communicates with the rest of the world by telling about her or his family, job, hobbies, and favorite pet, food, music, and movie star. Furthermore, many Web site owners post not only lists of their favorite writers and books on their Web sites, but also poems written by their favorite writer or texts they have written themselves. It is interesting to see how for some people literature becomes a key aspect in the creation of their Web identities.

Obviously, this has consequences for the dissemination of literary texts. Sometimes the text has been excerpted from someone else's Web site and sometimes the poem has been copied from a printed book. When texts are copied by typing them in manually, there is considerable risk for misspellings or other errors, which with respect to certain popular poems leads to the spreading of a text in many different versions, none of which correspond to the printed original. This

is a problem in an era of burgeoning computer density and use of the Internet to retrieve information. We might be facing a communication breakdown: IT may be morphing into DT – Disinformation Technology.

The first task of this study is to find out whether there is any Web-published material suitable for teaching literature in Swedish universities and colleges. If there is any relevant material of this kind, who is publishing it?

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## 2. Inventory

### *Method*

To arrive at an overview of Web-published material related to Swedish literary history, I have inventoried mentions of Swedish writers on the Web. I chose the search names from the newest revised edition (1999) of the most recent major textbook on Swedish literary history, *Den svenska litteraturen* ("Swedish Literature"). Although the structure of this work differs somewhat from other similar key works in the sense that sidebars and captions explaining illustrations are weighted according to the main text, I chose to use only the names of writers mentioned in the main text. The inventory included only authors who died before approximately 1940, since my intention was to form a basis for study of fictional works published in full text form. Although current copyright law allows free publication no earlier than 70 years after the death of the writer, Web publishing began in 1992, when prevailing Swedish copyright law allowed free publication 50 years after the author's death.

I used the search engine Evreka to carry out the search. During the first inventory period (October/November 1999), Evreka was powered by AltaVista. In early 2000, Evreka switched suppliers to Scandinavia Online. When processing a search I entered the writer's full name as a phrase inside quotation marks (e.g., "Selma Lagerlöf"), which eliminated Web pages where the writer was mentioned, but with his or her given names as initials only, or by surname only, or with the name misspelled. I did not account for the circumstance that some writers are officially known by their initials (e.g., C. J. L. Almqvist or P. D. A. Atterbom) and these names doubtlessly produced fewer hits than they would have otherwise. Web sites with relevant material should be among the hits presented by the search engine using phrase search. In October/November 1999, the Evreka search engine allowed the option of delimiting the search to Swedish Web sites ("djupare i Sverige"/"deeper in Sweden") or searching globally ("globalt"). After the switch of database vendor and reconstruction of the Web site, the options were changed to Sweden ("Sverige") and the World ("Världen"). The search could also be delimited by selecting any of a large number of languages or all of them at once. I delimited my searches for the inventory only by language.

A more detailed discussion of the choice of search engine for the inventory would require a more thorough description of how search engines work. Suffice it to say that I chose Evreka because test searches showed that their engine yielded more hits than any other search engines or Web indexes (e.g., Northern Light, HotBot, Swedish Yahoo, SUNET, Kulturmät Sverige). When I repeated the searches later, the Swedish Royal Library Web index and Svesök database proved to deliver more hits than Evreka.

There are several important problems involved in using a Web search engine as an instrument to inventory particular material available on the Web. One is that most search engines only present hits for HTML documents or documents that have a stable URL. The Northern Light engine does search certain databases to which it is linked, but Web search engines otherwise cannot search databases, even though they might be available via the Web in some other way. Accordingly, material about Swedish writers collected in databases and available via the Web is not included in my inventory.

Furthermore, the Web is a fluid medium. The results of a search made one week may differ from the results of the same search made the following week. For example, when I searched for "Georg Stiernhielm" in October 1999, I got 96 site hits and 343 phrase hits. In November 1999, the same search yielded 70 site hits and 268 phrase hits. (Evreka no longer provides the service of presenting the number of word or phrase hits in addition to site hits.) However, the differences in results are not of a nature that would prevent the number of hits from being used to estimate the frequency at which a particular writer is mentioned on the Web.

The method of using Web-based search engines does not yield exact results and the figures presented in the account below should be interpreted as approximate order of magnitude. When used that way, I believe the method is an appropriate means of forming a picture of which Swedish works are frequently found in literary material published on the Web.

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### *Results*

Somewhat surprisingly, the inventory showed that all writers mentioned in the main text of *Den svenska litteraturen* are found on the Web. Only a few writers' names yielded no hits upon the initial search (Erik Lindschöld [1634–1690], Samuel Triewald [1688–1743], Carl Gustaf Leopold [1756–1829], Carl Georg Starbäck [1828–1885] and the Finno-Swedish 19<sup>th</sup> century writers Johan Gabriel Linsén [1785–1848] and Adolph Ivar Arwidsson [1791–1858]), but later



searches produced the odd hit even for these lesser known and nearly forgotten writers. The hits for some writers with relatively common Swedish names, such as Ola Hansson (1860–1925; 197 hits at the first search) and Bo Bergman (1869–1967; 363 hits at the first search), included many for completely different persons than those I was searching for, which have been culled from the list of results below.

Even though I found nearly all of the writers I searched for, few of the hits provided any relevant information. Most of the hits pointed to passing mentions of the writer's name in a context where the writer was secondary to the subject in question. Relatively few of the Web sites contain full text published works, biographies or bibliographies of the writers, i.e., material where the writers are the primary subjects.

Among the writers I found, the names that produced the most hits were, not surprisingly, Selma Lagerlöf and August Strindberg. Carl von Linné is found on the list because he is mentioned in so many contexts, the literary one not being the most important in his case. In Table 1, I present the writers who got the most hits in two search periods, the first in October/November 1999 when searching globally ("globalt") and in Swedish ("på svenska"), the second in April 2000, and the third in February 2001 when searching in the world ("Världen") and in Sweden ("Sverige").

	1999	2000	2001
Selma Lagerlöf (1858–1940)	1466	1534	2245
August Strindberg (1849–1912)	1397	1545	2402
Carl von Linné (1707–1778)	797	1045	1206
Carl Michael Bellman (1740–1795)	752	607	754
Gustaf Fröding (1860–1911)	553	452	869
Albert Engström (1869–1940)	451	518	777
Fredrika Bremer (1801–1865)	407	437	668
Viktor Rydberg (1828–1895)	386	2740	4029
Olaus Petri (1493–1552)	368	393	523
Hjalmar Söderberg (1869–1941)	351	291	501
Verner von Heidenstam (1859–1940)	304	338	535
Hjalmar Bergman (1883–1931)	295	302	485
Esaias Tegnér (1782–1846)	241	283	422
Zacharias Topelius (1818–1898)	220	2615	667
Olaus Magnus (1490–1557)	213	239	428
Erik Axel Karlfeldt (1864–1931)	210	193	360
Ellen Key (1849–1926)	193	325	577
Saint Bridget (circa 1303–1373)	192	737	1144
Carl Fredrik Dahlgren (1791–1844)	167	375	1324
Erik Gustaf Geijer (1783–1847)	153	190	300
Johan Ludvig Runeberg (1804–1877)	135	174	432
Carl Jonas Love Almqvist (1793–1866)	132	122	197
Olof Rudbeck (1630–1702)	122	166	227
Anna Maria Lenngren (1754–1817)	110	110	218

*Table 1. Number of hits for writers giving more than 100 hits when using the Evreka search engine October/November 1999; number of hits found upon complementary searches carried out in April 2000 and February 2001.*

The number of hits increased over the period for all writers, and remarkably so for Viktor Rydberg. The number of hits for Zacharias Topelius rose for the second search but dipped again for the third search. Projekt Runeberg has extensively published the works of both of these 19<sup>th</sup> century writers. However, that does not explain the higher number of hits in April 2000, since they were published in both cases prior to October 1999 (more specifically, in November and December 1998). Rather than any real increase of the number of Web sites that mention the names of these two writers, the increase probably depends on a technical aspect, such as the use of mirror sites.

Some of the names in the list are those of people who are well known as personages in Swedish history, but perhaps not as writers of fiction or poetry. Their names are mentioned in so many other texts in addition to those where they are mentioned as authors that they qualify for inclusion on the list. They are: Olaus Petri (court chaplain of King Gustav Vasa in the 16<sup>th</sup> century, translator of the Bible from Latin to Swedish and author of a Swedish history), Olaus Magnus (brother of the last Swedish Roman Catholic archbishop and editor of his brother's version of Swedish history and himself author of a work on Swedish geography and culture), and Saint Bridget of Sweden (also known as Birgitta; the Swedish 14<sup>th</sup> century saint whose revelations, edited by Master Mathias, a learned priest of the time, are considered to be one of the oldest pieces of Swedish literature, although they were of course written in Latin).

