

A History of New Technologies and Renaissance Studies (NTRS) Sessions at Annual Meetings of the Renaissance Society of America 2001-2014

91 Sessions (208 Papers; 4 Roundtables; 3 Discussions; 1 Overview)

CHICAGO 2001

RESEARCHING THE RENAISSANCE, I

(3)

Organizer William R. Bowen, *Victoria University, University of Toronto*

Chair Ian Lancashire, *University of Toronto, New College*

The ACLS History E-Book Project

Ronald G. Musto, *ACLS/Italica Press, Inc.*

Eileen Gardner, *ACLS/Italica Press, Inc.*

The American Council of Learned Societies has received a \$3 million grant from the Andrew W. Mellon Foundation to sponsor an electronic publishing initiative for monographs of high quality in the field of history: the History E-Book Project. During the first five years of this project (1999-2004), ACLS will collaborate with five Learned Societies, including RSA, and seven University Presses, to publish these monographs, exploring the intellectual possibilities of new technologies and helping to assure the continued viability of the history monograph in today's publishing environment. The ACLS History E-Book Project plans over its initial phase to convert to electronic format 500 backlist monographs of major importance to historical studies—books which remain vital to both scholars and advanced students, which are frequently cited in the literature, and are currently not widely available—and to publish 85 completely new electronic monographs that use new technologies to communicate the results of scholarship in new ways. These electronic monographs will be published on HistoryEbook.org, the Website of the ACLS History E-Book Project, which in its first phase will be accessible to students and scholars through their libraries.

Documentary Sources for the Arts and Humanities in The Medici Granducal Archive: 1537-1743

Edward Goldberg, *The Medici Archive Project*

The "Archivio Mediceo del Principato" offers the most complete documentary record of any princely regime in early modern Europe. Most letters sent or received by the Medici granducal family over two centuries (1537-1743) have survived, allowing a depth and precision of research that is possible nowhere else. However, this vast resource remains largely uncatalogued and unstudied, making research there a hit-and-miss affair—for those who have the time and courage to attempt it. In order to bring this wealth of information into the mainstream of current scholarship, The Medici Archive Project developed the database "Documentary Sources for the Arts and Humanities in the Medici Granducal Archive: 1537-1743." Since the archive itself consists almost entirely of epistolary correspondence—extended first-person narratives—project workers face complex challenges in the course of document assessment and data entry. In Chicago, The Medici Archive Project would like to demonstrate the full range of applications in its "Documentary Sources" database to the members of the Renaissance Society of America. The demonstration will focus both on the concrete support that it offers scholarly researchers and its broader implications as a pilot project in the field of humanities computing.

The Gateway as Virtual Library

William R. Bowen, *Victoria University, University of Toronto*

Abstract not provided.

RESEARCHING THE RENAISSANCE, II

(2)

Organizer William R. Bowen, *Victoria University, University of Toronto*

Chair Rebecca Bushnell, *University of Pennsylvania*

A Lexicon of Early Modern English

Ian Lancashire, *University of Toronto, New College*

This paper is about a Web-based multi-lingual dictionaries-grammars database in progress and in principle to be brought out by the University of Toronto Press and the University of Toronto Library. This project was just funded by Social Sciences and Humanities Research Council of Canada.

The Application of Relational Databases to Family History and Microhistory

Edwin Bezzina, *University of Toronto*

If applied carefully, a relational database can prove to be an indispensable tool for historians, particularly in the fields that involve a considerable degree of prosopography and family reconstitution. While databases have traditionally been used for highly structured documents like parish registers, such software can also be effectively adapted to more uneven documents like notarial contracts (such as testaments, probate inventories, marriage contracts, all critical documents in family history.) In essence, a well-designed database can open a vast range of possibilities for the researcher in terms of time-saving devices and effective data analysis. This paper will present recommendations from my extensive experience with database technology. I will use as my model a large database that I constructed for my doctoral dissertation, composed of over 150 tables, 400 macros and numerous modules to analyze and track Protestant-Catholic relations in the town of Loudun, France from 1598 to 1665. Although I will use this as my primary example, I will discuss in a more general manner steps that can be taken before designing a database and what techniques can be adopted in the implementation and use of such technology. In particular, I will suggest some database solutions to the following problems: (i) the variations in family name spelling, a major obstacle for prosopographers and family historians; (ii) the difficulties involved in working with notarial contracts, which are often varied in nature, unstructured in character and complicated in their formulae; and (iii) applying querying techniques and more sophisticated database computer languages to record linkage and family reconstitution.

SCOTTSDALE 2002

NEW TECHNOLOGIES AND RENAISSANCE STUDIES, I

(2)

Sponsor Centre for Reformation & Renaissance Studies, *University of Toronto*

Organizer William R. Bowen, *Victoria College, University of Toronto*

Chair Rebecca Bushnell, *University of Pennsylvania*

Advantages and Challenges of New Forms of Scholarly Communication

Eileen Gardiner, *ACLS/Italica Press, Inc., The ACLS History E-Book Project*

Ronald G. Musto, *ACLS/Italica Press, Inc., The ACLS History E-Book Project*

Scholars have taken advantage of electronic tools to research, organize and generate information, but electronic technologies also offer scholars new approaches to communicate research results outside the traditional (and endangered) print formats: monographs and edited volumes published by university presses or

articles in scholarly journals. Electronic journals are already becoming a reality. E-Books are appearing in various forms and formats. And, scholars have been developing research-oriented websites for a number of years. What are the advantages of these new forms of scholarly communication? Will these new technologies be more efficient, equitable and speedy? If so, who will mediate, maintain, review, archive, and provide access to electronic scholarship? These are challenges facing the universities, their libraries and presses, the departments and individual scholars themselves, as well as the scholarly societies and their individual members who are charged with maintaining the standards for their fields.

[Teaming Up on the Web: The Early Modern Center, University of California, Santa Barbara](#)

Patricia Emerton, *University of California, Santa Barbara*

This presentation will demonstrate ways online resources are being used for collaborative teaching and research by the UCSB English Department's newly-instituted Early Modern Center (of which I am the Director). The center's website address is <http://emc.english.ucsb.edu/>. The Center consists of a seminar area, traditional resource library, and networked computers (with digital projector) that have access to the latest databases in the field (including the Early English Books Online and the Chadwyck-Healy collections). The Center creates archives of online resources for the period 1500-180 for use in research and/or teaching, fields an annual theme around which courses are mounted (the 2001-02 theme is "Early Modern Visual Culture"), and sponsors a Graduate Student Fellow (to help faculty and students mount online syllabi, readers, and other materials for their courses or research). The EMC is embarking on a very exciting technological adventure from which others as well as ourselves have much to learn.

NEW TECHNOLOGIES AND RENAISSANCE STUDIES, II

(2)

Sponsor Centre for Reformation & Renaissance Studies, *University of Toronto*

Chair and

Organizer William R. Bowen, *Victoria College, University of Toronto*

[Doubtfull, Obscure, and Uncertaine \[No More\]: Renaissance Uroscopy and the Internet](#)

Joseph Tate, *University of Washington*

In the opening epistle to the reader of his book, the early modern physician Robert Recorde claimed that uroscopy was such a vital medical tool that without it, "all knowledge of Physick [. . .] is doubtfull, obscure, and uncertain." Like Recorde, I argue that without the internet our knowledge of the Renaissance is liable to become doubtful, obscure, and uncertain. Therefore, this paper has two primary objectives. First, it documents the past and present process of developing and maintaining internet access to three rare, important sixteenth-century texts on uroscopy. Second, it argues the genuine need for similar web-based projects due to the poor quality of previous microfilm efforts, and the increasing ease and availability of the necessary digital technologies which are already allowing ready access to a vast range of Renaissance texts for scholars and students alike.

[Documents! Data! Decisions!](#)

Joanne Riley, *Humanscale Technologies*

In 1995, the Medici Project was using WordPerfect 5.1 to index documents in the Medici Granducal Archive as part of its new initiative, "Documentary Sources for the Arts and Humanities: 1537-1743." As of 1999, project researchers began using a powerful, customized MS Access application for document indexing. And in 2004, the "Documentary Sources" system will be launched on the Internet as a fully-searchable online database, accessible by scholars around the world. The trajectory from word-processing to relational database to dynamic web delivery was made possible by a vital, ongoing dialogue between the Project's technical and research staff, since developments in one arena often informed, and at times redirected, the other. This

presentation will describe the development process, the unfolding of the dialogue between scholars and information managers, the guidelines that directed decision-making, and the outcome of decisions made at critical junctions.

NEW TECHNOLOGIES AND RENAISSANCE STUDIES, III

(2)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*
Organizer William R. Bowen, *Victoria College, University of Toronto*
Chair Patricia Fumerton, *University of California, Santa Barbara*

[The Devil is in the Details: Encoding an Electronic Edition of the Devonshire MS \(British Library Additional MS 17,492\)](#)

Raymond G. Siemens, *Malaspina University College*

Taking into account several contexts in which one might best consider the production of an electronic scholarly edition of a Renaissance text, my paper will highlight a number of the very real, pragmatic concerns associated with editing at currently-accepted scholarly and archival standards—among them the choice and positive application of an encoding system, the incorporation of non-textual materials in the text of the electronic edition, and the visual representation of the edition such that it can best serve those who wish to make use of it. Discussion will center on, and examples will be drawn from, among others, an electronic edition of the *Devonshire MS (British Library Additional MS 17,492)* that is currently in progress.

[The Electronic Description of Renaissance Women's Manuscripts: A Progress Report from the Perdita Project](#)

Jonathan Gibson, *Nottingham Trent University*

The Perdita Project, based at Nottingham Trent University in the United Kingdom, is constructing a detailed electronic catalogue of more than 500 manuscripts in English compiled and/or written by women between 1500 and 1700. Each entry in the catalogue will contain a biographical article on the writer or compiler of the manuscript, an article speculating about the purposes for which the manuscript was compiled, a full physical description and a list of the manuscript's contents. This catalogue will be encoded in SGML and will be complete in 2002. As well as demonstrating the catalogue, this paper will discuss a range of issues connected with the work of the project. In particular, I will focus on the development of TEI conventions for the description of Renaissance manuscripts, and Perdita's approach to the thematic tagging of catalogue entries. The interdisciplinary nature of our project makes this a contentious and problematic topic.

NEW TECHNOLOGIES AND RENAISSANCE STUDIES, IV

(2)

Sponsor Centre for Reformation & Renaissance Studies, *University of Toronto*
Organizer William R. Bowen, *Victoria College, University of Toronto*
Chair Raymond G. Siemens, *Malaspina University College*

[The Shakespeare Miscellany Project: Using Technology to Explore Early Modern Literary Culture](#)

Mark Aune, *Wayne State University*

The late medieval and early modern practice of compiling commonplace books and miscellanies has left a rich archive for scholars studying the culture and literary practices of the time. As Marotti and others have noted, manuscript miscellanies are excellent sites for the interrogation of notions of authorship, coterie, publication, and contemporary cultural tastes. With these notions in mind, I began asking the students in my introduction to Shakespeare course to compile miscellanies of their own. Along with this collection, they were to provide commentary on what they chose and why. These projects were done entirely on the computer. This presentation will first briefly describe the Shakespeare miscellany project. I will then use examples of student

work to illustrate the ways in which computers and the internet enable us to create a culture of literary appropriation and circulation that makes connections between early modern and present day cultures.

Electronic Editing and Graduate Research Skills

Anthony Martin, *Waseda University*

This paper is an account and analysis of a class for graduate students at a Japanese university. The class consisted of eight students who took the class in order to develop new knowledge and skills in bibliography and textual criticism. The class prepared an electronic edition of *The Passionate Pilgrim*, a small miscellany of Elizabethan poetry, in order to provide an introduction and practical application of such skills. Although it may have been overambitious to take on such a text in only one year, the majority of the students felt strongly the process had been of enormous benefit in gaining skills in editing and textual description, as well as developing skills in textual markup (HTML and XML). In conclusion, with refinements and further modifications, such a class may prove to be an excellent method of introducing students to a wide range of graduate-level skills.

