

# DEMONSTRATION OF THE USE OF ENCCRE'S DIGITAL EDITION

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Welcome to the collaborative and critical digital edition of the *Encyclopaedia's* website, ENCCRE's website. From the homepage we offer you the opportunity to start a guided tour of this new edition. We are going to skip it now since it is the very purpose of this video to offer you a synthetic tour of the entire website. ENCCRE has placed a particular emphasis on its interface, and more generally on its whole editorial policy, to ensure the strongest possible connection between what we show on screen and the materiality of the scanned copy on which this edition is built.

This approach is already visible through the homepage, which gives a central place to the reproduction of the 28 folio volumes of the book, the 17 volumes of speeches published between 1751 and 1765 and the 11 volumes of plates published between 1762 and 1772. Clicking on each spine will allow you to view the volume's table of contents. If I click on Volume 1, I'll be able to access some parts of it, for example the title page, and get inside the edition. They will always appear in the same way, with a transcription on the left and the digitised facsimile on the right page.

The zoom tools on the scanned version of the copy come in very handy, and we can immediately appreciate the quality of the scan. Of course, the table of contents also makes it possible to consult for each volume the list of articles in the original order of the dictionary.

We can navigate in the same way through illustration plates' volumes. If I take the example of Volume 7, I will have access to each field, because plates' volumes are organised by fields, and for each of these fields, to the explanation and to the list of plates composing it. Here I will access marine's boards, with their transcription on the left and the digitised version on the right, and then display each board with its explanation, updated automatically. There I can show double spread layout, triple spread, a single plate, another triple spread. On the eighth board of the navy's field, which corresponds to shipyards and the building cost of Rochefort's shipyard, I can zoom in and review a number of details using several display features. We see abundant details on this fine double plate about all the activities of a shipyard.

Heading back to the homepage, we can find on the right of these 28 reproduced volumes a description of the original edition explaining why it is essential to be able to provide an original of the *Encyclopaedia*, how to recognise an original edition, why we are certain that the Mazarine's copy digitised for ENCCRE is an original and the specific history of this copy.

On the left we can see another essential section, the extremely rich documentation drawn up by our team that will allow any reader to discover what the *Encyclopaedia* means, its innovations, its legacy, its history, its actors, its production, its reception, etc.

Below this first level we will find four basic modes of access. The first mode allows you to search the *Encyclopaedia* for keywords or terms. Since the *Encyclopaedia* is a dictionary, it is composed of articles entitled with the words they define. For example, if I search for the word "Sailing", by default it searches all the articles' titles containing "Sailing". An option allows me to extend my search or even to limit it to only illustration plates' titles.

The *Encyclopaedia* is a collective work, so we obviously provide the names of all contributing authors, which we called "contributors" in this edition. We will see later that it is possible to access a page dedicated to a contributor and which will give details of all his contributions to the *Encyclopaedia*.

The *Encyclopaedia* collects all knowledges. It is an explanatory dictionary of sciences, arts and crafts, and it was therefore necessary to be able to search by fields. This is the third mode of access that is proposed to you.

Finally, it was a must to offer a full-text search tool, which is supplemented by an advanced search engine.

Below these four modes of access, we can see the last two blocks. The left one will allow to spotlight articles, files and events and to attract visitors' attention on the last published annotations, on seminars, on colloquiums or cultural events in connection with the *Encyclopaedia*. On the right, another essential section of our edition will provide direct access to all the annotated articles and to more general dossiers already produced and published by our team. Right now, there is a list of the latest published articles, the last being the "Botany" article, annotated by Jeff Loveland and Stéphane Schmitt and published on March 17, 2018. By clicking here, you will have access to all the articles already published with annotations. There are already more than 150, which you can sort by editor, the team members who wrote these comments and annotations, and by publication date.

Without further delay, let us enter ENCCRE. Let's enter through a contributor. I've randomly chosen Diderot, one of the best known if not the best known. Using this mode of access, a page dedicated to the contributor Diderot will be first displayed and give a set of information on his date and place of birth, date and place of death and the source for our information.

You also have Diderot's bibliography, written by Marie Leca-Tsiomis, and an exhaustive list of the marks used by the contributor to sign his articles. Diderot only has one, the asterisk, but they can be very numerous. See Jaucourt, for example. Afterwards, there is a list of articles signed by Diderot, the articles containing his mark. The list is generated from the set of marks identified, here from all the asterisks spotted in the *Encyclopaedia*'s articles. There are 5,637 of them and you have the possibility to access them directly via this list.

The final list contains the articles attributed to Diderot, that is to say articles not signed by Diderot but those that research has shown can be attributed to him.

If I click on one of these articles, I'll be redirected to the edition, with the transcript on the left and the scanned Mazarine's copy on the right. I can see in the above banner all the homepage access modes - access by each volume's table of contents; nomenclature access, that is to say search by word; search by contributor; search by field; full-text searches and direct access to the advanced search engines.

The banner also contains direct access to the general documentation section. On the page's top left side there is a way to easily navigate from one volume to another, to easily roam through the immediate environment of the article being read, the list of previous and next words.

Finally, we find an interesting information at the top right of the screen, identifying the article's author, for the "Pleasure" article, Diderot. In this case Diderot is written in square brackets, which indicates that the article has been attributed to him. A click will explain the attribution in the form of a note written by Marie Leca-Tsiomis, informing us that Diderot is identified as the author of this article for such and such reason.

You can also access a set of features allowing the display of paragraph numbering, to view column breaks, to show only the text or to change text sizes.

For each article you also have an export function, allowing you to export both the transcript of the article and the notes and comments published with the article. On the right, we have displayed by clicking on Diderot the list of notes written by Marie Leca-Tsiomis on this article, including the memo justifying the attribution.

There is another level of annotations, a "review file", which is a more general presentation of the article in two main forms: first a shortened form called a cap, which will summarise the main issues and interest of the article in a few lines. In the case of "Pleasure", we learn right away that it is one of the most famous articles written by Diderot, a real eulogy of sexual pleasure that couldn't be further from

Christian's belief of original sin. It is also part of Diderot's anthropological reflection on the very origins of love. If you want to find out more, simply scroll down each item.

There, you will find precise information on the article's author and on the attribution of this article to Diderot, on the implications of the article, on its previous state, on the way it has been written, on its resonances, its reception, its later editions, etc.

Finally, this presentation contains a list of studies concerning this particular article. "Pleasure" is one of more than 150 articles already published in ENCCRE with their comments and their reviews. Let us take another example, in another field, the "Abada" article. We will find the same disposition we had earlier, a text with small icons allowing me to access and to display directly the list of memos we saw on the "Pleasure" article. I will also, in the same way, be able to access the review file in which I will learn thanks to the cap, that the article "Abada" deals with an unfamiliar exotic animal, described in a more or less fanciful way by travellers who attributed to him various virtues. It was actually a rhinoceros but neither Diderot nor the sources on which he relied made the connection. And so, he showed some scepticism about this species' existence.

For those who want to find out more, we can learn among many other information given by Stéphane Schmitt, that no article in the entire *Encyclopaedia* refers to the "Abada" article and that it doesn't reference any article either. In particular, there is no reference to the "Rhinoceros" article or to a plate that can be found in the *Encyclopaedia*, the first plate on natural history, which depicts an elephant on its lower part and a rhinoceros on the upper part. The rhinoceros actually being this animal, this Abada, just called by another name. Here we can preview the corresponding plate and zoom on it, or if we want to see the full page go to the plate volume to consult the illustration and its explanation.

So that was our short visit of ENCCRE. All you need now is to keep wandering around the website. We hope you enjoy discovering this unique work.