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### 3. Case studies

The inventory shows that there are large amounts of material on the Web containing texts by Swedish writers included in university curricula, or information about these writers. Naturally, an evaluation of every single mention or even of all the

Web sites would be impossible. A few random selections show a common pattern: there are few authoritative articles or essays about the writers and their works, and even fewer reliable editions of the literary works.

I made two case studies aimed at forming a picture of the situation. In the case studies, I describe how literary works may be published with varying results by institutions and private individuals endeavoring to produce or republish critical editions, and how well known literary works are published by several parties – mainly by private persons but also by institutions – with little or no ambition of making a reliable edition and that these works are consequently circulating on the Web in many different versions. The first case concerns the 17<sup>th</sup> century epic poem *Hercules* by Georg Stiernhielm. The second discusses the romantic poet Erik Johan Stagnelius and especially his poem "Näcken" ("The Water Sprite").

### *Stiernhielm*

The story of Hercules at the crossroad was written in hexameter by Swedish civil servant and nobleman Georg Stiernhielm (1598–1672) in the 17<sup>th</sup> century and printed in Uppsala by Johannes Pauli in 1658. There are three known variants from that year, all of which are in the collection of the Royal Library. All three are from the same typesetting, i.e., the same edition. They differ primarily in the title pages. One variant lacks a printed title page, while the title pages of the other two differ slightly. A consistory protocol preserved at the University of Uppsala reveals that the printer Pauli kept fifty copies to sell himself and that he had also printed an additional 500 copies for his personal profit, without Stiernhielm's permission.<sup>17</sup> Three other editions of the work printed in the 17<sup>th</sup> century are listed in the Swedish national library catalogue: 1) with no year of publication, [1658–1668(?)], 2) with no year of publication, printed prior to 1683, and 3) with no year of publication, printed between [1685–1689(?)]. The work is also found in an anthology of the collected works of Stiernhielm, *Musae Suethizantes*, printed in 1668, 1687, and 1688.

The catalogue lists four different 18<sup>th</sup> century versions (1703, 1705, 1716, 1727). An edition with supplementary modernized language by G. A. Silverstolpe was printed in 1808. Several school editions were published in the 20<sup>th</sup> century (by Adolf Noreen with glossary by Fredrik Tamm 1910, 1921; with commentaries by Erik Noreen 1936, 1964). A facsimile of one of the first editions from 1658 was published by Svenska litteratursällskapet ("The Swedish Literary Society") in 1957 to celebrate the 300<sup>th</sup> anniversary of the book's publication. The facsimile edition included commentaries by Sten Lindroth and Carl Ivar Ståhle and was republished in 1963 and 1967. Svenska Vitterhetssamfundet also published *Hercules* when it published the collected works of Georg Stiernhielm 1929–1973, edited by Johan Nordström och Bernt Olsson, with the section including *Hercules* written by Nordström based on the *Musae Suethizantes* version (1668), which was purportedly "Ausgabe letzter Hand."<sup>18</sup>

As of spring 2000, *Hercules* could be found in four versions on the Web: in the Swedish Royal Library project *Swedish imprints before 1700*, where one of the printed versions from 1658 is presented as a digital facsimile; in Projekt Runeberg's archive in an HTML version produced from the 1957 facsimile by a volunteer named Per Kroon; on Per Kroon's personal Web site in an HTML version that is somewhat more comprehensive than the Projekt Runeberg version; and on freelance journalist Karl-Erik Tallmo's "Art Bin" Web site in an HTML version, also based on the 1957 printed facsimile edition.

### Hercules at the Royal Library

The Royal Library project *Swedish imprints before 1700* started in 1998.<sup>19</sup> Its purpose is to find methods to describe and digitize older material in the Library's collections, partly to protect valuable material and partly to reach the general public who would not otherwise come into contact with these older works. The project plans to digitize nineteen works in the first phase. The works have been chosen because they are representative of various types of imprints, subjects and periods. When the project is concluded, the Web site is supposed to contain 240 digital images of book pages or single sheets. At present (July 2000) there are twelve works represented, including one map. The oldest item is the sermon given at the coronation of Gustavus Vasa by Olaus Petri, printed in 1528.

Another aim of the project is to improve techniques for digitization and electronic distribution of printed material. The transfer from original print (a book, a map, etc) to a format suitable for Web publication involves several steps. In order to protect the original material as much as possible, the original imprint is used only once to make a "transfer original," which is a color positive image that is used thereafter should anything go wrong in the continued process. The color positive is scanned at a resolution of 300 ppi (pixels per inch) and the digital file is formatted as JPEG (.jpg) and FlashPix (.fpx). The latter is a format for images and image processing systems developed by Hewlett-Packard especially for Web publishing. When the user looks at images on the Web site, they are opened in the FlashPix program which allows him or her to zoom, cut and paste, etc. Unfortunately, FlashPix is not completely system independent or backwards compatible and requires Windows 95 or a PowerMac.

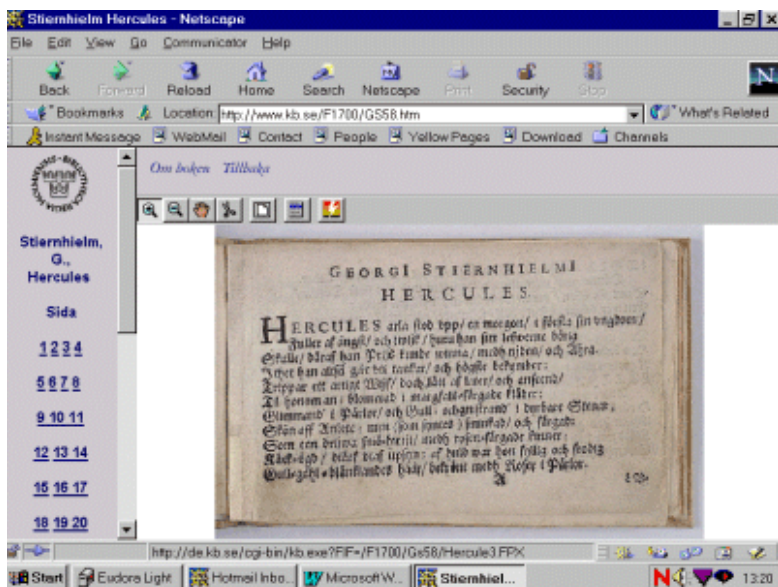


Figure 1.

Alongside the images, the Royal Library publishes a commentary including an extensive bibliographical notice about the copy used for the digital representation. The commentary is signed and an e-mail link to the authors is provided.

At present there are no text transcriptions of the works published as digital images. All the literary works included in the project were originally printed in black letter, which makes it difficult to use an ordinary scanner and OCR. Considering that the explicit purpose of the project is to reach the general public, some kind of transcription would be desirable. The lack of a complementary text file makes it impossible to search the works for specific words or phrases.

#### Hercules in a bin

The Art Bin is the creation of freelance journalist Karl-Erik Tallmo. The primary feature of the Web site is a Webzine called The Art Bin, published both in Swedish and English.<sup>20</sup> The site also includes a section called "Origo" where Tallmo has published more than 150 items (July 2000) in four languages: electronic versions of printed documents of various kinds, literary works in full text with illustrations, and digital representations of works of art such as paintings and drawings. The Art Bin holds all sorts of texts from the *Magna Carta* to *Quotations from Chairman Mao Tse-tung*. The fiction section includes texts from all periods from Chaucer to Yeats; one of the Swedish texts is *Hercules* by Georg Stiernhielm.

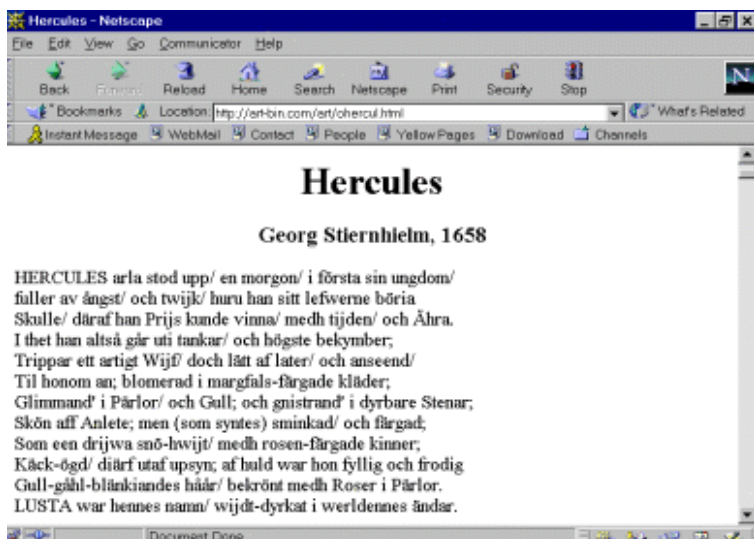


Figure 2.