TORONTO 2003

NTRS, I: TEXTUALITY AND ELECTRONIC TEXTUALITY

(2)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*
Organizer William R. Bowen, *University of Toronto*
Chair and
Organizer Raymond G. Siemens, *Malaspina University College*

Encoding Renaissance Electronic Texts

Ian Lancashire, *New College, University of Toronto*

In 1987 I attended the founding meeting of the Text Encoding Initiative and afterwards took part in its committees, even while co-developing text-analysis software (*TACT*) that did not read/write SGML/TEI. I have edited, since 1994, *Representative Poetry On-line*, an HTML-tagged anthology of 400 English poets from Caedmon to Mark Doty. In 1996, MLA published my small e-library of English literature in a CD-ROM with *Using "TACT" with Electronic Texts*. Both include Renaissance literature. For my online *Renaissance Electronic texts* (RET), where I placed encoding guidelines that compare SGML with COCOA, for the *Early Modern English Dictionaries Database* (EMEDD), and now for *Lexicons of Early Modern English*, its successor, I have honed an XML tagset. These experiences persuade me that scholars should take personal responsibility for encoding their texts and have specific goals in doing so. I will illustrate by discussing tagging options for several perplexing Renaissance manuscript and printed texts.

Nexus: Reflections on the First Eight Years of Renaissance Editions

Richard S. Bear, *University of Oregon*

Renaissance Editions, first appearing on the Web in 1994, has grown to some 158 texts, many of them HTML "type facsimiles," which have received over five million page views. The archive's editor reflects on some of the events in this unfolding adventure and how it has influenced his opinions on what happens when a text is written, edited, proofed, published, stored, or read.

NTRS, II: THE BOOK, AND ITS CONTEMPORARY REPRESENTATION

(2)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*
Organizers Raymond G. Siemens, *Malaspina University College*
William R. Bowen, *University of Toronto*
Chair Rebecca Bushnell, *University of Pennsylvania*

Coincidental Technologies: Moving Parts in Early Modern Books and in Early Hypertext

Richard Cunningham, *Acadia University*

The production of images such as that of the declination instrument in print and in hypertext calls attention to the similarities between the two historical moments, between the first print revolution and the second. The technology of print faces an obvious problem when confronting the need to represent something in three dimensions and with moving parts. While hypertextual representation would seem to answer and avoid this confrontation, in fact the answer has proven to be extremely labor intensive—to the extent that it is available at all. In both historical moments, these images serve to highlight facets of the reader's experience, and facets of the writer's and printer's experience. The production of images such as these offer to teach a reader instrument design and use, and they offer to teach a writer how to communicate. And, especially because of the layered nature of the imagery, they function to develop the communicative technology itself, whether book or hypertext.

The Exploration and Development of Tools for Active Reading

Stephanie Thomas, *Sheffield Hallam University*

The Active Reading project is concerned primarily with creating an electronic scholarly edition of a Renaissance work—namely Shakespeare's *King Lear*, which illustrates the textual variants between published editions of that work, serving to enhance the active reading experience by offering insight into the editorial process. This paper aims to illustrate the advantage of enabling understanding of the editing process, through the use of interactive technologies and text encoding tools. A prototype edition has been generated by encoding various texts of a poem by Sir Thomas Wyatt in XML, and employing various methods for displaying the material. The resulting edition and the research generated will hopefully offer new ways of comparing textual variants, and of reading and understanding these texts—for use in research, in teaching, as a learning tool, and as a template for the creation of future electronic editions.

NTRS, III: REFERENCE RESOURCES AND ELECTRONIC PUBLISHING I

(2)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*
Organizer Raymond G. Siemens, *Malaspina University College*
Chair and Organizer William R. Bowen, *University of Toronto*

Spread Your Bibliography

James H. Forse, *Bowling Green University*

Utilizing computer programs with spreadsheets such as Microsoft Excel offer opportunities for analyses of bibliographical information which would be at best time-consuming, and perhaps nearly impossible by human efforts alone. I will discuss how bibliographical spreadsheets on two separate research projects revealed patterns which pushed my research in directions opposite from what I expected to find.

Computer-Aided Repertory Studies: Online Access to Chant Sources

Debra S. Lacoste, *The University of Western Ontario*

Researchers in a variety of fields continue to access the CANTUS database for information on sources of Latin Office chant. This growing electronic resource, comprised of indices of manuscripts dating from the twelfth to sixteenth centuries, has been praised as a valuable research tool. The contents, currently number 220,000 records from 70 books, can be accessed through <http://publish.uwo.ca/~cantus>. This presentation will begin with a brief description of the database and a live demonstration of the site. Attention will be paid to the ways that the database has evolved to accommodate new additions and to how scholars are using the data to further their research goals. It is hoped that this presentation will encourage scholars and their students to continue to use CANTUS, to submit inventories of important sources, and to ponder how access to this data will enrich our understanding of Latin ecclesiastical chant and its use not only throughout the Middle Ages but also in subsequent historical periods.

NTRS, IV: REFERENCE RESOURCES AND ELECTRONIC PUBLISHING II

(2)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*
Organizers William R. Bowen, *University of Toronto*
 Raymond G. Siemens, *Malaspina University College*
Chair Julia Flanders, *Brown University*

New E-Books from the ACLS History E-Book Project

Eileen Gardiner, *Italica Press*
Ronald G. Musto, *Italica Press*

With new tools developed for creating and publishing electronic scholarly works, the ACLS History E-Book Project has available online several different types of newly-created titles. These will be used to demonstrate the potential of e-books for organizing and generating information, structuring, research results and analysis, and communicating in new formats through a simple XML tagging system that can be converted to HTML and viewed using a standard internet browser. Sample e-books may include works on the history of manuscripts and early printing, theater, international organizations, pornography, social change, climate, political movements, prosopography, archaeology, law, war, disease, and disability. How will these new tools and the works that use them influence scholarly communication? Can they make scholarly publication more efficient, equitable, and speedy? Can—and should—they encourage historians to work differently and produce a different type of scholarship?

Iter: Building Gateways from Catalogue to Collection

William R. Bowen, *University of Toronto*

The relationships of a card catalogue to a collection of print media is insufficient as a model for Iter, the gateway to medieval and renaissance studies. Indeed, as it becomes increasingly common to distribute digital collections over the web, it is becoming very clear that Iter can provide more than a sophisticated body of inter-related databases which include pointers to digital collections, by enabling researchers to interact with the digital documents themselves. This will, of course, raise new challenges of collaboration, access, knowledge management, standards, and delivery, all of which require answers reflecting the needs of Iter's community of scholars.

NTRS, V: ELECTRONIC SCHOLARLY EDITING AND RENAISSANCE ENGLISH TEXTS

(2)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*
Organizers Raymond G. Siemens, *Malaspina University College*
William R. Bowen, *University of Toronto*
Chair Ian Lancashire, *New College, University of Toronto*

Katherine Philips' Friendship Poems: An Approach to Building Image-based Electronic Editions of Early Modern Poetry

Melinda Spencer Kingsbury, *University of Kentucky*

Many of the challenges that Katherine Philips' poems pose for editors correspond with the challenges that editors of early modern texts generally face: Philips never supervised the publication of any of her poetry, and different versions of the poems in the posthumously-published *Poems* are available in several different manuscripts. While the existing versions of any given poem may be of interest to readers, in traditional scholarly print editions, only one version—eclectic and, thus, new—is provided, with important variants tucked away in textual apparatus. Using Philips' friendship poems as example, I demonstrate an interface for a searchable image-based electronic edition that transforms these dilemmas into possibilities. While this edition provides digital images and diplomatic transcriptions of all manuscript and early printed versions of each poem, it also provides different views of each poem and color-coded, comparative displays of variants. Moreover, the interface itself includes a tool for editors that automatically generates these different displays from a single transcription encoded in XML.

Prototyping an Electronic Edition of the Devonshire MS

Raymond G. Siemens, *Malaspina University College*,
Barbara Bond, *University of Victoria*
Terra Dickson, *University of British Columbia*
Karin Armstrong, *Malaspina University College*

This paper addresses issues of electronic textual encoding, document imaging, and incorporation of extra-textual materials—specifically as they relate to the act of prototyping an interface for an electronic scholarly edition. Discussion will centre on, and examples will be drawn from, among others, an electronic edition of the Devonshire MS (British Library Additional MS 17, 492) that is currently in progress.

NTRS, VI: IMAGE, EXHIBITION, ARCHIVE, AND ACCESS

(2)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*
Organizers William R. Bowen, *University of Toronto*
Raymond G. Siemens, *Malaspina University College*
Chair Susan Forscher Weiss, *Peabody Institute*

Virtual Knowledge and Early Modern Visual Culture

Peter Lukehart, *Center for Advanced Study in the Visual Arts, National Gallery of Art*

This paper will address the rewards, the limitations, and the frustrations of creating an interactive Website for an interdisciplinary exhibition entitled *Writing on Hands: Memory and Knowledge in Early Modern Europe*. It will focus on the notion of translation of complex and sometimes obscure information, usually the domain of academics, for a general audience. Facing contested issues such as education, collaboration, production, and funding, this project represents a case study in bringing to life historically remote systems of knowledge.

[Building Educational Partnerships on the Web: Museum Digital Documentation in Education](#)

Jennifer Trant, *The Art Museum Image Consortium*

David Bearman, *The Art Museum Image Consortium*

In 1997, 22 North American museums formed the Art Museum Image Consortium to enable educational use of museum multimedia through an innovative economic and technical model. After five years, the Art Museum Image Consortium (AMICO) has grown to include 36 museums, hundreds of subscribing institutions, and nearly 3 million end users in educational environments, and become self-sufficient in the process. The social, economic and technical architectures that underlie the consortium and its operations will be elaborated and challenges to extending the model in other humanities domains will be discussed.

NTRS, VII: COMMUNITIES, LITERARY AND DRAMATIC

(2)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*

Organizers William R. Bowen, *University of Toronto*

Raymond G. Siemens, *Malaspina University College*

Chair Lisa Hopkins, *Sheffield Hallam University*

[Performers on the Road: Tracking their Tours with the REED Patrons and Performances Internet](#)

Sally-Beth Maclean, *University of Toronto*

Alan Somerset, *University of Western Ontario*

This presentation will show an important application of the Records of Early English Drama (REED) Patrons and Performances Multimedia Research Tool, a version of which will be available on the internet by the time of the conference. The Research Tool makes available for the first time our cumulative database of itinerary, performance, and venue information for professional (usually patronized) performers of all kinds, drawn from REED volumes to date. We will focus particularly here on some of the companies that were most prominent in the provinces: Lord Strange's Men, King James' Men, the Queen's Men, and others. The paper will demonstrate the extent of their activities and will show the capabilities for data analysis that the website allows for the user.

[Renaissance Women Online](#)

Julia Flanders, *Brown University*

Women Writers Online, and its Renaissance subset, Renaissance Women Online, have made a notable contribution to research on digital publishing and digital scholarship. Technologically, these collections are at the forefront of text encoding research, in their commitment to span the gap between physical, ideal, and virtual documents, and to use generic document models as a way of representing the heterogeneity of early modern texts. But sociologically as well, these collections reveal a great deal about trends in scholarly information use, and about the nature of the digital tools that will be shaping scholarship in the 21st century. This talk will present the work of the Women Writers Project and suggest that the model of digital scholarship it offers is valuable not only in practical terms, but also because it accurately foresees the challenges facing scholars of the next generation.

NEW YORK 2004

NTRS I: THE INFLUENCE OF NEW TECHNOLOGIES ON RENAISSANCE STUDIES (DISCUSSION)

Sponsor Centre for Reformation & Renaissance Studies, *Victoria College, University of Toronto*

Organizers and

Chairs William R. Bowen, *Victoria College, University of Toronto*
Raymond G. Siemens, *Malaspina University College*

Discussants: Rebecca W. Bushnell, *University of Pennsylvania*
Richard Cunningham, *Acadia University*
Ichiro Fujinaga, *McGill University*
David Gants, *University of New Brunswick*
Eileen Gardner, *Italica Press Inc.*
Peter Lukehart, *National Gallery of Art*
Ronald G. Musto, *Italica Press Inc.*
Susan Forscher Weiss, *Peabody Institute*

This session explores important trends of the past, current, and future influence of new technologies on Renaissance studies. A brief introduction by panelists who have carried out exemplary work integrating computing with disciplinary practice will be followed by a respondent's comments and seminar-style discussion.

