Abstract

The history of edition is a fairly new field of study that has gained international momentum since the turn of the millennium and which is currently being introduced in a Danish context with the project History of Danish Editions, of which this thesis forms a part. The thesis describes the shift in the media of scholarly editions, from print to digital, which involves not only a shift in editorial practices towards more open content and increased reader engagement on several levels (defined as different reader roles in this thesis), but also changes in the way editors conceive theoretical approaches to edition influenced by broader epistemological notions of digital data (bytes), publication media (books), and recipients (readers).

The thesis discusses the central concepts of work, text, and document and argues that work is to be understood a posteriori, and not a priori as seems to be implied by its frequent description as something immaterial. It is a posteriori since any scholarly argument about a work is based on a reading of the texts of said work. Texts are materialized as documents. In print form they appear as artifacts, a result of human action, whereas digital documents should be understood as objects with a particular materiality which can be described both forensically and formally. The thesis presents different types of scholarly editions. The hybrid-edition (i.e. an edition in both print and digital form) Søren Kierkegaards Skrifter (1997-2013) is subjected to a historical analysis focusing on previous editions and the possibilities presented by the new edition.