At the bottom of the Web page, Tallmo notes that he used the facsimile edition of one of the imprints from 1658 as printer's copy. The text of the poem was transcribed and published in HTML, making it searchable in normal Web browsers. Tallmo has made minor changes to the graphical representation of some letters; for example the letter <u>, which was written both as <u> and <v> in the 17<sup>th</sup> century, is harmonized as <u>, but he has not otherwise modernized spelling. To represent typographical divergences, for example when Roman is used instead of the usual black letter, Tallmo uses italics. When *Hercules* was first printed in 1658, Stiernhielm added a list of errata to the poem. Tallmo has made corrections according to that list. Unfortunately, he provides no notes about his corrections or his other editorial

principles. Tallmo has illustrated his transcription with two scanned images from the facsimile: the title page and the first page of text.

### The two *Hercules* versions by Per Kroon

Projekt Runeberg is a Nordic Web publishing project modeled on Project Gutenberg's mission of building a free electronic library of full texts. Projekt Runeberg is run by Lysator, a student computer club at the University of Linköping in Sweden. The archive of more than 250 items contains texts and images originating in the Nordic countries, mainly Sweden.

When I studied Projekt Runeberg's digital editions in earlier research, I found them lacking in some important aspects of textual quality. However, their edition of *Hercules* is one of the most interesting in the archive from the point of view of textual criticism.

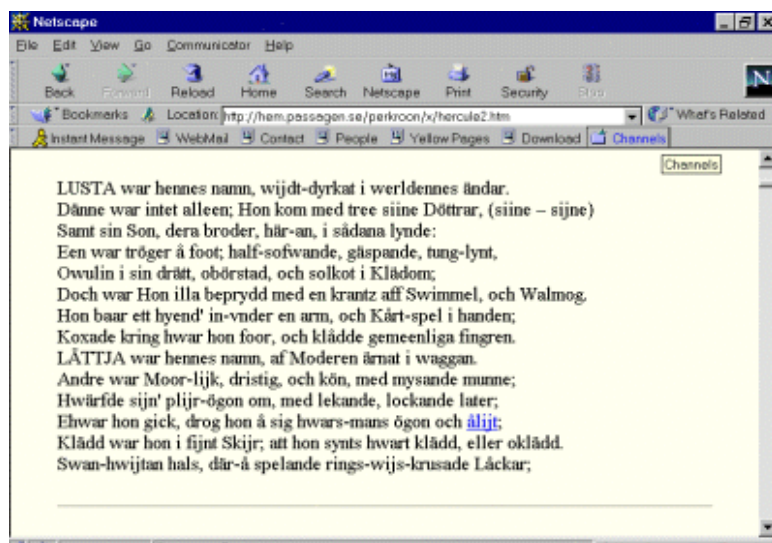


Figure 3.

Many of the items in the Projekt Runeberg archive were prepared for Web publication by members of Lysator, while others were submitted by volunteers. *Hercules* seems to be one of the latter. The text was edited by Per Kroon, about whom Projekt Runeberg provides no further information. In a preface, Kroon declares that he tried to keep his version as close to the original text as possible, but does not explicitly say which version he used as printer's copy. He refers to the version and commentaries of Lindroth and Ståhle, which can be identified as the facsimile edition of one of the 1658 versions published by Svenska litteratursällskapet in 1957, with commentaries by professor Sten Lindroth and annotations by Professor Carl Ivar Ståhle.

Unlike Tallmo, Kroon did not correct the text of the Projekt Runeberg version using Stiernhielm's list of errata. Instead, he put the corrections at the end of each line containing an erratum (see Figure 3). In the same fashion, Kroon has given alternatives to Lindroth's and Ståhle's interpretations of some points of the text.

Per Kroon has published another and more comprehensive HTML version of *Hercules* on his own Web site.<sup>21</sup> In this version, he added Stiernhielm's explanations of words and list of errata to the poem. Kroon also added hyperlinks from corrected words to the list of errata and has begun the task of adding hyperlinks from explained words to the list of explanations. (The work is unfinished; only the first twelve words in the list of explanations are linked in both directions, from the poem to the list and back.)

Unfortunately there is little information on the Web site about Per Kroon, other than that he was a student of the History of Religion at Stockholm University in 1997 and 1998. There are no traces of affiliation to any departments of linguistics or literature: Per Kroon's edition of Stiernhielm's *Hercules* seems to be purely a hobby project, but the one on his own Web site includes some interesting working notes at the bottom of the Web page that reveal his thought processes while editing the text and encoding the hypertext:

*To do:  
, or / ?  
Switch ae, oe!  
Change the font for the Latin  
What should I do with Bunad? Found both in ABC and errata!  
Would it be better to have no links at all FROM the text, but only TO the text?  
How do I get two columns?<sup>22</sup>*

It is interesting that Kroon abandoned the linking process when he reached the word "bunad" (col. 4, l. 10), which is



found in both the list of word explanations and the list of errata. Had XML been available when he was doing the work (both his versions are dated in January 1995), he could have created a multiple-choice hyperlink.

Notably, of the three parties that have published electronic editions of *Hercules* by Georg Stiernhielm, only the Royal Library had access to original material. The Royal Library version is a digital facsimile version that contains only digital images of the printed pages. This does not take full advantage of new technology and one might as well use the facsimile edition printed in 1957 instead. The printed facsimile seems to have been the starting point for both Karl-Erik Tallmo and Per Kroon. The Art Bin version of *Hercules* may be described as a slightly modernized version transferred by typing from printed to digital media. That version excludes the lists of explanations and errata. Per Kroon's version of *Hercules* is at once an attempt to create a new edition and an attempt to add more value to the digital version than the mere possibility of searching the text. The internal references in *Hercules* proved to make it an ideal subject for experimenting with hypertext linking. Per Kroon's initiative is unusual among individual Swedish Web publishers, and the results illustrate the problems emanating from even a relatively uncomplicated text such as *Hercules*.

### *About and by Stagnelius*

As an example of how works by well known writers circulate in several different versions published mainly privately, I have chosen to take a closer look at Web-published poems by Erik Johan Stagnelius (1793–1823).

The first edition of the collected works of Stagnelius was published in 1824–1826, beginning just one year after the poet's death in 1823. The edition was compiled by Lorenzo Hammarsköld and later republished in four new editions 1830–1833 (revised), 1836 (revised), 1851–52, and 1853. A new edition compiled by C. Eichhorn was published in 1868 and 1881 (revised). A first critical edition in the modern sense was compiled by Fredrik Böök and published in 1911–1919, followed by a new revised edition in 1957. Selected poems have been published several times with different editors: K. B. Rydström (1856), Artur Bendixson (1897), Fredrik Vetterlund (1912), Fredrik Böök (1923), Erik Noreen & Torsten Wennström (1933), Sven Cederblad (1951), Gunnar Ekelöf (1954 [1968]), Hans Levander (1954), Björn Julén (1962), Sven Lidner (1972) and Staffan Bergsten (1993).

As I traced the publishing history of the poetry of Stagnelius, I chose to zero in on one specific poem, "Näcken" ("The Water Sprite"). Most Swedes probably presume that a poem as familiar as "Näcken" has, and always had, a fixed form. That is not the case. "Näcken" was not published during Stagnelius's lifetime. It was found in his papers after his death and was at first thought to have been written before 1818. This was contradicted by the research of Albert Nilsson, whose *Kronologien i Stagnelius dikter* [The chronology of the poetry of Stagnelius] (1926), made it clear that "Näcken" was from a later stage of the poet's life and the poem is now dated "after 1821." Further, there have been some changes to the form of the poem. When Fredrik Böök published "Näcken" in 1911 in the first volume of the collected poems of Stagnelius, he followed the spelling, punctuation and practice of using initial capital letters at the beginning of each stanza found in Stagnelius's manuscript. There were already a number of published versions of the poem prior to Böök's, and even more followed. I have examined thirteen versions of the poem printed in volumes of collected poetry by Stagnelius alone, without even trying to find anthologies of the works of several writers that also include "Näcken." Other than modernization of the spelling, some of the versions differ at only a few points, but none are significant to the interpretation of the poem.<sup>23</sup>

When inventorying full text publications, I also came across Web sites that featured facts about Stagnelius, but they were not always the same as those publishing the poems. My questions are: who is presenting the poet and who is presenting the poems? In the following section, I give brief characteristics of the Web sites featuring full text material by and about Erik Johan Stagnelius, along with my comments.

### About Stagnelius

It is generally difficult to find any substantial, recent texts originally published on the Web.