NTRS II: THE DATABASE AND THE ARCHIVE: RULERS OF VENICE 1300-1524 (3)

Sponsor Centre for Reformation & Renaissance Studies, *Victoria College, University of Toronto*

Organizers Raymond G. Siemens, *Malaspina University College*
William R. Bowen, *Victoria College, University of Toronto*
Monique E. O'Connell, *Stanford University*

Chair and

Respondent Benjamin G. Kohl, *Vassar College*

[Administrators of Empire: A Collective Portrait](#)

Monique E. O'Connell, *Stanford University*

In the Venetian maritime state, where empire was measured not in territory but in influence, the role of colonial administrator was of central importance in maintaining Venetian power. This paper seeks to produce a collective portrait of the type of administrator Venice entrusted to rule in its name in the fifteenth century *stato da mar*. The creation of the Rulers of Venice databank allows one to trace the complete careers of these administrators of empire through provincial and metropolitan posts, leading to a sharper understanding of which posts demanded experienced administrators and diplomats and which served as training for younger members of the Venetian patriciate. An analysis of elections for these posts also highlights how Venice could react to political or social tension by sending a more experienced administrator, giving the Venetian state more flexibility in creating an efficient and reactive network of control in its overseas dominions.

[Problems and Possibilities of Constructing a Research Database: The Venetian Case](#)

Andrea Mozzato, *Università Ca' Foscari di Venezia*

This paper is divided into two parts. The first is a summary description of the register of the "Segretario alle Voci," an office of the Venetian chancellery that was responsible for recording the names of each noble who was elected to serve temporarily in administrative offices and in the government of the *dominio*. Also discussed will be the type of information that is recoverable from the source (the meaning of the dates, the names of the elected and the pledges, the list of offices and councils, and so on), problems encountered during the process of cataloguing, and the technical solutions adopted during the creation of an appropriate database. The second

part of the paper is more historical in nature and will relate the results of the first statistical explorations (limited to register 4, 1438-55) to highlight the possible correlations between the data.

[The Evolution of a Project: Historical and Research Perspectives](#)

Claudia Salmini, *Archivio di Stato di Venezia*

This paper explicates the Venetian sources of the *Segretario alle Voci*, a notarial source of the ducal chancellery responsible for registering the public offices elected by the Great Council and Senate. The evolution of the system of registration, which was profoundly transformed between the mid-fourteenth century and the mid-sixteenth century in conjunction with Doge Andrea Gritti's "renewal" of the legal, urban, and judicial order, will be highlighted. Also discussed will be the project of cataloguing conducted between 1980-87 for the elections of the sixteenth century that generated a databank of more than 40,000 records. The connection between this databank and those which cover the universal registers (which were intentionally made to be compatible with each other), permits a deepening of research on the personal implications and institutional mechanisms in Venetian history from the medieval period to the sixteenth century.

NTRS III: LITERARY TEXT ENCODING AND ANALYSIS OF ITALIAN AND ENGLISH WORKS

(3)

Organizers Centre for Reformation & Renaissance Studies, *Victoria College, University of Toronto*

Raymond G. Siemens, *Malaspina University College*

William R. Bowen, *Victoria College, University of Toronto*

Chair Patrick Finn, *St. Mary's College*

[The Archivio Metrico Italiano \(AMI\) and the Methodological Implications of New Computerized Research on the Study of Sixteenth-Century Poetry](#)

Sergio Bozzola, *Università Degli Studi di Padova*

The paper aims to illuminate the characteristics of the Archivio Metrico Italiano, a database where the principal texts of the Italian poetical tradition, from its origins to the Cinquecento, are filed with metrical indications. The archive has been created at the University of Padua by a group of researchers coordinated by Professors Pier Vincenzo Mengaldo and Marco Praloran. All the metrical aspects of the texts are marked (metrics, type of verse, rhyme and rhymed words, rhyme schemes, rhythms, and so on). In the paper I will argue that these new technological instruments not only offer the possibility of making research faster, but also transform its methods. This innovation brings new scientific results that would never be achieved with traditional means, especially in the study of rhyme and rhythm. This innovation will be exemplified on some important sixteenth century texts, such as the *Orlando furioso* and the *Rime* of Pietro Bembo.

[A Moving Target: The Challenge of Representing the Shifting Situations of Early Modern Scribal Practice](#)

Barbara Bond, *University of Victoria*

The scribal practices found in an early modern manuscript illuminate the fluid and inconsistent nature of writing conventions of the time, including, among others, issues of orthography, paleography, and presentation. Evidence of the acceptable nature of varying usage presents challenges in maintaining both flexibility and consistency in the development of an electronic encoding practice that both accurately represents an unfixed situation and complies with recognized academic standards. Examples will be drawn from the Devonshire MS (BL Add MS 17,492), a poetic miscellany dating to the mid-1530s that was authored and inscribed by a group of men and women associated with the English Queen Anne Boleyn's court.

Active Reading: Designing a Tool for Analyzing Variants in *King Lear*

Stephanie F. Thomas, *Sheffield Hallam University*

The Active Reading project is concerned with developing an electronic scholarly edition of the quarto and folio texts of *King Lear* that would provide an interactive tool for the exploration of textual variants. Initially, a prototype was produced which combined all the editions of a short twenty-one-line poem. This “combined” edition was encoded using XML and employed several different methods for interacting with the text. Empirical studies have been undertaken to examine the ways in which readers actively compare variants of a text — through recording their interactive involvement and observing the editorial decisions they make. In developing an electronic edition of this kind it is possible for the reader to compose new editions of a text, effectively taking on the role of editor. This paper aims to demonstrate the issues associated with developing the *King Lear* scholarly edition, and the potential for a tool of this kind to be used as a device for both teaching and learning.

NTRS IV: APPLICATIONS FOR TEACHING AND RESEARCH

(3)

Sponsor	Centre for Reformation & Renaissance Studies, <i>Victoria College, University of Toronto</i>
Organizers	Raymond G. Siemens, <i>Malaspina University College</i> William R. Bowen, <i>Victoria College, University of Toronto</i>
Chair	Matthew Steggle, <i>Sheffield Hallam University</i>

Appropriating the “Hollywood” DVD Interface for the Classroom

Marc S. Geisler, *Western Washington University*

As a teacher of Renaissance drama, I have always been committed to using film clips in class. Unfortunately, lining up clips on individual VHS tapes has often been an arduous and clumsy task. Last year I began digitizing video clips and presenting them in class using interfaces made possible by the DVD medium. DVD menus enable an instructor to make faster and more flexible transitions between clips, and there is ample room for creativity in presenting the clips, because still and motion menus can be crafted according to individual needs. However, as I began developing interfaces for teaching Shakespeare, I soon learned that “Hollywood” style DVD menus were not entirely appropriate for my needs. In this presentation, I will discuss and demonstrate some principles of successful DVD-interface design and its implementation in the classroom.

Renaissance Studies and The Humanities Hypermedia Centre @ Acadia University

Richard Cunningham, *Acadia University*

Starting in the 2004-05 academic year, students at Acadia University will be able to take “Creating Hypertext: Milton,” taught by myself. In following years, they will also be able to take “The Cyber-Sixteenth Century,” and “Shakespeare and Popular Culture” and “Turning the Inward Out: Hypertext and the Seventeenth-Century Sonnet Sequence.” These Renaissance courses are integral components of The Humanities Hypermedia Centre @ Acadia University (HHC). In 2002 Acadia University secured a very substantial grant from the McConnell Family Foundation of Montreal to establish, in the words of the University’s senior administration, “The Next Innovation to the Acadia Advantage.” A team of faculty members from the Departments of English, History and Classics, and Philosophy proposed the establishment of the HHC. We have been central figures in the development of the HHC because we recognize the exciting possibilities made available for Renaissance specialists at geographically remote institutions whose libraries cannot compare with those of major research universities.

[Les Trois Riches Heures de Douglas H. Gordon: The Gordon Collection's Three Books of Hours in a Digital Context](#)

Winnie Chan, *University of Virginia*

The *Heures sur Velin* (Rosenwald MS 10), *The Sforza Hours*, *Les Très Riches Heures du Duc de Berry*: these are, of course, medieval books of hours recently digitized by the Library of Congress, the British Library, and the Bibliothèque Nationale de France, respectively. During the Middle Ages and the Renaissance, most anyone who could read and afford a book of hours had one, yet very few have made their way online, and nearly all of these are medieval manuscripts. With its three sixteenth-century examples digitized in their entirety, the University of Virginia's Gordon Collection breaks with this apparent trend and proposes a focus on printed hours, which we hope will spur further study of the genre. The Gordon books of hours represent the wealth of resources that the digital archive is making available for unprecedented forms of comparative research. While books of hours were standardized for devotional use, the variations among them (particularly the illuminations and the vernacular passages) pose provocative questions about their original use. Produced in 1511, 1540, and 1597, the mechanically printed prayer books of the Gordon Collection evince a progression toward minimalism and utility, in dramatic contrast to the ornate illumination that makes so many medieval books of hours tempting to digitize — and often difficult to read. Since the “prettiest” texts tend to be the first to make their way to the World Wide Web, the less ornate, post-Gutenberg books of hours have received relatively little attention. Drawing upon the influential work of Walter Benjamin and Raymond Williams regarding material and print culture, this essay will delineate salient and subtle differences between manuscript and print books of hours, and the considerations these differences provoke for digitization.

NTRS V: EARLY MUSIC, HYPERTEXT, AND IMAGE

(3)

Organizers William R. Bowen, *Victoria College, University of Toronto*

Raymond G. Siemens, *Malaspina University College*

Chair Richard Cunningham, *Acadia University*

[A Copyright-Cleared Image Resource for Renaissance Studies, worldart.sjsu.edu](#)

Danielle Trudeau, *San Jose State University*

Worldart is an online image database, which contains some 30,000 images —almost 10,000 early modern, 6000 Medieval, and 5000 ancient — that can be freely used for nonprofit purposes. The Late-Medieval and Renaissance sections are particularly rich. The images are organized into over one hundred portfolios on topics ranging from art historical styles, political and social history, and cultural interactions, to images of music, dance, theater, explorations, religion, warfare, and various aspects of material culture. The collection can be searched by keyword, artist, nationality, period, style, date, and any word from a title. Using this great wealth of images, scholars and teachers can download images and their records or create their own portfolios on-line for student access or use in classrooms. Part of the collaborative California State University IMAGE Project, Worldart is directed by Kathleen Cohen.

[From Manuscript to Printing Press to Computer Chip: Studying Early Music in Digital Format \(or Into the Twenty-First Century\)](#)

Susan Forscher Weiss, *Peabody Institute*

Ichiro Fujinaga, *McGill University*

In 1996, in an effort to encourage use of newer technologies, the Provost of the Johns Hopkins University sponsored a mini-grant program to develop electronic and distance education. Our planned project for this program was to produce a CD-ROM based multimedia-learning environment to enrich and supplement the study of early music, integrating this subject with other disciplines such as art, history, language, and culture. In that initial project — which was extremely well received — we incorporated audio and video performances by

Peabody Conservatory musicians, digitized images of musical scores and paintings, and well written and researched texts. Since that time we have been engaged in other projects, utilizing advances in technologies, feedback from students, colleagues, professional musicians, and scholars from other institutions. This paper will present both an eight-year retrospective of computer applications in the study of early music and some trends and predictions for the future.

[Hypertext, Intertext, Useful Text? Anne Lock and Psalm 51: An Experiment in Intertextuality](#)

John Ottenhoff, *Alma College*

I present my site “Anne Lock and Psalm 51: An Experiment in Intertextuality” (<http://www.newmedia.alma.edu/ottenhoff/psalm51/>). Lock’s “A Meditation Of A Penitent Sinner: Written in Maner Of A Paraphrase upon the 51. Psalme of David” was published in 1560, appended to her translation of four sermons by John Calvin. Lock’s “Meditation,” a sequence of twenty-six sonnets, has only recently been recognized as an important early modern text — as the first sonnet sequence in English, as an example of women’s literary achievement, and as a strong example of a particular literary form, the psalm meditation. My site examines Lock’s work within an intertextual and hypertextual environment.

NTRS VI: ELECTRONIC PUBLICATION

(2)

Sponsor	Centre for Reformation & Renaissance Studies, <i>Victoria College, University of Toronto</i>
Organizers	Raymond G. Siemens, <i>Malaspina University College</i> William R. Bowen, <i>Victoria College, University of Toronto</i>
Chair	William R. Bowen, <i>Victoria College, University of Toronto</i>

[Early Modern Literary Studies and the Stigma of Print](#)

Matthew Steggle, *Sheffield Hallam University*

The peer-reviewed e-journal *Early Modern Literary Studies* (<http://purl.oclc.org/emls/emlshome.html>) is now in its ninth year of publication. This paper reviews the progress of the journal since its foundation in 1995, and asks how it relates to the discipline to which it belongs. In particular, the paper raises questions including: How is the journal reacting to the changing technological and academic landscape, particularly in the light of the growing interest in Renaissance ideas of information and information technology? What status does online publication now have in early modern studies? And how does one measure the success of a free-to-air academic project? Finally, the experience of *EMLS* might offer some surprising perspectives on the frequently suggested idea that online-publication-as opposed-to-print occupies something of the same conceptual space as was formerly occupied by manuscript-circulation-as-opposed-to-print.