**Ia)** Projekt Runeberg has published *Svensk litteraturhistoria i sammandrag* [An outline of Swedish literary history] by Karl Warburg (1852–1918, professor of comparative literature and critic), the sixth edition of a concise history of Swedish literature printed in 1904 (first edition 1880). Here you will find an article about Stagnelius among many other writers. The Projekt Runeberg text is a republication of material printed nearly a century ago. The basic facts about Stagnelius are true and correct, but the article is only a brief description of his life and letters, adapted to the intellectual ideals of the 19<sup>th</sup> century. Quite a lot has happened in Swedish literary research on the romantic period since 1900.<sup>24</sup>

**Ib)** Gleerups publishing house has a Web site where it presents its book list. The site is directed primarily to schoolteachers. One section of the site is called "Svenskläraryorum" (Forum for teachers of the Swedish language and literature), and includes a very small archive of articles. One of three articles is "I spåren av en källarmänniska" ("On the Trail of an Underground Man") by Michael Economou, who is himself a teacher and poet. First printed in a regional newspaper, *Sydsvenska Dagbladet*, his chatty article describes Stagnelius's life and is full of anecdotes but does not deal with the poems.<sup>25</sup>

**Ic)** The Öland Folk High School Web site features a section called "Litteraturen och Öland" [Literature and Öland] dedicated to literature with connection to the region. Since Stagnelius was born and brought up on the island of Öland he

is of course mentioned here, with a separate page devoted each to him and five other writers. The site also includes a page about Carl von Linné's journey to Öland and a page describing one of the most famous rune stones found on Öland.<sup>26</sup> The Web page about Stagnelius very briefly describes his life and literary production, mentioning the places where he lived and when his poetry and plays were published. The page, presumably written by a student at the school although the author's name is not given, contains only facts, with no commentary or analysis. There are also two poems published on the page: "Näcken," which is described as the writers' most widely known poem, and a poem for which no title is given, which is described as "a poem that describes how Öland was vivid in his memory."<sup>27</sup> The latter may be identified as "Till Öland" [To Öland]. The first, second, and sixth stanzas are published on the page, with no source cited nor any mention made of the fact that the three stanzas are an excerpt from the original 30 published.

**Id)** This Web page presents an essay on two poems by Stagnelius: "Till förruttnelsen" [To Putrefaction] and "Flyttfågla" [Birds of Passage].<sup>28</sup> Unfortunately, there are no references to the context in which the essay was written, nor any to a parent directory or previous page. The Web page does not even give the name of the writer of the essay. However, by using the URL and tracing it backwards, one discovers that the writer was a student in an Internet-based distance learning course in literature offered by the University of Lund in spring 1999.<sup>29</sup> There is more material about Stagnelius on Web pages connected to the same distance learning course. Two students wrote a brief comparison of the use of mythical motifs by Stagnelius and the 20<sup>th</sup> century poet Hjalmar Gullberg, especially the myth of Endymion. Stagnelius's poem "Endymion" is published here (see II m).<sup>30</sup> Another student's essay analyzes the use of the Narcissus myth by three different writers and publishes the poems "Narcissus" by Stagnelius, "Narkissos" by Gustaf Fröding, and "Lidande Narkissos" [Suffering Narcissus] by Hjalmar Gullberg. The paper includes an extensive list of references.<sup>31</sup>

While the material on these Web pages is primarily meant for internal discussion and use within the university distance learning course, it would be reasonable to expect, since the papers are publicly available on the Internet, the pages to contain relevant information about their affiliations, as well as links to top pages. This would make it easier for outside visitors to assess the quality of the information.

**Ie)** A very brief introduction to Stagnelius and a list of relevant references are published together on a Web page created by a doctoral student at the Stockholm School of Economics.<sup>32</sup> Unfortunately, the layout of the page is not ideal, as the introduction and references are squeezed into one narrow column, which makes it difficult to read. The page is part of a Web site called "Phosphoros," which is dedicated to the romantic period (the backgrounds of all pages have the colors of Aurora). In addition to the text about Stagnelius, there is also an introduction to the Swedish romantic period and to one of the leading poets and critics of that time, P. D. A. Atterbom (1790–1855). The Stagnelius page also features links to other Web pages containing poems by Stagnelius or essays about him (links to If, Ila, Ild and Ilj).

**If)** A high school student wrote his term paper on Stagnelius, which he titled "A musical journey through the lyric of Stagnelius."<sup>33</sup> The student did not only make a literary analysis of three poems by Stagnelius ("Näcken," "Endymion," and "Vän! I förödelsens stund" [Friend! In the Moment of Desolation]; the analysis is of the quality to be expected from a high school student), but also set the poems to music of his own composition. The second part of the term paper deals with the structure of the compositions. The note sheet to "Näcken" is published as an appendix to the essay and the music is available as a WAV file.

**Ig)** Another site created by high school students. The site was dated 1998 and seems to have been withdrawn in spring 2000, since I could not find it after April 2000.<sup>34</sup> The site included pages with short introductions to Stagnelius and another poet from the same period, Esaias Tegnér, along with descriptions of the romantic period in England, Germany, and Sweden. The page about Stagnelius also contained a link to a page where the poem "Näcken" was published.

In sum, there are a number of biographical introductions to Stagnelius published on the Web, but none are extensive. There are also a few student papers analyzing parts of Stagnelius's works or individual poems, but there is no comprehensive overview of his works. The material was produced by students (of high schools, a folk high school, and universities) and a freelance journalist. The only scholarly text is more than 100 years old. The Web lacks a relatively recent, authoritative, detailed biography and a survey of the oeuvre of Stagnelius that explains its various aspects and takes into consideration the latest research results on the subject.

Thus is the situation for Web-published material *about* Stagnelius (one that is more or less representative of Web-published material about other Swedish writers as well). What can be said about full texts *by* Stagnelius published on the Web?

By Stagnelius

In the previous section, I mentioned the publication of a few poems by Stagnelius on Web pages where the poems serve to illustrate texts about the writer. In the following, I will present and comment on Web sites where poems by Stagnelius are published with no analysis or introductory text. One of my main aims is to provide a picture of who is publishing the poems. The Web sites are discussed in the order they appear in the list generated by Evreka.

**Ila)** Six poems ("Allt sedan människor först..." [Ever since Man did first...], "Till förruttnelsen," "Endymion," "Näcken,"

"Vän! I förödelsens stund," and "Flyttfåglaerne") are published on a page of a Web site that belongs to someone named Markus (no last name).<sup>35</sup> Markus does not cite the source of the poems, but the writer's dates of birth and death are noted at the top of the page. Markus also publishes poems by other writers, all Swedish: 49 poems by Nils Ferlin (1898–1961) on a separate page, and 11 poems by P. D. A. Atterbom, C. J. L. Almqvist, J. L. Runeberg, Pär Lagerkvist (1891–1974), Ivar Conradson (1884–1968), Hedvig Charlotta Nordenflycht (1718–1763), Harriet Lövenhjelm (1887–1918), and Dan Andersson (1888–1920) on a single page. On all of the Web pages, the links to the Stagnelius page read "Johan Stagnelius," that is, one of the writer's given names was omitted.

Markus gives no explicit information about himself like many other private Web site owners do. Instead, you have to try to discern his identity based on the content of his site. There are music-related links at the top of the page, which lead to an MP3 player and music files in the MIDI format. There is also some downloadable fancy stuff for the computer. The site also provides links to Web pages containing pictures: rock bands (Smashing Pumpkins, The Cure), women in various stages of undress ("yeah, yeah, what the heck! I'm male, ain't I? We never learn \*lol!\*"), miscellaneous things like pictures of his cat, the crests of his favorite ice hockey and soccer teams, a picture of the cast of the sitcom *Friends*, four pictures by H. R. Giger (the man who designed the monsters for the film *Alien*), a computer-manipulated image created by Markus that crosses Cindy Crawford and Pinhead from the film *Hellraiser*, etc. Markus also presents seven book reviews and five essays under the headline "School stuff!" They are not downloadable, but Markus offers to send the papers to anyone who is interested in reading them. Finally, there is a page with greetings to friends, several of them obviously friends from the Internet.

Markus seems to be (or was – the page was last updated in July 1997) a high school student who is typical of many of his peers, trying out this new medium of the Internet (experimenting with text, images, and sound, and using the abbreviated lingo of IRC), all in the act of shaping a virtual identity, for which literature and poetry seem to have been a substantial part for Markus.

**Iib)** The poem "Näcken" is published as a literary illustration to a Web page with information about old folk beliefs about the Water Sprite, which is part of a Web site about different mystical beings in Swedish folklore called "Beings of Sweden."<sup>36</sup> The site owner does not cite any sources for the information. The site is in turn part of a larger "Web ring" created by Morion, which is a Web alias used by a woman whose real name is Gunilla. About herself, Morion says that she was born in 1962, that she has worked in the printing business in the past, but is now studying and working with Web design and graphics. (This info seems to be obsolete, however; on another page, the visitor is told that Morion has moved "to a new city and a new job.") There are several pages with scanned drawings, photographs, computer art, banners, and so on. Most of the material has some kind of connection to the fantasy genre. Besides the part about Swedish folklore there are also sections containing fantasy stories, including a poem written by Morion. The other texts (17 titles) are by other people who have submitted their stories for publication on Morion's site.