[The Early English Books Online-Text Creation Partnership \(EEBO-TCP\): A New Model for Private/Public Cooperation and an Invaluable Resource for Early Modern Scholarship](#)

Shawn Jeremy Martin, *University of Michigan*

As the needs of researchers and students become more focused on Internet resources, it is important for the academic community to meet the ever-increasing demands for electronic resources. In addition, as these digital resources become more prevalent it is essential that we ensure the accessibility and availability of these valuable resources. The Early English Books Online-Text Creation Partnership (EEBO-TCP) is meant to address all of these concerns. With the help of the University of Michigan, the University of Oxford, the Council on Library and Information Resources, and ProQuest Information and Learning, the Text Creation Partnership has sought to create a new electronic resource of unquestioned scholarly value. ProQuest Information and Learning has already digitized and made available nearly 125,000 titles from the Pollard & Redgrave and Wing Short Title catalogs of early English books.

NTRS VII: ELECTRONIC EDITIONS AND STUDIES I, SHAKESPEARE

(2)

Sponsor Centre for Reformation & Renaissance Studies, *Victoria College, University Of Toronto*
Organizers William R. Bowen, *Victoria College, University of Toronto*
 Raymond G. Siemens, *Malaspina University College*
Chair Raymond G. Siemens, *Malaspina University College*

“Visibly Charactered”: Binary Objects as Text in the Internet Shakespeare Editions

Michael Best, *University of Victoria*

On many levels, Shakespeare’s text can be seen as more than a simple stream of characters. Shakespeare did not use a word-processor, and the texts as we receive them are cluttered with broken type, stains, oddly spaced lines, and other artifacts of the physical processes of printing. It is also possible to claim that Shakespeare was, in effect, a multimedia writer, one whose works live on in the environment of stage and film. Internet Shakespeare Editions is taking advantage of the electronic space of its servers to create texts that interconnect modern, machine-readable texts with multimedia annotation of various kinds: images of the original pages, early illustrations of the plays in performance, the paraphernalia of modern stage interpretations, and, where copyright permits, sound and video sequences. A major challenge is to make these extensions of the text integral to the edition without overwhelming it.

The Very Large Textual Object II: Computing Shakespeare’s Genres

Jonathan Hope, *Strathclyde University*

Michael Witmore, *Carnegie Mellon University*

This paper presents ongoing research into computer document analysis of Shakespeare’s texts, and ways of visualizing texts as continuous surfaces rather than linear strings. In a paper presented at the SAA in 2003, we presented initial findings, which suggested that it is possible to distinguish the folio genres of comedy and history simply on the basis of differences in the frequency of certain groups of linguistic features. In this paper, we will investigate the linguistic basis of these distinctions more closely, and attempt to consider the implications of the notion that “genre” is not simply content-based.

NTRS VIII: ELECTRONIC EDITIONS AND STUDIES II, SHAKESPEARE AND HERBERT

(2)

Sponsor Centre for Reformation & Renaissance, *Victoria College, University of Toronto*
Organizers William R. Bowen, *Victoria College, University of Toronto*
 Raymond G. Siemens, *Malaspina University College*
Chair Barbara Bond, *University of Victoria*

Shakespeare 2.0: or, “An Editor, a Theorist, and a Programmer Walk Into a Bard...”

Patrick Finn, *St. Mary’s College*

Few areas of scholarship have been more deeply affected by new technology than textual studies and editorial theory. This is particularly true in the case of Shakespearean drama. With the controversies around Shaxicon, the development of reference works such as the Early Modern English Dictionary Database, of creative engagements like Textarc, and of online publications like the Internet Shakespeare Editions, it seems that textual scholars have never had it so good. As we enter the second generation of computing in the humanities, it is time to take stock of our position, celebrate our successes, and learn from our mistakes. Most early projects in humanities computing focused on the presentation of primary texts and reference materials. Secondary criticism tended to focus on abstract theoretical issues, such as the similarities between deconstructive difference and the semiotic space between hyperlinks. These considerations, while fascinating, have little to offer in the way of practical application for textual scholars.

Building the Electronic *Temple*

Robert Whalen, *Northern Michigan University*

I am working towards a definitive electronic edition of George Herbert's English poems — an SGML-encoded *Temple* unprecedented in design and presentation. More than just another hypertext edition, the Electronic *Temple* would be a valuable tool for critics, historians, scholars, teachers, and students of seventeenth-century literature. It would include fully encoded diplomatic transcriptions of the manuscripts and the 1633 *editio princeps*, and a textual apparatus that would foreground variants rather than relegate them to foot- or endnotes as in a conventional print-based edition. An equally important feature of this edition would be its links to high-resolution digital images of the original manuscripts in their entirety. It would thus highlight the convergence of print and manuscript cultures that is crucial to our understanding of early modern book production and notions of authorship. It would also be one of the first editions of Renaissance literature to photograph and systematically to encode manuscripts as well as their commercially printed derivatives.

CAMBRIDGE 2005

NTRS I

(1)

Sponsor Centre for Reformation & Renaissance Studies, *University of Toronto, Victoria College*
Organizer and Chair William R. Bowen, *University of Toronto, Victoria College*
Co-organizer & Respondent Raymond G. Siemens, *University of Victoria*

Being Reborn of Dying of Innovation in a Time of Hype? Pointing a Scholarly Moral to Boy Dylan's "It's Alright, Ma (I'm Only Bleeding)"

Willard McCarty, *King's College London, Centre for Computing in the Humanities*

Edsger Dijkstra has asserted that, "In their capacity as a tool, computers will be but a ripple on the surface of our culture. In their capacity as intellectual challenge, they are without precedent in the cultural history of mankind." Common responses are: Has computation had an impact on what centrally concerns us? Have a sufficient number of colleagues been suitably impressed (i.e., intellectually dented) by it? These questions are all wrong, however prudent it may be to entertain them. If we are even to glimpse the promised rebirth — which is to say, if whatever is happening all around us, in us, to us, and with us is to be a rebirth for us — we need a different theory of importance, and we need it fast. This talk will be an attempt to articulate such a theory for a computation that is of, as well as in, the humanities.

NTRS II

(3)

Sponsor Centre for Reformation & Renaissance Studies, *University of Toronto, Victoria College*
Co-organizers William R. Bowen, *University of Toronto, Victoria College*
Raymond G. Siemens, *University of Victoria*
Chair Carter Hailey, *The College of William and Mary*

Developing Electronic Editing Tools to Enhance the Experience of Reading Multiple-Text Editions of *King Lear* in the Classroom

Stephanie F. Thomas, *Sheffield Hallam University*

As the teaching of Renaissance texts becomes more and more technologically enabled, it is even more significant that these technological enhancements are developed appropriately. Working with both lecturers and students, the Active Reading project has developed a number of different interfaces and tools for analyzing variants in multiple-text editions. The quarto and folio texts of *King Lear* are imposing in length alone, and for

students to aptly demonstrate their understanding of the texts, it is important to create an appropriate learning environment. The most interesting element of the work appears to be how these interfaces or tools were being used actively in the classroom. By studying students' interactions with the online texts and recording their feedback, I have been able to form my own conclusions about the most useful ways of presenting a multiple-text e-edition and adequately incorporating its textual variants. This paper will present the findings of these studies.

[Linking Teaching and Research through Technology](#)

Christie J. Carson, *University of London, Royal Holloway*

The relationship between teaching and research in the study of literature has always been assumed to be one of leading by example. The work on texts undertaken in class and the examples of critical thinking presented in the reading list are meant to work together to produce in the student an understanding of the nature of research work in the discipline. I suggest that the advent of digital technology gives the discipline new tools to engage students in the practice of primary research and to give them an understanding, perhaps for the first time, of exactly what it is the lecturers do when they are not in the department. Using my own research work and my work developing teaching materials at the English Subject Centre I will illustrate how creative use of this technology can lead to new approaches and greater understand of the discipline by a wider audience.

[Using Self-Authorized DVDs to Provoke Debate in the Classroom](#)

Marc S. Geisler, *Western Washington University*

At least initially, it is often difficult for student to respond to the copious rhetoric that adorns so many early modern dramatic texts. The often rich layering of synonym, substitution, paraphrase, metaphor, synecdoche, hyperbole, and other figures of speech create a kind of verbal self-display and rhetorical complexity that has the effect of leaving many students speechless and unable to make the language come alive with their own imaginations. I have found that one effective way to address the lack of speech among students is to ask them to translate filmic tropes into early modern rhetorical tropes. By using self-authored DVDs to present contrasting film clips of specific textual passages, the instructor can help the students fin a voice and encourage them to become more sophisticated interpreters of filmic and early modern rhetorical tropes.

NTRS III

(2)

Sponsor Centre for Reformation & Renaissance Studies, *University of Toronto, Victoria College*
Co-organizers William R. Bowen, *University of Toronto, Victoria College*
Raymond G. Siemens, *University of Victoria*
Chair Richard Cunningham, *Acadia University*

[John Donne's Complete Sermons: An Electronic Archive](#)

Kimberly Johnson, *Brigham Young University*

In response to the increased scholarly interest in Donne's sermons (and their increasing scarcity in print), I spearheaded a project that is now nearing completion. With the administrative, financial, and technical support of the Lee Library's Online Collections division at BYU, we have launched an electronic database containing the complete sermons of John Donne. This archive is fully searchable by keyword, or by date of delivery, audience, location, or scriptural source text, and is available online through the Lee Library's website, without a subscription. My presentation will introduce interested scholars to this new database and its workings, answer questions concerning its operation, and lay plans for expansion to include texts by other major sermonists of the early seventeenth century, including Andrewes and Taylor.

[Early Stuart Libels and the Role of the Electronic Text in the Early Modern Academic Community](#)

Chris Boswell, *University of Leeds*

Andrew McRae, *University of Exeter*

Early Stuart Libels (Alastair Bellany and Andrew McRae, eds.) is an example of a sophisticated yet relatively small-scale project in electronic publishing. It brings into the public domain some 350 poems, more than half of which have never before been published, from manuscript sources in the United Kingdom and the United States. This paper aims to situate the project at what is potentially a pivotal moment in the development of academic electronic publication in our field. To date, such projects have focused predominantly on preparing canonical texts for teaching purposes, while their reputation has suffered somewhat due to concerns about stability and perishability associated with the hypertext medium. Within this context, *Early Stuart Libels* aims to provide a reliable and unique research resource, with also judiciously employs the potential benefits of the electronic medium.

NTRS IV

(2)

Sponsor Centre for Reformation & Renaissance Studies, *University of Toronto, Victoria College*

Organizer

and Chair Raymond G. Siemens, *University of Victoria*

Co-organizer William R. Bowen, *University of Toronto, Victoria College*

[Computing in Research in English Studies: New Interdisciplinarity, New Modes of Collaboration](#)

Harold Short, *University of London, King's College, Centre for Computing in the Humanities*

Marilyn Deegan, *University of London, King's College, Centre for Computing in the Humanities*

An important feature in the application of new technologies in humanities research is the increasing potential for using a number of different technologies, tools, and techniques in a single research project, and integrating them in such a way that the research is enhanced, and the “user” experience in using the outputs of the research is significantly enriched. A closely related feature is the potential, even the imperative, for collaborative research across discipline boundaries, involving not only scholars from other humanities disciplines but also humanities computing specialists. These new collaborative modes have been relatively uncommon in the humanities, and they raise important issues in relation to research method and scholarly practice. In this paper we will reflect on experience gained in a number of research projects, and will discuss illustrative failures as well as successes. We will also discuss the importance of collaboration between projects.

[Early English Books Online-Text Creation Partnership \(EEBO-TCP\): The Future of Electronic Resources?](#)

Shawn Jeremy Martin, *University of Michigan, Ann Arbor*

The Early English Books Online-Text Creation Partnership (EEBO-TCP) a cooperative academic project has created a database of thousands of fully searchable texts and a new model for scholarly and commercial collaboration. Thus, it has become an interesting hybrid of a commercial product produced by librarians who are advised by scholars. Therefore, the project pushes the boundaries of all three worlds. Yet, the value of such a project lies not in its structure but in its use by all of these communities. How has EEBO-TCP influenced teaching and learning? How has it changed the landscape within the scholarly publishing community? How has it produced new ways of thinking within early modern scholarship? The experience of the EEBO-TCP project offers some unique insights into how new technologies can shape the future of scholarship and what role the academic community can and should play in influencing that future.

NTRS V

Sponsor Centre for Reformation & Renaissance Studies, *University of Toronto, Victoria College*
 Co-organizers William R. Bowen, *University of Toronto, Victoria College*
 Raymond G. Siemens, *University of Victoria*
 Chair Matthew Steggle, *Sheffield Hallam University*

Progressive Restoration: Digitizing an Edition of Richard Eden's *Arte of Navigation*

Richard Cunningham, *Acadia University*

In 1558 Stephen Borough commissioned Richard Eden on behalf of the Muscovy Company to translate into English Martín Cortés's *Brevé compendio de la sphaera y de la art de navegar*. Eden's translation was published first in 1561, and several times subsequently until 1630. The original Spanish text was printed in folio, and the English editions appeared always in quarto. The change in format necessitated reducing the scale of all the text's woodcut diagrams, and some of them had to be turned ninety degrees in order to fit them on the smaller page. This translation from Spanish folio to English quarto offers an interesting model for the translation from printed text to hypermedia. In this paper I will discuss a sample of the digital edition of *The Arte of Navigation* that will result from the application of TEI to the text, and Flash-enabled animation algorithms to the layers of images.

"To hunt his cruel food through every vein": Encoding the Williams MS, Jones 28.169

Robert Whalen, *Northern Michigan University*

This paper examines encoding problems peculiar to manuscript as opposed to printed documents. My discussion focuses on the earliest witness to George Herbert's English poems, the Williams MS. Thought to be transcribed by an amanuensis and corrected in another hand, probably Herbert's own, the Williams MS presents numerous difficulties to the editor determined that encoding account for as much retrievable detail as can be represented in an electronic archive. My presentation grapples with the following: evidence of multiple scribal hands, corrections, and insertions; the apparently indiscriminate alternation between secretary and italic hands; the question of what is a majuscule and what a miniscule character and why or whether it matters; spatial arrangement of lines and stanzas (and, in some poems, the question of what in fact constitutes a stanza); and whether ligatures, certainly discernible in the first printed edition of 1633, are to be recognized as distinct phenomena in a manuscript?

***Gorboduc*, an Electronic Edition-Archive**

Anthony Martin, *Waseda University*

This paper will discuss an online archive of the texts and other relevant materials for *Gorboduc*, a sixteenth-century play of considerable importance to the development and history of English drama. A trial version of the electronic edition currently consists of a main file, marked up in TEI-conformant XML, and a number of subsidiary files, mainly HTML, derived from the main XML file. The subsidiary files include diplomatic editions of the three sixteenth-century editions of the play, a plain-text normalized edition, a critical edition with optional textual apparatus, a textual introduction, a primary, and secondary bibliography. Printable versions of the files (in PDF format) will be added to the archive, along with appendices, a critical introduction, and full annotation. The edition-archive of *Gorboduc* has been designed to be extensible (so that further work and updating can be easily maintained), and flexible.

NTRS VI

Sponsor Centre for Reformation & Renaissance Studies, *University of Toronto, Victoria College*
 Co-organizers William R. Bowen, *University of Toronto, Victoria College*
 Raymond G. Siemens, *University of Victoria*
 Chair Eric Rasmussen, *University of Nevada, Reno*

New Technologies for Old Music: Applying IT Technologies to the Study of Lute Music

Tim Crawford, *Goldsmiths University*

In this paper, I report on recent developments within the Electronic Corpus of Lute Music (ECOLM). The considerable historical repertory of the European lute spans a period of some three centuries since it first began to be written down in the latter half of the fifteenth century. During the whole of this period, the chosen form of notation was always one of the various forms of lute tablature, a system specific to the technical features of performing on the instrument and quite different from “conventional” staff notation. Tens of thousands of pieces have come down to us, yet only a small proportion of these have been made accessible through modern editions or recordings. Its historical importance (and, for that matter, its intrinsic musical quality) has, for this reason, been consistently underestimated by modern musicology.

Wide and Narrow Contexts in Digital Editions

John Lavagnino, *University of London, King’s College*

One great attraction of digital publication is the possibility of offering far more supporting and contextual material than is practical in print publications. But when anything can be done we still face the challenge of deciding what will be most productive; this talk contrasts two emerging approaches to adding contextual material. The wide-focus approach offers an open-ended set of resources with little specific linking or indication of directions to follow, and principally accessed through searching rather than by following fixed paths. The narrow-focus approach provides resources tailored to a specific work and often to a specific approach to it, with an apparatus of links and paths that can constitute a scholarly argument in its own right. Recognizing the general features of these approaches helps us see how each can be used to best advantage in digital editions.

Encoding Coherency: Thynne’s Chaucer, the Devonshire MS (B.L. Addl. MS 17492) and the Electronic Text

Barbara Bond, *University of Victoria*

Encoders must explicitly identify texts, portions of texts, and features of texts, even though there are situations where a specific identification is difficult to determine. In 1532, when William Thynne published his massive edition of *The Workes of Geffray Chaucer*, he also included the works of other late-medieval writers as if they were also by Chaucer, imposing coherency. When Thomas Howard copied some of those verses into the Devonshire Manuscript (B.L. Addl. MS 17492) he, by resituating them, disrupted that coherency and (possibly) created a new one. Encoding the verses accurately, explicitly, and consistently is complicated by the desire to retain a sense of the origin of the verses and the wish to avoid over-interpreting Howard’s choices. A compromise solution respects both the associative links between the verses and the status of each one as a poetic entity.

NTRS VII: WORKING WITH EARLY MODERN ELECTRONIC TEXTS

(DISCUSSION)

Sponsor Centre for Reformation & Renaissance Studies, *University of Toronto, Victoria College*
Co-organizers William R. Bowen, *University of Toronto, Victoria College*
Raymond G. Siemens, *University of Victoria*
Chair Michael R. Best, *University of Victoria*
Respondent Janelle Day Jenstad, *University of Victoria*
Discussants Raymond G. Siemens, *University of Victoria*
Michael R. Best, *University of Victoria*
Eric Rasmussen, *University of Nevada, Reno*
Martin Butler, *University of Leeds*

This session explores the delights and challenges of the creation and use of early modern electronic texts. Brief presentations by panelists, who have carried out exemplary work in the area of early modern English electronic textual editing and development, will be followed by a respondent's comments and panel style discussion.

NTRS VIII

(3)

Sponsor Centre for Reformation & Renaissance Studies, *University of Toronto, Victoria College*
Co-organizers William R. Bowen, *University of Toronto, Victoria College*
Raymond G. Siemens, *University of Victoria*
Chair Tim Crawford, *Goldsmiths University*

Envisioning Iter as a Desktop Tool

William R. Bowen, *University of Toronto, Victoria College*

Much of the energy of Iter has been devoted thus far to building databases for managing access to information concerning the Middle Ages and Renaissance that is necessary to our teaching and scholarship. Though this formidable task will continue to occupy Iter for some time yet, there are new opportunities to consider, particularly in the expert systems now being developed for sophisticated interaction with texts, images, and sounds. How Iter might take advantage of such systems is envisioned in this paper in terms of the functionality of a desktop tool which not only enables the location of related information, but also the analysis of the selected object, thereby complementing the function of tools such as spell checkers and grammar checkers. By envisaging Iter as a desktop tool available to the scholar while reading a text, this paper will articulate issues and a process for defining the future of Iter itself.

The Early English Booktrade Database

David Gants, *University of New Brunswick*
Carter Hailey, *The College of William and Mary*

The Early English Booktrade Database is conceived as the first networked electronic resource devoted to the organization and dissemination of physical and descriptive bibliographical statistics. The EEBD's goal is to collect and describe material evidence related to English printing and publishing 1475-1640. The assembled data will enable large-scale quantitative analyses of historical, industrial, sociological, and literary aspects of the early modern print culture. At its heart is a set of digital files constructed in XML and accompanied by a suite of analytical and data representation tools. It is also designed to be used in conjunction with the electronic *English Short-Title Catalogue* and *British Book Trade Index*. Once completed, scholars will be able to explore the nuances of the English book trade at a level never before possible. For example, a book historian will be able to chart in detail the disappearance of black letter printing during the reign of Elizabeth.

PowerPoint, Humanistic Knowledge, and the Rhetoric of Multimedia

Katherine Acheson, *University of Waterloo*

Whether we like it or not, presentation software such as PowerPoint will soon be central to the circulation of the forms of knowledge with which we work in humanities scholarship. There are many aspects of its imminent ubiquity that deserve our attention, but we have time with this paper to discuss only one: the problem of how PowerPoint can represent historic phenomena and relationships. The first part of the paper will outline the problem, both practically and theoretically, and the second will put our ideas to the test: we will take a single sentence from a powerful work of historical intelligence (David Norbrook's *Reading the English Republic*, opening sentence), and attempt to complement its rhetorical density, effectiveness, and elegance with PowerPoint. The difficulty of doing this will make evident some of the challenges of working with multimedia in our disciplines.

NTRS IX

(3)

Sponsor Centre for Reformation & Renaissance Studies, *University of Toronto, Victoria College*
Co-organizers William R. Bowen, *University of Toronto, Victoria College*
Raymond G. Siemens, *University of Victoria*
Chair Stefanie F. Thomas, *Sheffield Hallam University*

"La battaglia": A Computer-Assisted Approach to an Extended Musical Family

Michael Gale, *Goldsmiths University*

David Lewis, *Goldsmiths University*

The sixteenth- and early-seventeenth-century craze for musical descriptions of battles touches most, if not all, areas of Renaissance music studies. The importance of Celément Janequin's influential *chanson* "La guerre" (1528) is well known, and many later pieces have an ancestry that can be traced to this work. Yet an equally large number of pieces are less clearly definable, sometimes featuring only the most cursory connections with Janequin's *chanson* and one another. Of these pieces, a number are stable enough in definition to be said to constitute discrete subgenres, whilst many others are essentially "patchwork" assemblies of preexisting materials stemming from a variety of sources, both textual and aural. In this paper, we discuss how full-text encoding of the music, relational database technologies, and Music Information Retrieval techniques may be employed to facilitate the examination of challenging repertoires such as this, using tools developed as part of the ECOLM project.

Redeveloping the Elephant's Graveyard: Allusion Studies and Humanities Computing

Matthew Steggle, *Sheffield Hallam University*

Stephen Greenblatt famously described source studies as "the elephant's graveyard of literary history." On the other hand, the astonishing development of the Internet and of humanities computing gives the scholars of today unparalleled opportunities to discover and investigate quotations, allusions, and intertextual echoes within early modern literature. This paper evaluates three available tools, LION, EEBO-TCP, and Google; looks at three case studies, tracing reference to a named individual, allusions to a classical genre (Greek Old Comedy), and unsourced Latin quotations; and reviews the theoretical underpinnings and drawbacks of such methods of scholarly research.

Virtual Restoration: The Art and Technology of "Recreating" Renaissance Paintings

Diane Cole Ahl, *Lafayette College*

Since 1997, I have been collaborating with Lew Minter, Director of the Media Lab at Lafayette College, to digitally "recreate" early Renaissance paintings that have been dismembered, defaced, or otherwise

compromised. Among our projects, we reconstituted a partly destroyed fresco by Benozzo Gozzoli and reunited the disperse components of an altarpiece by Fra Angelico to suggest its original appearance. Such recreations are grounded in extensive research and facilitated by Adobe Photoshop, which allows users to scan, scale, colorize, paste, and manipulate images. Photoshop-based courses have involved many Lafayette students, who “clean” and reconstruct works of art after studying their history. This technology has fostered communication between different constituencies of our curriculum, bridging the gap between art history and studio art while enhancing computer, historic, and visual literacy.

SAN FRANCISCO 2006

NTRS I: SEEING POLYGLOT ENGLAND

(1)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*
Organizer
and Chair William Bowen, *University of Toronto, Victoria College*
Co-organizer Raymond G. Siemens, *University of Victoria*

[Seeing Polyglot England through the *Lexicons of Early Modern English*](#)
Ian Lancashire, *New College, University of Toronto*

Lexicons of Early Modern English (LEME) is a Web-based database, programmed in MySQL and Coldfusion, to be published online by the University of Toronto Press in conjunction with the University of Toronto Library. *LEME* searches and displays about 450,000 word entries from some 150 monolingual English dictionaries, bilingual lexicons, technical vocabularies, and other encyclopedic-lexical works dating between 1475 and 1702. The over 800 lexical manuscripts and printed books from the period from which these texts are drawn reveal the polyglot interests of the English people. *LEME*'s lexical works serve many non-English languages, including Algonquin, Arabic, Dutch, French, Greek, Italian, Latin, and Spanish. Besides introducing *LEME* and its uses in supplementing the great *Oxford English Dictionary*, I will discuss what *LEME* tells us about how dictionaries and language itself were theorized and employed in England during the Renaissance and Restoration periods.