More than anything else, the site is a place for marketing designs and graphics created by Morion. It is of course an experiment with the medium and a shaping of an identity, but not in the same way as in the previous example. While Markus's Web site as a whole was a presentation of himself, or rather his Internet identity, parts of Morion's Web site are pure presentations of her personal identity, but the site is mainly a presentation of her professional skills. What could be a more convenient vehicle for showing your Web design ideas than the subjects that interest you the most, in this case myth and fantasy, with a classic poem by a well-known author as the icing on the cake?

**Iic)** A man who calls himself "Kurtglim" has published several poems by Stagnelius on a Web site where he is experimenting with publishing shorthand writing, ASCII graphics, digital sound and picture formats, JavaScript, and more. Among the many Web pages on this site there are several with HTML representations of literary texts, primarily poems and children's stories. Some of the published poems were written by Stagnelius: "Till månen" [To the Moon], "Vaggvisa" [Cradle Song], "Näcken," "Flyttfåglaerne," and "Grymt verklighetens hårda band..." [Cruelly the Strong Bands of Reality...]. Unfortunately, the site contains so many pages that it is difficult to navigate. There are at least two different indexes (with different URLs) and several sub-indexes structured by subject and publication date.<sup>37</sup> The poems by Stagnelius are found in four different directories on the site. Other writers whose poems are published include Hedvig Charlotta Nordenflycht, C. G. Leopold, Anna Maria Lenngren, C. J. L. Almqvist, Johan Ludvig Runeberg, Viktor Rydberg, Gustaf Fröding, and Dan Andersson. Kurtglim cites the sources used for the Web versions of more recently published poems.

**Iid)** Knut Sveidqvist is another student who has published poetry in what seems to be a phase of exploration of the Internet medium. His site also includes links to video clips and a sound file.<sup>38</sup> Knut tells visitors that he lives in Uppsala and is writing his master's thesis. He does not mention the subject of his thesis, but we can gather from the rest of the content of the Web site that it has to do with computer science: there is a test with a linked imagemap and an area with restricted access that is available only with a password. The poetry part of the site is linked from the top of the start page, which renders it high priority. Erik Johan Stagnelius is represented by two poems ("Till förruttnelsen" and "Resa, Amanda, jag skall" [Travel, Amanda, I shall]) to which is added a very brief introduction of the author. On the same page there are poems by Robert Burns, Lord Byron, William Wordsworth and Alfred Tennyson. There is no information on when the page was last updated, but the first entry in his guest book dates from 1996.

All the Web sites presented so far are mainly in English and are directed to an international audience. The following Web sites are mainly in Swedish.

**Ile)** Klas Lundin has published ten self-authored texts on his Web site (he does not say in what context the texts were written, but they were probably papers for some kind of adult education course), including one about the romantic period that has two sentences about Stagnelius and his poem "Till förruttnelsen." Otherwise, the site contains information about the town where the Web site owner lives, a small photo gallery, some information about the Web site owner telling us that he likes drinking beer and watching James Bond movies, some links to friends, Web cameras, and subjects he finds interesting (movies, TV series, music, sports, space, PC games, lexical links, and miscellaneous). This Web site is comparable to Markus's site. This is also an example of the forming of an identity, but not as much through actually telling about his activities or family situation, but indirectly through links and texts that reveal his interests. Literature does not seem to be one of the highest priorities (the text about the romantic period is the last on the list) but it is nonetheless there, and the text and the poem by Stagnelius are part of the content that shapes the virtual identity of this Web site owner.<sup>39</sup>

**IIf)** The poem "Näcken" is published – together with two poems by Lars Forssell (b. 1968) – on a Web page for which the publisher can be tracked using the URL, despite the lack of links.<sup>40</sup> However, there is no link from the main Web site to the poetry page either. This is another case where a literary text has been used with seemingly no other purpose than filling the function of content. The owner of the Web site is (or at least was in 1997) studying computer science and has collected some of his practical efforts on the site along with information about himself, a few photographs, scanned comic strips, and more. In this case, the literary texts seem to have been a pure HTML experiment that did not have much to do with the formation of a virtual identity.

**Ilg)** Yet another student, this time from the Swedish-speaking area of Finland, has published poems written by Stagnelius. The poems are "Till förruttnelsen," "Grymt verklighetens hårda band," and "Resa, Amanda, jag skall." The date of publication is added to the poems, but no sources are given. The poems are linked from an index page that has links to other poetry pages featuring poems by Walt Whitman and Charles Baudelaire. Other content on the Web site includes a photo gallery from a trip to Mount Kebnekaise in Sweden, links to history-related Web pages, especially medieval history, links to Web pages about various religions, and pages dedicated to a medieval "knight group" called "Excalibur" that recreates medieval weapon games on horseback and on foot.<sup>41</sup> This is of course also the presentation of an identity, but perhaps more than the other sites discussed so far, this site contains material about what the owner actually has achieved in real life rather than what he has produced in computer environments or related to the Internet.

**Ilh)** The Öland Folk High School has a Web site on which they have published information about Stagnelius and two of his poems: "Näcken" and "Till Öland" [To Öland] – see Ic.

**Ili)** The archives of Projekt Runeberg list two book titles: *Lyriska dikter intill tiden omkring 1818* and *Strödda dikter efter tiden omkring 1818*, that is Stagnelius's poems collected in two volumes containing poems written or presumed to have been written either before or after 1818. Projekt Runeberg has published several individual poems from the former, but only a few from the latter.<sup>42</sup> The printer's copy, at least for the volume containing the early poems, is the 1911 edition, but a new edition of the collected works of Stagnelius published in 1957, wherein the chronological order of the poems was revised. Projekt Runeberg contains no information about this; as a result, some of the poems in their version are incorrectly dated.<sup>43</sup>

**Ilj)** One more student has published poems by Stagnelius. This site contains a full ten poems, complemented by a link to the biography by Karl Warburg digitally republished by Projekt Runeberg.<sup>44</sup> There are no references to the sources from whence the poems were quoted, but at least one of the poems can be identified as a file downloaded from Projekt Runeberg. The layout and graphical solutions are exactly the same. This is not so for any of the other poems. The same person has built another Web site, where the Stagnelius poems are replaced by a page featuring movie reviews. The second site also contains information about the owner, links to friends' Web sites, a few pictures of the owner, a collection of reflections on events and situations in the owner's life (a kind of Web diary, actually), and miscellaneous links. The layout is (consciously, according to the owner) very simple, which gives an impression that this site is more of a communicative Web site than many of the others. This Web site owner forms her identity through her thoughts and assessments expressed in her comments about books, movies, Web sites, and everyday situations. This is underlined by the fact that there is very little text on the start page, and a highlighted email link.

**IIk)** Poems published in a term paper by a high school student. The poems are "Näcken," "Endymion," and "Vän! I förödelsens stund." (See If.)

**III)** Another high school student who has published the poem "Näcken." (See Ig.)

**IIm)** The previously mentioned site for a distance learning course in literature at the University of Lund also contains two poems by Stagnelius: "Narcissus" and "Endymion," which are the poems discussed in some of the students' papers.<sup>45</sup> The Web pages where the poems are published do not have links to previous pages, but on the level above there are Web pages with reading lists that have links pointing to the pages with poems.

Two of Stagnelius's poems proved to be more frequently published than the others, and I chose them for a complementary search of Web pages where they might be published without the full name of the author. Results of Web engine searches for the phrase "Till förruttnelsen" rendered no hits for Web pages that I had not visited before, while a search for the word "Näcken" resulted in a single hit for one more Web page:



**II)n** The first hit on the word *Näcken* linked to a page containing poetry by Stagnelius (the third hit overall) points to a Web page created by a female university student.<sup>46</sup> According to its owner, the site was produced as an exercise in the engineering program at Linköping University in 1997. "Näcken" is one of four favorite poems published by this student; the others are a poem from J. R. R. Tolkien's *The Hobbit*, a poem by Kerry Slavens (a Canadian poet, represented in print only in an anthology from 1991, according to the Library of Congress online catalogue), and a poem written by a friend of the site owner. Since this was the first hit for the poem "Näcken," it is particularly unfortunate that it is also the one with the worst textual quality, a matter to which I will return below.

Published poems	Web sites as described above
"Näcken"	A, B, C, F, H, J, K, L, N
"Till förruttnelsen"	A, D, E, G, I, J
"Vän! I förödelsens stund"	A, I, J, K
"Resa, Amanda jag skall"	D, G, I, J
"Endymion"	A, K, M
"Grymt verklighetens hårda band mig trycka"	C, G, J
"Allt sedan människor först"	A
"Flyttfåglarne"	A
"Till månen"	C
"Vaggvisa"	C
"Till Öland"	H
"Amanda"	J
"Näktergalen"	J
"Suckarnas mystär"	J
"Till Julia"	J
"Vad suckar häcken?"	J
"Narcissus"	M

Table 2. Web-published poems by Erik Johan Stagnelius in addition to those published by Projekt Runeberg.

Closer examination of the different versions of the poems "Näcken" (9) and "Till förruttnelsen" (6) shows that none of them are identical. There are twenty-six variants, whereof three substantives, in the nine versions of "Näcken," and ten variants, two substantives, in the six versions of "Till förruttnelsen".<sup>47</sup>

It is difficult to claim that any of the fourteen Web sites I examined upholds a higher standard than the others and would be a better choice for academic purposes. Only one of them has published the poems for that purpose (I am of course thinking of the site of the Department of Literature at the University of Lund).<sup>48</sup> None fully correspond to the claims of guaranteed textual quality that I have proposed.<sup>49</sup> Textual reliance is high on the poetry page created by the student Sofia Pettersson (Ij), but none of the publishers provide adequate information (they give no information at all in most cases) about the printed source used for their Web-published version. The only formal institution other than the University of Lund that has published any texts by Stagnelius is the Öland Folk High School. All the other publishers are private persons or, as is the case with Projekt Runeberg, non-profit associations.

[To the top]

#### 4. Amateur Web publishing of literature

##### Discussion and summary

Name: Anna Address: Unfortunately haven't got one  
From: ppp05.gd.gu.se  
Thursday May 16, 12:05

*Hey Knut! It's perfectly okay that you as a man studying computer science want to give the impression of being a poetic maven. I understand you must attract a lot of weepy girls that way. And of course it is nice that it puts more poetry on the Net. But isn't it a bit too easy to post good old Stagnelius's two most famous poems, which pretty much everyone has to read in high school, and then pose as the well-read poetry connoisseur? You should learn how to spell before you start talking about the Phosphorists (and isn't it something akin to masturbation to bring them up at all?) I look forward to a more modulated and thoroughly worked-out poetry page in the future. Bye!*

*{Knut's answer:} Amazing what computer scientists will do to get girls... as for masturbation... no weepy girls are going to turn up because I misspelled Phosphorist, so what else am I supposed to do? :}*<sup>50</sup>

This dialogue can be found in the guest book of Knut Sveidqvist, one of the people who have published poems by Stagnelius on the Web. I find it significant for how publishing literature on the Web is actually recognized as a form of communication and that what you publish and how you publish it says something about who you are. In the material examined in this study I found two main categories of Web poetry users. On the one hand there are those who are just

experimenting with HTML coding, and who find publishing poems suitable for their purposes. For them, the publishing of a literary text is not the primary concern; they often do it in order to have something to put on a separate Web page to which they can link from their homepages. In the example from the guest book above, I see Knut as a representative of the experimental publishing type. With his ironic answer, he wants to show that Anna's comments did not hurt his feelings, which could have been the case if he had chosen the published poems based on some profound personal preference. He willingly confesses that he has used the oldest trick in the book to "get girls," which of course wasn't his primary purpose in publishing poems on the Web. Being a student of computer science, his purpose rather seems to have been to try out the various opportunities offered by Web publishing, one of which is communicating with visitors to your Web site through a guest book.

On the other hand we have Web publishers who use literary texts to express themselves and construct an identity. It is irrelevant whether this is the identity of the person behind the HTML encoding, recognizable to his or her acquaintances, or a wishful wannabe image produced by the Web publisher to impress visitors to the Web site (which seems to be Anna's impression of Knut in the example above). The point is that the text has been used in an attempt to represent an identity. In the act of representing, there is inevitably an element of creating, constructing, or forming. Launching a site about yourself on the World Wide Web is not reflective in the same sense as posting a contribution to a discussion group or typing a line in a chat room, as described by McKinnon and Männikkö, since in both these forms of Internet communication you are having a conversation in a dialogic form. Putting up a Web site is rather a monologic form of communication, where you are putting yourself on display. It is a kind of home, but perhaps not as Garsten suggests, a place where you spend time and relax, but rather a home to which you invite others to visit and get to know you in the way you would like to be known. This is, I argue in agreement with Chandler, not merely a presentation of the Web page subject, but a more or less conscious construction of the identity of the subject. One of the people mentioned earlier in this study, Markus (Ila), has actually put some time and effort into publishing not only one or two random poems, but 60 or 70 by different poets from different periods in Swedish literary history, which suggests that he chose the poems to flesh out the image of himself that he wants to convey. His Web site is a virtual teenage bedroom and in this virtual space there is also room for poems that actually could say quite a lot about this kid's interior rooms. But then again, perhaps he posted them only in an attempt to "get girls," which, if so, is in itself a very interesting observation. It would show that the written word and more specifically imaginative literature, some of it almost two centuries old, still has a very distinct social function in the digital age, albeit transferred to a new medium. This is also true even if Markus's purpose was not to attract girls, but to put some poems on his site because he thought they would be a nice way of telling people who he is.

It could be argued that Web publishing gives new life to literature that would otherwise be at risk of being forgotten by younger generations. But Web publishers sometimes add changes to the texts, as for example in the different versions of the poem "Näcken." The publication of literary classics on the Web is indeed part of a widening accessibility to literature and information about literature, but in its uncontrolled form it is more likely to result in disinformation. Certain versions of a specific work of literature that have long been out of print, perhaps because of obsolete language, and replaced by modernized versions may come into circulation again. Since amateur Web publishers generally do not know enough about publishing literature to make informed choices of printer's copies, they obviously do not provide any information about how they have transferred the text from print to the Web and by so doing prepare the user for the errata that may be found in the Web version. They often do not even say what printed version they used when they published a text. The truth is that some publishing houses that print anthologies or collected works are not much better. The errors in the texts published on the Web by amateurs are not very serious, and they have not been published for scholarly or academic reasons. One should perhaps not be immediately alarmed by the existence of nine different versions of the poem "Näcken" on the Web and by the fact that no two are exactly alike. But from a long-term perspective, I believe it is important to advocate controlled Web publishing of literary classics, since it could be extremely useful for teachers of literature to have a reliable source from which they could get any classic they want, perhaps accompanied by up to date commentaries and print on demand services.

The new situation, with many different versions of a text available on the Web, forces readers to be particularly cautious and to evaluate the entire site on which they find a poem or other literary text. Furthermore, it is not easy to ascertain whether a certain poem has been published in several versions on the Web and, if more than one version is found, it is also difficult to determine which is the most reliable or otherwise suitable for my specific purpose. One possible solution to this situation of uncertainty would be if an authoritative institution or individual (a scholar or critic) put up a Web site with links to other sites that had been vetted and deemed acceptable according to a list of quality standards. With respect to Swedish literature, such a list would be a feasible task.

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### **About the Author**

*Erik Peurell has a Ph.D. in Comparative Literature from Uppsala University and recently published a report entitled Users and producers on line: producing, marketing and reading Swedish literature using digital technology (Stockholm, 2000). Currently a Senior Officer at the Swedish National Council for Cultural Affairs, he is, among other things, responsible for funding attributed to electronically published literature.*

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E-mail: Erik.Peurell@kur.se*