NTRS II: ELECTRONIC EDITING AND PEDAGOGY

(2)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*
Co-organizers Raymond G. Siemens, *University of Victoria*
William Bowen, *University of Toronto, Victoria College*
Chair Lisa Hopkins, *Sheffield Hallam University*

[Tagging is Critical Reading: Encoding *The Digital Temple*](#)
Robert Whalen, *Northern Michigan University*

This paper examines the intersection of text encoding and literary analysis in the creation of a scholarly electronic edition of George Herbert's English verse. I argue that whereas the TEI has been criticized for its implicit goal of disambiguating irreducibly complex features of literary texts, such reduction is not only unavoidable but a positive aspect of all critical reading, of which text encoding is (merely?) a subspecies. I validate my assertion by examining problems peculiar to an edition whose goal is to offer facsimiles and transcriptions of several versions of Herbert's celebrated collection, and whose methods are informed in part by religious controversy in the early Stuart English church and the current critical literature attending to it. My point is that text encoding is the central activity of modern scholarly editing, a discipline akin to literary analysis because equally burdened with the demands of interpretive and ideological responsibility.

Using Self-Authored DVDs to Provoke Debate in the Classroom

Marc S. Geisler, *Western Washington University*

At least initially, it is often difficult for students to respond to the copious rhetoric that adorns so many early modern dramatic texts. The often rich layering of synonym, substitution, paraphrase, metaphor, synecdoche, hyperbole, and other figures of speech create a kind of verbal self-display and rhetorical complexity that has the effect of leaving many students speechless and unable to make the language come alive with their own imaginations. I have found that one effective way to address the lack of speech among students is to ask them to translate filmic tropes into early modern rhetorical tropes. By using self-authored DVDs to present contrasting film clips of specific textual passages, the instructor can help the students find a voice and encourage them to become more sophisticated interpreters of filmic and early modern rhetorical tropes.

NTRS III: REPRESENTATIONS OF SPACE AND PLACE IN MAP AND MISCELLANY

(2)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*

Co-organizers Raymond G. Siemens, *University of Victoria*
William Bowen, *University of Toronto, Victoria College*

Chair Robert Whalen, *Northern Michigan University*

Visualizing Scribal Interactions: Analyzing the Electronic Version of a Renaissance Poetic Miscellany

Karin Armstrong, *University of Victoria*

Raymond G. Siemens, *University of Victoria*

As part of a larger study of the Devonshire Manuscript (BL Add MS 17,492; ca. 1530–36), this paper will discuss one instance of experimentation with textual analysis tools that promise new ways of representing and analyzing concerns peculiar to the spontaneous social interaction evident in this manuscript through the interplay of the twenty scribal hands involved in its production. Adapting and repurposing tools intended for other applications and applying them to a transcription of the manuscript encoded in Elcompliant XML enables us to develop a method potentially applicable to similar collective assemblies, pinpoint intersections at which scribal interactions occur, and become aware of patterns that can be difficult to discern via conventional methods. This will allow us to demonstrate visually the occasions of scribal intersection and interaction within the manuscript, which will contribute to our knowledge of scribal discourse strategies and form a basis for an extension to comparative analyses.

The Map of Early Modern London: Navigating the World We Have Lost

Janelle A. Jenstad, *University of Victoria*

The Map of Early Modern London atlas project aims to provide students and scholars with a sense of the lived experience of early modern London by representing social and political features as a function of spatial and geographical relations. The “Agas Map” of London and Westminster from the south helped to create a sense of London as a coherent space at a time when its architecture was disappearing and its boundaries expanding. Just as the many immigrants to London needed various guides to the city, newcomers to early modern literature — city comedies and urban prose in particular — need to create a mental map of the imaginative terrain. The site functions as an atlas, encyclopedia, database of references to London in literature, platform for electronic editions, and bibliography of interdisciplinary London Studies.

NTRS IV: PUBLICATION AND NEW FORMS OF COLLABORATION

(2)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*
Co-organizers Raymond G. Siemens, *University of Victoria*
William Bowen, *University of Toronto, Victoria College*
Chair Raymond G. Siemens, *University of Victoria*

Online Resources for Collaborative Research: The Pico Project at Brown University

Massimo Riva, *Brown University*

This paper describes an initiative born out of collaboration between scholars at Brown University and the University of Bologna, Italy. We have designed a website to be used as a resource for a collaborative annotated edition and commentary of Pico's *Conclusiones Nongentae* (<http://www.stg.brown.edu/projects/pico/index.php>). *Conclusiones CM* hopes to provide an electronic forum for a discussion of Pico's ideas and legacy among contemporary scholars, wherever they are located. Currently, our web site provides access to the transcription of the original edition of Pico's text (Silber, 1486), which will also be accompanied, pending the necessary permissions, by digitized images of the extant copies of the incunabulum, kept at the British and Vatican Libraries. The core of the project is an annotating system allowing participating scholars to share their annotations to Pico's text within a password-protected environment.

Why Should I Write for *Your Wiki*: Towards a New Economics of Academic Publishing

Daniel Paul O'Donnell, *University of Georgia*

Recent developments in popular electronic publication such as blogs, wikis, and information commons, seem to offer exciting possibilities for scholarly communication. Few proposals for electronic editions, online journals, or other academic journals do not include some sort of collaborative online space. But do these really work? In actual practice, few such initiatives seem to have had much success in a professional disciplinary context. In this paper, I explore what might be necessary to make such collaborative initiatives successful for professional academics. The argument, while necessarily speculative, is based on the author's experience with several communities of practice, including the pioneering Digital Medievalist Project.

NTRS V: ELECTRONIC PUBLICATION AND RENAISSANCE STUDIES, PANEL DISCUSSION (DISCUSSION)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*
Co-organizers Raymond G. Siemens, *University of Victoria*
William Bowen, *University of Toronto, Victoria College*
Shawn Jeremy Martin, *University of Michigan, Ann Arbor*
Chair Shawn Jeremy Martin, *University of Michigan, Ann Arbor*
Discussants Shana Kimball, *University of Michigan, Scholarly Publishing Office*
Jo-Anne Hogan, *ProQuest Information and Learning*
Frank Menchaca, *Thomson-Gale*
Rommel Nunn, *Newsbank-Readex*

NTRS VI: BEYOND TECHNICAL ACCESS: THE DIGITIZED EMBLEM AND THE WIDER WORLD

(3)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*
Co-organizers Raymond G. Siemens, *University of Victoria*
William Bowen, *University of Toronto, Victoria College*
Stephen Rawles, *University of Glasgow*
Chair
& Respondent David Graham, *Concordia University*

Digital Scholarship and the Digital Emblem Edition

Peter Boot, *Huygens Instituut*

The Emblem Project Utrecht (EPU, <http://emblems.let.uu.nl>) will eventually contain digital editions of twenty-five books of Dutch love emblems. It will also host part of the digital scholarship that the emblem editions facilitate. With the increasing availability of digital editions, emblem research will more and more merge with or develop into annotation of these digital editions. I will present a number of studies that use different techniques of referring to emblem fragments stored on the EPU site. In these studies (having for their subject the use of metaphor, aspects of theatricality and performance of self in Otto van Veen's *Amoris divini emblemata* [Antwerp 1615]), the boundaries between article text, digital edition, and electronic index become very blurred indeed. My presentation will highlight this phenomenon and reflect upon it.

Who Wants Digitized Emblems?

Stephen Rawles, *University of Glasgow*

The world community of emblem scholars is not large: probably fewer than 500 people. The potential interest group is large, if not enormous, since all early modern scholars could gain something from considering the genre. Technology and the current vogue of funding digitization is very agreeable for libraries with large collections, and the Open Emblem initiative should help ensure cooperation, and the avoidance of wheel-reinvention. But digitizers should be asking "Who is it for?" Positively, because the potential user ought to influence how digitization is effected; self-interestedly, because funders are more and more likely to want to know whether this work will benefit more than a restricted number of crusty academics. In considering the wider use of emblems, notably in undergraduate teaching, the paper will also consider the risks of wider dissemination, and the potential distortions resulting from using electronic books rather than the original artifacts.

Accessibility to Digitized Emblems via the OpenEmblem Portal

Nuala Bennett, *University of Illinois, Urbana-Champaign*

The OpenEmblem Portal is a Web-based portal that was set up for discussion of emblems and digital emblem libraries. Using the NSDL-funded CWIS software, it is now possible to organize all emblem-related materials into one dataset conforming to international metadata standards. I will discuss the most recent implementation and development of the OpenEmblem Portal at the University of Illinois. The portal enables international emblem scholars to annotate and rate emblem resources as well as search through diverse emblem collections from the one site. I will discuss the emblem metadata created at different institutions, which has been harvested using the Open Archives Initiative Protocol for Metadata Harvesting. This metadata has been combined to create a single unified searchable interface to international emblem collections. Lastly, I will discuss the limitations of the portal software as well as some additional portal facilities that we plan to implement for the emblem collections.

MIAMI 2007

NTRS I: THE EARLY MODERN CODEX IN CONTEMPORARY ELECTRONIC CONTEXT

(2)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*

Co-organizers Gabriel Egan, *Loughborough University*
Raymond G. Siemens, *University of Victoria*

Co-organizer and Chair William Bowen, *University of Toronto, Scarborough*

The Electronic Book in Renaissance Studies

Gabriel Egan, *Loughborough University*

Academic publishing was founded on 1) accumulated capital in printing presses and distribution networks, and 2) enforceable possession of exclusive rights to reproduce content. The new electronic media obviate the former, and it is likely that publishers will increasingly use Digital Rights Management (DRM) to secure the latter. It remains to be seen whether publishers can retain control of journal-article dissemination in the face of the Open Access Institutional Repositories (IRs), but the market is lucrative and perhaps the pre/post-print distinction (buttressed with DRM to limit distribution of the latter) can sustain a fully electronic future for it. Notoriously, however, the market for Renaissance Studies books is weak and it may not survive the pressure from IRs. If this market collapses, one possible future is for IRs to restore to universities the role they had in knowledge preservation and dissemination in the Western Europe of the late Middle Ages.

A Renaissance English Knowledgebase in a Professional Reading Environment

Raymond G. Siemens, *University of Victoria*

The Renaissance English Knowledgebase (REKn) contains a combination of digital representations of primary literary and artistic works of the Renaissance (some 13,000 works at present), plus secondary materials reflecting our understanding of these earlier works. These materials are accessed through a reading interface supported by a database system that facilitates their navigation and dynamic interaction, also providing access to inquiry-oriented analytical tools beyond simple search functions. The effect is that of providing an expert reading environment for those in our field, one that encourages close, comprehensive reading at the same time as it provides, conveniently, the building blocks of broad-based research inquiry.

NTRS II: SHAKESPEARE AND NEW MEDIA

(2)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*
Co-organizers William Bowen, *University of Toronto, Scarborough*
Raymond G. Siemens, *University of Victoria*
Chair William Bowen, *University of Toronto, Scarborough*

Macbeth: The Game

Terence Brunk, *Columbia College of Chicago*

This presentation explores an unusual pedagogical use of technology: teaching literature — in this case, Shakespeare's *Macbeth* — through the medium of game design. Gonzalo Frasca and other theorists in the emerging field of game studies have examined the intersections between narrative forms such as dramatic literature and the simulations offered by video games. Students can exploit these intersections in developing a working game based on *Macbeth*, using their considerations of issues important to gaming (perspective, player agency, and story, among others) as a platform for crafting fresh critical approaches to the play. The availability of free, open-source game frameworks designed to be customized by users makes this ludic pedagogy both economically feasible and technically manageable for those without programming backgrounds. I will be teaching a game-based *Macbeth* course in fall, 2006, and the final version of the presentation will doubtless include lessons learned from that experience.