## Notes

1. This essay has been produced within the research project "IT, Narrative Fiction, and the Literary System," financed by the Johnson Foundation and run by The Section for the Sociology of Literature at Uppsala University with professor Johan Svedjedal as project leader. (<http://www.litvet.uu.se/lsoc/itlit>). The text was edited by Rosemary Nordström. [Return to the text]
2. The research for this article was conducted in autumn 1999 and spring 2000. [Return to the text]
3. Erik Peurell, *Users and Producers On Line. Producing, Marketing and Reading Swedish Literature Using Digital Technology*. (Acta Bibliothecae regiae Stockholmiensis ; 64). Stockholm: Kungl. biblioteket, 2000. [Return to the text]
4. Sherry Turkle, *Life on the Screen: Identity in the Age of the Internet*. New York: Simon & Schuster, 1995. Parts of this book (on individual cases of MUDding) have been republished as an essay entitled Parallel Lives: Working on Identity in Virtual Space. In: Debra Grodin & Thomas R. Lindlof, eds. *Constructing the Self in a Mediated World*. Thousand Oaks, London, New Delhi: SAGE, 1996, pp. 156–175. "MUDs are a new 'blurred genre' of collaborative writing, with things in common with performance art, street theater, improvisational theater, commedia dell'arte, and script writing." Turkle 1996, p. 157. [Return to the text]
5. Richard C. MacKinnon, Searching for the Leviathan in Usenet. In: Steve G. Jones, ed. *Cybersociety: Computer-Mediated Communication and Community*. Thousand Oaks, London, New Delhi: SAGE, 1995, pp. 112–137; quote from p. 118. [Return to the text]
6. Jenny Sundén's project is called "Cyberkroppar: kön och identitet i digitala självrepresentationer" [Cyber Bodies: Gender and Identity in Digital Representations of Self]. For a brief Web-published project description in English, see URL: <http://www.jmk.su.se/digitalborderlands/digital.htm>. For a more comprehensive project description in Swedish, see URL: [http://www.jmk.su.se/digitalborderlands/j\\_projekt.htm](http://www.jmk.su.se/digitalborderlands/j_projekt.htm). [Return to the text]
7. Johan Svedjedal, *The Literary Web. Literature and Publishing in the Age of Digital Production. A Study in the Sociology of Literature*. (Acta Bibliothecae regiae Stockholmiensis ; 62). Stockholm: Kungl. biblioteket, 2000, pp. 163–172. [Return to the text]
8. Ewa Jonsson, *Electronic Discourse: On Speech and Writing on the Internet*. (D-essay ; 1998:02). Luleå University of Technology. Also available as a Web document, URL: <http://epubl.luth.se/1402-1552/1998/02/HTML/ElectronicDiscourse.html>. Quote from chapter 4, "Summary," paragraph 1. [Return to the text]
9. Ulrika Sjöberg, Att leva i cyberspace: en studie om hur yngre svenska tonåringar använder och upplever Internet. In: Christa Lykke Christensen, ed. *Børn, unge og medier: nordiske forskningsperspektiver*. Göteborg: University of Göteborg/NORDICOM, 1999. (A free translation of this paper's title is: "Living in Cyberspace: A Study of how Swedish Teenagers Use and Perceive the Internet.") [Return to the text]
10. Sjöberg 1999, s. 23. Original quote: "De intervjuade fick också frågan vad de tror kommer att hända med böcker i framtiden. Även om de flesta menar att böcker kommer att finnas kvar ser man en tendens till att till exempel uppslagsverk försvinner för att ersättas av CD-Rom och Internet. Skönlitteratur, å andra sidan [sic], kommer inte att läsas via Internet eftersom denna typ av böcker läses under en längre tid, och det skulle därför bli väldigt dyrt. En lösning är i så fall att skriva ut sidorna, att läsa direkt från skärmen anses för ansträngande. Böcker är något som de intervjuade kan läsa när som helst, de behöver inte vänta på att datorn ska bli ledig hemma, eller gå till en kompis. Bokläsning är också något som associeras till en viss situation och tidpunkt – på kvällen innan man går och lägger sig." [Return to the text]
11. Op. cit. pp. 24–27. [Return to the text]
12. Sirku Männikkö, Internet är att umgås [The Internet is a to socialize]. In: Eva Fagerborg & Christina Westergren, eds. *Mus och människa: om IT som kulturellt fenomen* [Mouse and Man: On IT as a Cultural Phenomenon]. Stockholm: Nordiska Museet, 1999, pp. 57–68. Original quote (p. 67): "Subjektet konstitueras genom interaktivitet. I diskussionerna hittar deltagarna nya perspektiv på den egna identiteten, reflekterar kring det mänskliga livet, ventilerar sina egna erfarenheter med andra och bearbetar därmed ständigt sin uppfattning om världen och den egna relationen till världen." [Return to the text]
13. Christina Garsten, Electronic Meeting Places and Virtual Communities: Information Technology and Translocal Organizational Culture. *Antropologiska studier* no. 62–63, 1999, pp. 43-59. [Return to the text]
14. Garsten 1999, p. 57, note. 2. Garsten claims that Giddens is the source of the notion of "do-it-yourself biography," but I am not sure I agree. In *Modernity and Self-Identity. Self and Society in the Late Modern Age*. Cambridge: Polity Press, 1991, Giddens writes about reflexive biographies: "The individual's biography, if she is to maintain regular interaction in the day-to-day world, cannot be wholly free. It must continually integrate events which occur in the external world, and sort them into the ongoing 'story' about the self." (p. 54.) And later, referring to Janette Rainwater's book *Self-Therapy*, Giddens mentions the recommendation for the individual to keep a journal as a part of the process of establishing a self; this, says Giddens, is "actually at the core of self-identity in modern social life" (p. 76). You can easily apply these thoughts on Web publishing including homepages and Web diaries, but neither in *Modernity and Self-Identity* nor in *The Consequences of Modernity* will you find anything about "do-it-yourself biographies." This notion is rather something brought up in an Anglo-American context by Ulrich Beck and Elisabeth Beck-Gernsheim in Individualization and 'Precarious Freedoms': Perspectives in a Subject-Oriented Sociology. In: P. Heelas et al, eds. *Detraditionalization: Critical Reflections on Authority and Identity*. Cambridge, Mass: Blackwell, 1996, p. 25, with a reference to Ronald Hitzler, which in turn is a little confusing, but is probably meant to refer to *Sinnwelten. Ein Beitrag zum Verstehen von Kultur*. Opladen: Westdeutscher, 1988, a book that is not available in Swedish libraries. However, the concept of "Bastelexistenz" and the use of the German word for amateur craftsman – "Bastler" – in a metaphorical sense may be found in for example Ronald Hitzler & Anne Honer, Bastelexistenz. Über subjektive Konsequenzen der Individualisierung. In: Ulrich Beck & Elisabeth Beck-Gernsheim, eds. *Riskante Freiheiten. Individualisierung in modernen Gesellschaft*. Frankfurt am Main: Suhrkamp, 1994, pp. 307–315. [Return to the text]
15. Garsten 1999, p. 49. [Return to the text]
16. Daniel Chandler, Personal Homepages and the Construction of Identities on the Web, 1998. URL: <http://www.aber.ac.uk/media/Documents/short/webident.html> [2000-08-24] [Return to the text]
17. Johan Nordström, ed., *Samlade skrifter av Georg Stiernhielm. Del 1. Poetiska skrifter utgivna av Johan Nordström och Bernt Olsson. Band 2. Kommentar. Häfte 1*. Stockholm: Svenska vitterhetssamfundet, 1976, pp. 12 f.; Henrik Schück, *Nordisk tidskrift för bok- och biblioteksväsen*, 1931, pp. 282–285; S. E. Bring, *Boktryckerierna i Uppsala. Historik på uppdrag av Almqvist & Wiksells boktryckeri AB. Band 1. Fram till*

oktober 1701. Uppsala: Almqvist & Wiksell, 1962, pp. 92 ff. [Return to the text]

18. Nordström 1976, p. 13. [Return to the text]

19. Presentation in English at Kungl. biblioteket. Kungliga biblioteket Svenskt tryck före 1700 [The Royal Library Swedish Imprints before 1700], 2000. URL: <http://www.kb.se/ENG/F1700/Start.htm> [2001-10-09] [Return to the text]

20. First issue 1994; ISSN 1401-2979; URL to English start page <http://art-bin.com/aaehome.html>. [Return to the text]

21. Per Kroon, 1995. URL: <http://hem.passagen.se/perkroon/x/hercule2.htm> [2000-08-24] [Return to the text]

22. Translation from original quotation:

Återstår ännu:

, eller / ?

Byta ae, oe!

Byta teckensnitt på latinet

Hur göra med Bunad? Finns i båda ABC och errata!

Är det kanske bättre med inga länkar alls FRÅN texten, utan bara TILL texten?

Hur få två spalter?

[Return to the text]

23. First: Should the name of the object of the poem be written with a capital "N" or not? Is this a name or a species designation? Further: The present tense inflection of the Swedish verb "dyka" (to dive) is altered. The manuscript says "dykar," which is said to have been a common form at the time according to the comments in Böök's 1911 version, and he prints "dykar." But 1923 in *Valda skrifter* [Selected Writings], which could be seen as a more popular edition, Böök has changed this to "dyker," which is the modern form. When Böök again compiled an edition of the collected works in 1957, taking into account Albert Nilsson's research results, he returned to "dykar," which has been the choice in most versions since then. Another section in the poem that has been altered is when the boy speaks to the Water Sprite. The manuscript reads: "Arma Gubbe! hvarför spela?" ("Poor Man! why play?"), with exclamation mark and lower case initial letter for the following word, which is spelled according to old spelling rules with a silent "h". Böök retains this in the 1911 collected works version, but changes it to a continuous question in the 1923 edition: "Arma gubbe, varför spela?", which must be regarded as a simplification or modernization made with the general reader in mind. This is the phrase used by new editions prior to 1957, when Böök chose to print a third version: "Arma gubbe! Varför spela?". This version has been used in new editions since. In addition to these alterations, you can find other versions in individual editions, such as the one edited by Fredrik Vetterlund for Bonniers förlag in 1912, where he prints "guldmoln" where the manuscript reads "gullmoln" (the word means "golden cloud" with "gull" an older form used as a higher, poetical form), and "bladbekrönte" for the manuscript's "bladbekrönta" (the wreathed, the crowned with leaves; "bladbekrönte" being an older, masculine inflection, as opposed to the feminine or neutral "bladbekrönta"). [Return to the text]