New Technologies and Research: The HyperHamlet C Project

Regula Hohl Trillini, *Universität Basel*
Sixta Quassdorf, *Universität Basel*

The HyperHamlet©Project is a databank of quotations from and allusions to Shakespeare's *Hamlet* consisting of a base text with hyperlinks to extracts from other texts that quote the play. References from every cultural

area are encoded and searchable for bibliographical information, literary parameters (author, date and genre of quoting text, function and marking of quoted string in quoting text, etc.) and linguistic features (formal relationship between original passage and the form it takes in the quoting text, etc.). This allows linguists as well as literary scholars to establish tailor-made data sets (one project-in-progress uses the corpus for a systematic study of lexicalization processes by which *Hamlet* phrases have entered the English language as anonymous idioms). This groundbreaking new corpus concept for intertextuality research embodies concepts of poststructuralist intertextuality studies as well as embracing traditional philological research and can be applied to any other text with a substantial intertextual reception history.

NTRS III: CATALOGUES OF KNOWLEDGE

(2)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*
Co-organizers William Bowen, *University of Toronto, Scarborough*
Raymond G. Siemens, *University of Victoria*
Chair Arthur F. Marotti, *Wayne State University*

Revising the Catalogue of English Literary Manuscripts 1450–1700

John Lavagnino, *University of London, King's College*

I describe a project currently in progress to create a digital version of the *Index of English Literary Manuscripts 1450–1700*, a work originally compiled by Peter Beal and published in four volumes from 1980–93. Its aim was to catalogue all known literary manuscripts of a selection of writers; it was organized by author and work, not by the contents of manuscripts as is the norm. Apart from facilitating work on the individual authors who were covered, the *Index* has also been important for much recent work on the nature of textual transmission in early modern Britain, where scribal publication continued to be important despite the advent of print. As a consequence a new version of the *Index* is now necessary, designed to aid scholars working on particular authors, as before, but also to support studies from a number of other perspectives.

ITER as a Knowledgebase

William Bowen, *University of Toronto, Scarborough*
Raymond G. Siemens, *University of Victoria*

This paper works towards reconciling two different perspectives on the development of a knowledge base. William Bowen, Director of Iter, will offer the perspective of the server-provider as shaped by the history of the project. He will discuss the resources of Iter and how they are currently envisioned as part of an integrated, comprehensive finding aid; as well, he will give an overview of current thinking about the ways in which Iter plans to move toward integrating further resources toward becoming a knowledge base. Ray Siemens will offer the perspective of the contemporary researcher, characterizing user expectations of such a knowledgebase as Iter envisions that range from its likely role in integrating academic publication mechanisms and the way in which text analysis promises increased dynamic interaction with and among the primary and secondary resources of the literary scholar.

NTRS IV: DRAMA, ARCHIVES, NEW MEDIA, AND READER RESPONSE

(1)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*
Co-Organizer William Bowen, *University of Toronto, Scarborough*
Raymond G. Siemens, *University of Victoria*
Chair TBA
Respondent Nadine D. Pederson, *The University of Texas, Dallas*

[The Future in the Instant: Renaissance Drama, New Media, and Theories of Reader-Response](#)

Farrah Lehman, *University of Nebraska, Lincoln*

In the field of Renaissance drama, the proliferation of texts and images presented by websites and digital archives seems to support transactional models of reader response, where an audience, real or implied, must transact with an interpretive space. I will evaluate the extent to which these transactional models can be employed in relation to early modern drama, digital texts, and recent work in theorizing new media through an affective experience that exists before and outside of transaction. Regardless of how well paradigms such as David Bleich's subjective criticism or Louise Rosenblatt's transactional system may describe research or reading on the Web, they assume that all reading subjects have always worked to resolve discrepancies and synthesize the parts of a text into a narrative whole. Renaissance drama, meanwhile, is punctuated by the unresolvable, an excess beyond transaction that could allow for unique readings and responses inside and outside of the classroom.

Respondent's Paper Title:

[Early Modern Court Culture and Festival Books: The British Library Project in the Graduate Classroom](#)

Nadine D. Pederson, *The University of Texas, Dallas*

One of the most challenging aspects of teaching Renaissance Studies in a remote location such as north Texas is the lack of access to primary documents. In fall 2006, I will teach a graduate seminar in Early Modern Court Culture in which the research component will focus on the British Library's Renaissance Festival Books project, an initiative that makes available digital copies of 256 festival books in searchable form. Some of the questions to be posed include: how much context is required for students with limited training in Early Modern studies to utilize these sources? How much impact does the digital format have on the scholarly interpretation of festival books? And what kind of influence might the practical application (in the form of research) of these online sources have on the students' ideas of future research projects (including MA theses and PhD dissertations)?

NTRS V: OPEN ACCESS PUBLICATION

(2)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*

Co-organizers William Bowen, *University of Toronto, Scarborough*
Raymond G. Siemens, *University of Victoria*

Co-organizer
and Chair Gabriel Egan, *Loughborough University*

[Pepys, Pictures, and Passwords: Open and Closed Online Resources and Traditional Publication](#)

Patricia Fumerton, *University of California, Santa Barbara*

Can one reconcile the needs of self-authored open access publication with those of traditional publishing, which demands referees, publisher's rights, and established fees? The English Department's Early Modern Center at University of California, Santa Barbara has run the gamut from closed-access online publication of its expansive Picture Gallery, to open access online publication of its large Pepys Ballad Archive, to most recently, an experimental open/closed collaboration with a traditional publisher. In this collaboration, the traditional publication was proposed not in advance of the digital project but after that project, and it functions in tandem with the self-authored open archive. Both closed and open formats offer different advantages for the reader/viewer as well as the possibility for a fruitful dialogue between the two which is more than the sum of their distinctive expressions.

Early English Books Online-Text Creation Partnership and Open Access

Shawn Jeremy Martin, *University of Michigan, Ann Arbor*

Scholars often cite the importance of open access to electronic resources in order to further academic endeavors. Nonetheless, much of what is available electronically is closed to institutions that have the ability to pay subscription fees. Therefore, it would seem that there is a conflict of values here with seemingly little common ground between publishers and universities. How is it possible to open access to this vast corpus of currently closed material? The Text Creation Partnership (TCP) is one project that has sought to answer this question. By cooperating with publishers to create text that will eventually enter the public domain, the TCP has successfully created a model that has the potential to open up this closed archive, but runs the risk of becoming too much like a publisher. This paper will look at the model and the opportunities and challenges that open access models face in creating open access to commercially produced electronic collections.

NTRS VI: TOOLS AND INITIATIVES, IN TEXTUAL CORPORA

(2)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*
Co-organizers William Bowen, *University of Toronto, Scarborough*
 Raymond G. Siemens, *University of Victoria*
Chair John Lavagnino, *University of London, King's College*

Developing Tools for Annotation of Digitized Early Modern Corpora

Marie-Luce Demonet, *Université de Tours*

The Centre d'Etudes Supérieures de la Renaissance (Centre for Advanced Studies of the Renaissance, CNRS) and the Institut de Recherche et d'Histoire des Textes, section de l'humanisme (Department of Humanism of the Research Institute in Text History, CNRS) have a common aim: to develop a corpus of texts written or published over the 1470–1620 period, on the basis of previously-digitized image data. The whole, together with the information needed for its automatic computerized search, will make up a digital library in text-mode that will stand as a reference for both its content (sources and annotations) and the technology implemented to process and analyze the data. Though text data concerning the same period already exists, it constitutes by no means a consistent corpus, nor is it based on original documents, and thus does not allow an advanced processing technique of this data. Therefore the novelty of this project lies in the purpose of elaborating a corpus coded with a simple DTD and TEI program and based on reliable transcripts of historical documents compiled on a uniform basis. The contents will include the classical sources of humanism as well as the medieval traditions of Eastern and Central Europe and the Italian Renaissance, the factual texts as well as the masterpieces. The framework of this project is the development of digital libraries competing at the international level.

Accademia di San Luca Text-Encoding Initiative

Peter M. Lukehart, *The National Gallery of Art*

The Accademia di San Luca Text-Encoding Project, supported by the Center for Advanced Study in the Visual Arts, brings together approximately 150 documents from the Archivio di Stato, Rome (ASR). These unpublished documents record the meetings of the Roman artists' academy during the first four decades of its existence between about 1590–1633. They are of considerable importance to art historians because they record the names of all who attended, including the office holders, during the institution's foundational years. With the assistance of innovative text-encoding technologies, by which complex data may be tagged for searching, new light may be shed upon the artists drawn into the Academy's orbit. Once encoded, these documents will also yield insight on the nature and daily operations of the Institution, including its financial, social, and political standing. This intervention, comprising a short description and a demonstration of sample searches, will

illustrate the ways in which text encoding might be used to facilitate multilayered research on the history of a hitherto little understood institution.

CHICAGO 2008

NTRS I: OPENING ADDRESS, ADDING VALUE TO EEBO TCP

(1)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*
Co-Organizer Raymond G. Siemens, *University of Victoria*
Co-Organizer
and Chair William Bowen, *University of Toronto, Scarborough*
Respondent Shawn Martin, *University of Michigan, Ann Arbor*

Adding Value to the TCP Project

Martin Mueller, *Northwestern University*

This talk addresses the query potential that is created by transforming EEBO TCP texts into a linguistically annotated corpus with virtual orthographic standardization, morphosyntactic tagging, and lemmatization. The exhaustive classification of such low-level linguistic phenomena makes texts from different periods and genres computationally much more tractable and creates possibilities for new inquiries in many fields.

NTRS II: RETS, THE HENSLOWE-ALLEYN DIGITISATION PROJECT

(3)

Sponsor Renaissance English Text Society
Co-Organizers Grace Ioppolo, *University of Reading*
William Bowen, *University of Toronto, Scarborough*
Raymond G. Siemens, *University of Victoria*
Chair
and
Co-Organizer Michael Denbo, *City University of New York, Bronx Community College*

The Henslowe-Alleyn Papers: The Past, Present, and Future of Early Modern English Theater History

Grace Ioppolo, *University of Reading*

The Henslowe-Alleyn Digitisation Project is digitizing over 2,500 pages of manuscripts in the archive, located at Dulwich College, London, of Philip Henslowe and Edward Alleyn. This archive constitutes the single most important set of records on early modern English Drama, and documents Henslowe's and Alleyn's construction and maintenance of public theaters (such as the Rose and Fortune), collaboration with acting companies (such as the Lord Strange's and Admiral's Men), and employment of dramatists (such as Heywood, Dekker, Massinger, and Jonson). The most famous of the manuscripts is, of course, Henslowe's Diary. However the archive contains material, much of it receiving little scholarly attention, that is vital to the study of theater history and of the social, political, and religious impacts on drama of the period. The Henslowe-Alleyn Digitisation Project will provide online access, at no cost, to digital images of all the manuscript pages in an electronic archive and website. This paper will discuss the ways in which the archive, in its original manuscript form and its electronic form, represents the past, present, and future of the study of early modern English theater history.

"What Scholars Want": Building a Digital Edition Responsive to the Needs of Academic Users

Paul Vetch, *King's College London*

Creating the interface for a digital resource is in many ways analogous to creating a traditional print edition. Both processes involve taking decisions about the prioritization and interpolation of information—decisions about what will be shown, what hidden; and the extent to which intervention and alteration of the original

material should be made manifest. The critical difference between print and digital editions, however, is that the latter offer the possibility for editorial intervention to be made detachable, or modal, in the form of interpretive layer(s) stored at a remove from the original source material. In this way it is possible to create interfaces which achieve a degree of neutrality — or rather to avoid a “compulsory” interventionist presence — by giving the user the ability either to discard, or to display layers of editorial material as required. Thinking in these terms, this paper will demonstrate the extent to which the medium of online publication can be bent to the will of an academic user base, allowing a scholar to choose to take on the role of editor and similarly by providing unobtrusive tools for annotation and discussion which model the experience of their offline equivalents to support both personal and collaborative interpretation.

[Imaging the Past for the Future](#)

David Cooper, *Digital Lightforms, Ltd.*

Being studied or photographed is a stressful experience for any antiquarian book or manuscript and a potentially damaging one for more fragile objects. The state of the manuscript is a function of its previous curatorial and conservational history, and close collaboration with both curators and conservators is essential. The quality of the images is, in its turn, likely to influence future custodial and conservation decisions. In this session we will demonstrate the techniques that we use to capture images of the highest quality while ensuring that no harm comes to the subject.

NTRS III: BIBLIOGRAPHY, EDITION, KNOWLEDGEBASE

(3)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*

Co-Organizers Raymond G. Siemens, *University of Victoria*
William Bowen, *University of Toronto, Scarborough*

Chair Mark McDayter, *University of Western Ontario*

[A Knowledgebase Approach to an Edition of Shakespeare's *Sonnets*](#)

Raymond G. Siemens, *University of Victoria*

Toward an edition of the *Sonnets* for the *Internet Shakespeare Editions*, we've embarked on creating an electronic knowledgebase that will allow the navigation of critical materials published from 1972 to the present. The resulting knowledgebase is responsive to full-text electronic searches and serves as both a useful scholarly resource in itself (allowing those involved in our project to uncover swiftly, for example, all references to a particular sonnet in a large critical corpus) and a prototype for larger electronic resources; the techniques we uncover should be scaleable to match the requirements of various scopes of research area. While the full text database cannot be shared as a resource, we will be exploring a number of output formats that could be shared with a larger research community.