24. Projekt Runeberg, Erik Johan Stagnelius (Svensk litteraturhistoria i sammandrag), 1997. URL: <http://www.lysator.liu.se/runeberg/svlihist/stagneli.html> [2000-08-24]. Several doctoral dissertations and no less than two different editions of the *Collected Works* have been published during the 20<sup>th</sup> century. In a bibliography from 1965, Staffan Bergsten writes that substantive research on Erik Johan Stagnelius's life and letters did not begin until after 1909 (Staffan Bergsten, Några linjer i stagneliusforskningens historia. In: *En Stagneliusbibliografi. Kritiskt sammanställt av Staffan Bergsten*. [Skrifter utgivna av Svenska Litteratursällskapet ; 37]. Uppsala: Svenska Litteratursällskapet, 1965, p. 17). [Return to the text]

25. Michael Economou, I spåren av en källarmänniska. In: Gleeurups Svenskläraryorum, [first published 1998]. URL: <http://www.gleeurups.se/svensklararforum/artikelarkiv.htm#stagnelius> [2000-08-24] [Return to the text]

26. Ölands kulturarv i kunskapsbank, Litteratur med Öländsk anknytning. URL: <http://www.oland.fhsk.se/oka/konst/jjitr.htm> [2000-08-24] [Return to the text]

27. Original quote: "En dikt som skildrar hur Öland levde i hans minne." Ölands kulturarv i kunskapsbank, Erik Johan Stagnelius. URL: <http://www.oland.fhsk.se/oka/konst/jjejs.htm> [2000-08-24] [Return to the text]

28. Ulrika Nilsson, Stagnelius världar, 1999. URL: <http://www.solvenet.se/~mona/VT.1/ulrika2.html> [2000-08-24] [Return to the text]

29. The name of the teacher was Mona Sandqvist, and the writer of the essay was Ulrika Nilsson. Four more essays written during the course by other students are available on another Web page, URL: <http://www.solvenet.se/~mona/VT.1/ uppsatser.html>. The essays are also available as PDF documents. [Return to the text]

30. Again Ulrika Nilsson, this time working with Bodil Alvarsdotter, and their papers are published at URLs: <http://www.solvenet.se/~mona/mytliitt/antikmyt2/mskagud.html> (Alvarsdotter, Stagnelius och Gullberg om kärlek mellan människa och gud) and <http://hem.passagen.se/ulni/liitt/stag-gull/> (Nilsson, Stagnelius - Gullberg). [Return to the text]

31. The student's name is Karin Moberg and the URL to her paper, Narkissos i myt, dikt och psykologi, is <http://www.solvenet.se/~mona/mytliitt/antikmyt1/narkissos.html>. [Return to the text]

32. Peter Norberg, stagn. URL: <http://hem.passagen.se/fosforos/stagn.htm> [2000-08-24]. [Return to the text]

33. The paper was written by Johan Janson Olstam in spring 1999, when he was a student at Rudbeckianska gymnasiet, class NV3B. URL: <http://studentserv.itn.liu.se/~johja283/> [2000-08-24] [Return to the text]

34. As of July 2000, a search for the phrase "Erik Johan Stagnelius" did hit this site, but clicking the links to the pages led only to an error message. The URL was <http://www.sunnerboskolan.ljungby.se/stagnel.htm> [Return to the text]

35. URL: <http://www.algonet.se/~smasvier/stagneli.htm> [2000-08-24] [Return to the text]

36. Morion, Näcken Dikt av Erik Johan Stagnelius, 2001. URL: [http://www.morion.com/morion/wood/swedish/sw\\_e\\_nacken\\_stagnelius.html](http://www.morion.com/morion/wood/swedish/sw_e_nacken_stagnelius.html) [2001-10-10] [Return to the text]

37. "Kurtglim" is a pseudonym for a retired engineer who wants to remain anonymous on the Web. The two main indexes are numbered 1 URL: <http://hem.passagen.se/kurtglim/> and 2 URL: <http://home6.swipnet.se/~w-60814/>. The Stagnelius poems are found in the second index. [Return to the text]



to the text]

38. Knut Sveidqvist, Knuts real page, 2001. URL: <http://www.educ.umu.se/~knut/> [2001-10-10] [Return to the text]

39. Klas Lundin, Romantiken. URL: <http://w1.480.telia.com/~u48003743/undersidor/romantiken.htm> [2001-10-10] [Return to the text]

40. The poem is published on URL: <http://www.student.tdb.uu.se/~t97jja/hdikt.html> the student's name is Jonas Jakobsson. [Return to the text]

41. The URL for Karl Norrbom's Web page is <http://www.jyu.fi/~karnorr/>. [Return to the text]

42. The 25 poems from the former book are from the chapter "Första boken. Moraliska, religiösa och patriotiska sånger": "Till Sånggudinnan," "Dygden," "Människokärleken," "Öfver slaget vid Salamanca," "Öfver slaget vid Vittoria," "Dygdelära," "Krigssång," "Hymn," "Vällustens förakt," "Christi Födelsenatt," "Sjuklingens Aftonpsalm," "Längtan efter det Himmelska," "Till Åran," "Högtidssång," "Carl Johan," "Öfver H. K. H. Kron-Prinsens, nuvarande Konungens hemkomst, efter fälttåget i Tyskland, år 1814," "Öfver slaget vid Waterloo," "Vårsång," "Verldsförakt," "Till Dygden," "Naturens Son," "Afton Psalm," "Trosbekännelse," "Natt-Tankar," "Den sälle, i hvars kyska bröst," w hile only three poems from the latter book w ere published: "Till Förtrutnelsen," "Vän! I förödelsens stund," and "Resa, Amanda, jag skall." [Return to the text]

43. Projekt Runeberg, Welcome to Project Runeberg. URL: <http://www.lysator.liu.se/runeberg/> [2000-08-24] [Return to the text]

44. The student's name is Sofia Pettersson and the poems are published at URL: <http://www.dd.chalmers.se/~f95sope/stagnelius.html>, w hile her new Web site can be found at URL: <http://hem.passagen.se/fnatt/stagnelius.html>. [Return to the text]

45. URL: <http://www.litt.lu.se/distanskurs/IT%203/Gr2/Stagnarcissus.html>, URL: <http://www.litt.lu.se/distanskurs/IT%203/Gr3/Endymion.html> [Return to the text]

46. The student's name is Nina and her Web site can be found at URL: <http://www.student.itn.liu.se/~niner636/sidan/hemsida.html>. [Return to the text]

47. On the notion of "substantive" see W. W. Greg, The rationale of copy-text. *Studies in Bibliography* vol. 3 1950–1951. Charlottesville, Virginia: Bibliographical Society of the University of Virginia, 1950, pp. 19–36. [Return to the text]

48. The printer's edition in use for the publishing of "Narcissus" and "Endymion" seems to be Böök's from 1911. In the latter poem, the Web edition of the Department of Literature includes tw o variants: one accidental and one substantial. [Return to the text]

49. Peurell 2000, pp. 64 f. [Return to the text]

50. Knut Sveidqvist. URL: <http://www.educ.umu.se/~knut/logfile.html> [2000-08-24]. Original quote: "Hörrdu Knut! Att du som datastuderande man vill ge en air av poetiskt kunnande är helt OK. Jag förstår att man vinner många tårdrypande flickor på det viset. Dessutom är det ju trevligt att det blir mer lyrik på nätet. Men är det inte lite väl enkelt att sätta upp gamle Stagnelius' två mest berömda dikter, vilka alla väl har läst på gymnasiet, och sedan ge sken av att vara den beläste lyrik-kännaren? Lär dig stava innan du börjar tala om fosforisterna (är det inte lite onani att ta upp dem överhuvudtaget?) Jag ser fram emot en mer nyanserad och genomarbetad poesisida framöver. Hej!

{Knuts svar:} Vad gör man inte som datavetare för att få flickor... och gällande onanin... inga tårdrypande flickor kommer att dyka upp för jag har stavat fel på "fosforist" så vad skall man ta sig till?

;)

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Högskolan i Borås  
Human IT / ITH  
501 90 Borås  
Tfn. 033-16 43 20 (redaktör)  
Fax. 033-16 40 05  
E-post. [human.it@hb.se](mailto:human.it@hb.se)  
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University College of Borås  
Human IT / ITH  
SE-501 90 Borås, Sweden  
Phone. +46 33 16 43 20 (editor)  
Fax. +46 33 16 40 05  
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