[A New Medium for a “New Kind of Printing”: An Electronic Edition of a Little Gidding Gospel Concordance](#)

Paul Henry Dyck, *Canadian Mennonite University*

The “concordances” made at Little Gidding by the extended Ferrar family (ca. 1630–40) were not concordances in the regular sense, but rather books which combined two or more biblical books into a new whole via a “new kind of printing.” This new printing worked by cutting printed texts and images, reordering them, and pasting them on what would become the pages of the new book. While these fragile books have received considerable scholarly attention, they have not yet been made available in a satisfactory facsimile. Microfilm cannot capture their physical construction and their vast size prohibits print reproduction. The electronic medium, alternately, seems ideally suited to these books: able to capture an image of their physical construction and, through textual encoding, to record and bring to life their database-like structure. This paper will describe the beginnings of an electronic edition of the best-known concordance: the gospel book made for Charles I.

dis-Covering Early Modern Books: A Foray into E-Bibliography

Richard Cunningham, *Acadia University*

In June 2006 a group of early modernists gathered in the Electronic Textual Cultures Laboratory (ETCL) at the University of Victoria to plan and execute the disassembly and digitization of an early modern book for the purpose of enabling research and teaching of bibliography and book history. For presentation in the Renaissance Texts and New Technologies session at the 2008 RSA conference I propose a paper in which I will describe the methodology developed to choose a book (in the end, we needed two to acquire all the information we sought), the process of disassembly, choices made along the way, the processes involved in digitizing the leaves extracted from the books chosen, the digital result of our efforts, and, finally, the process and pitfalls of our subsequent attempts to articulate our work from our various home institutions on a jointly accessible wiki.

NTRS IV: REED IN TRANSITION: THEATER HISTORY RESEARCH TOOLS FOR THE FUTURE

(2)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*

Co-Organizers Sally-Beth Maclean, *University of Toronto*
William Bowen, *University of Toronto, Scarborough*
Raymond G. Siemens, *University of Victoria*

Chair
and

Respondent Alan Galey, *University of Alberta*

Digital REED: Moving Early Modern Theater Online

Sally-Beth Maclean, *University of Toronto*

In 2003 the co-directors of the Records of Early English Drama's first research and educational web site presented an introduction to the REED Patrons and Performances Web Site (<http://link.library.utoronto.ca/>), then in its pilot phase. This paper will include a brief update on progress with special attention paid to new directions not anticipated five years ago: an alternative search strategy using "patrons' family trees on the fly"; plans to link the web site with forthcoming REED editions formatted for the web; and the extension of the web site's templates to include other theater history databases across centuries and cultures in a new collaborative project titled "On the Road Again: Tracking Itinerant Performers through Time."

Beyond London, Beyond Shakespeare on the Web and in the Classroom: Lightfoot Codbolt and Touring Players

Jason A. Boyd, *University of Toronto*

Justin A. Blum, *University of Toronto, Graduate Centre for the Study of Drama*

Online educational resources on Shakespeare are legion, yet the web lacks resources relating to the theater history surrounding the London-based Shakespeare. REED's Patrons and Performance Web Site (containing data relating to patronized touring performers, one type of dramatic activity that REED collects) is an excellent scholarly resource, yet currently it has no forum that would demonstrate to users its pedagogical and scholarly potentials. Similarly, the collection Teaching with the Records of Early English Drama (2006), while demonstrating that REED collections are an excellent resource for revealing to students the context informing medieval and renaissance performance texts, also reveal a need for humanities computing tools to improve the traditional methods by which REED is being used in the classroom. "The Adventures of Lightfoot Codbolt," aims to show how the web site can be brought into the classroom, and, more broadly, how REED volumes and other online materials can be brought together to address the web's Shakespeare-centrism.

NTRS V: PUBLICS, PODCASTS, AND VIRTUAL WORLDS

(3)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*
Co-organizers William Bowen, *University of Toronto, Scarborough*
Raymond G. Siemens, *University of Victoria*
Chair Paul Henry Dyck, *Canadian Mennonite University*

The World of Dante

Deborah Parker, *University of Virginia*

I will be giving a demo of the enhanced world of Dante: the new site features the entire poem marked up in XML, and interactive version of Botticelli's Chart of Hell, a gallery of more than 1,000 images, recordings of all the music, a searchable database, teaching resources, geographical maps and maps of Dante's cosmology, and an interactive timeline.

Digital Publics: History, Education, and New Media

Kevin Kee, *Brock University*

In this presentation, we provide an account of a collaboration between the Making Publics (MaPs) project (<http://makingpublics.mcgill.ca/>) and the Center for Digital Humanities (CDH) (<http://www.brocku.ca/cdh/>). We are using ideas and technology to bridge the gap between university researchers in History and Education on one side and high school and college students on the other. The ideas have to do with how people are able to form communities, not founded in family, class/rank, or vocation, but built on shared interests, tastes, and desires, forms of association enabled by new media and cultural forms and nested within a market in cultural goods. The technology includes a computer Role-Playing Game and digital archives. The researchers are studying publics, and are using these technologies to join with students in order to make a public.

Podcasts and the Dissemination of Information

Rosanna Cox, *Queen Mary University*
Robyn Adams, *Queen Mary University*

In 2006 CELL was awarded a small fellowship to pilot a podcasting project whose focus was the dissemination of information relating to CELL's early modern interdisciplinary research interests. Using as a starting point the idea of "knowledge transfer" (or KT), our modest goal was to produce a total of six podcasts in six months in various formats, with the intention of reaching as large an audience as possible, of both scholarly and general public interest. Key to the project was the production of alternative methods of KT, moving away from the standard college or platform lecture being adopted across those faculties in the US and UK who were enthusiastic about this innovative tool in teaching and learning. We welcome the opportunity to present our experiences of researching and investigating these alternative methods, and to address the intellectual and practical questions raised by this new technology in the Virtual Learning Environment.

NTRS VI: PREHISTORIES OF DIGITAL TEXTUAL SCHOLARSHIP

(3)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*
Co-organizers Alan Galey, *University of Alberta*
William Bowen, *University of Toronto, Scarborough*
Raymond G. Siemens, *University of Victoria*
Chair Richard Cunningham, *Acadia University*

Book Theory Before (and After) Modernity

Jeffrey Knight, *Northwestern University*

This paper will examine textual “wholeness” as a distinctly modern phenomenon. Before modernity, it will argue, books were understood by readers as collections of moveable parts, as fragments to be appropriated and continually recombined into composites. Only with the library reforms of the eighteenth century — which encouraged the separation of composite volumes — did books begin look like the atomized “wholes” we find today. Based on close readings of primary sources that have been neglected by scholars of the book—namely, superseded library catalogues and their corresponding (now dispersed) composites of Renaissance authors — this paper will examine the ways in which modern collecting practices have misrepresented what premodern books were in their time. Drawing on the thought of Walter Benjamin on book collecting and textual fragmentation, it will place these questions in the context of an ideology of bibliographic “integrity” that has influenced the order of knowledge well into the digital age.

The Variorum and Its Others: Editing Renaissance Literature at the Limits of Encyclopedism

Alan Galey, *University of Alberta*

Digital humanities scholars have inherited an encyclopedic tradition that first reached its height—and confronted its limits—in the Enlightenment’s response to the joint problem of managing knowledge and managing texts. This paper explores how the eighteenth-century application of the classical variorum format to English authors such as Milton and Shakespeare exposed cultural and epistemological tensions that still persist in digital editing. Taking late eighteenth- and early nineteenth-century Shakespeare variorums as its primary material, this paper reexamines variorum editions of Renaissance texts from a digital humanities perspective—but one informed less by hypertext theory than by information design, human-computer interface, and theories of the archive. The discussion will focus on the status of fragments within encyclopedic editorial models: intertextual fragments embedded within canonical texts; paratexts that become fragmented by subsequent editions; and fragmentary sources for emendations that are both absorbed and excluded by editorial tradition.

You’ve Been Poked: Resistance and Integration in Seventeenth-Century Manuscript Culture

Mark McDayter, *University of Western Ontario*

Maintaining one’s position as an “insider” within the Restoration beau monde entailed being an assiduous reader. As Lady Campden lamented in 1682: “There are sad lampoons made of all the ladies, but I cannot get a copy of them.” The concern here is real: to read the manuscript satire disseminated by hand within the cultural elite was a vital way of maintaining one’s connection to, and membership within, that coterie. This paper traces the modalities of Restoration manuscript satire, with a focus upon its resistance to and eventual absorption by print culture, with a concomitant transformation of the social function. Finally, this culture, with its wiki-like focus on collective composition, and its “Web 2.0” functionality as a social networking system, will be examined in the light of the potentialities for new renderings of this culture offered by the electronic media.

LOS ANGELES 2009

NTRS I: LONDON THEATRES BIBLIOGRAPHY: INTRODUCING A NEW ONLINE RESOURCE

(3)

Co-Organizers William Bowen, *University of Toronto, Scarborough*

Raymond G. Siemens, *University of Victoria*

Sally-Beth Maclean, *University of Toronto*

Chair Sally-Beth Maclean, *University of Toronto*

Meaning and Structure in the London Theatres Bibliography

Michele Pasin, *King's College London*

Digital objects such as the London Theatres Bibliography (LTB) provide a formal context in which some of these rich and sometimes subtle interconnections between materials can be modeled and expressed. This paper will use examples from LTB and other similar digital humanities projects to uncover some of the issues that arise from the formal modeling of complex humanities materials and some of the benefits that accrue from this activity, both for the researcher who is building the resource and for the user.

Staging the Archive: Production Dramaturgy and the London Theatres Bibliography

Toby Malone, *University of Toronto*

This paper considers the application of the records furnished by REED's London Theatres Bibliography to the process of production dramaturgy. Such material has the potential to economize dramaturgical research practice for rehearsal, performance, and publication. The process of contextualizing a work within preceding performance heritage can often be time-consuming and inexact, as no central information cache has existed for production details. The London Theatres Bibliography addresses this deficiency as a comprehensive, searchable database including publications, prompt books, reviews, memoirs, histories, and letters that provide the dramaturge with a focal point for production research and historical staging practice. A radical departure from conventional approaches to REED material, this paper explores the application of this resource as a useful and practical tool for theatre practitioners.

REED's London Theatres Bibliography and the Archival Record of the Early Modern Stage

Tanya Hagen, *University of Toronto*

The archival record of the early London theater is vast, complex, and as yet only imperfectly known. Conventional histories of the early English stage too often rely on a small body of documents canonized with the circulation and publication during the late seventeenth and early eighteenth centuries of materials relating to pre-Restoration English theaters. As REED has sought in the past three decades to rethink the history of early English drama at large, we now turn our attention to the untold story of the contemporary London stage. The London Theaters Bibliography seeks to record and abstract all transcriptions from original documents relating to the pre-Restoration London stage, published from 1642 onward. Web publication will make this material broadly available, in an easily navigable form, and so extend the relevance and use of the documents beyond traditional scholarly parameters and into the fields of, for example, the practical theater. This paper introduces the LTB in its transition to a web-based platform, and raises questions about the scope, limits, and form of the records and database templates, as it surveys the material contents of the resource.

NTRS II: MEDIA, METHOD, AND PEDAGOGY

(2)

Co-Organizers Raymond G. Siemens, *University of Victoria*
William Bowen, *University of Toronto, Scarborough*
Chair Raymond G. Siemens, *University of Victoria*

Appositions: E-Journals in the Field

William Scott Howard, *University of Denver*

This paper (accompanied by a Web presentation) will examine current developments in electronic journals in the field of Renaissance and early modern literary and cultural studies. The primary focus will concern intersections among matters of research, authorship, publication, audience construction, and information access — that is, the extent to which e-journals are working synergistically within and against the field of knowledge, generating new possibilities for traditional and innovative research, writing, reading, and teaching

practices. A selection of electronic journals will be investigated (including *EMLS*, *SCN*, and *Literature Compass*) in comparison with the relative strengths and weaknesses of *Appositions: Studies in Renaissance–Early Modern Literature* (<http://appositions.blogspot.com>), an open-access, independently managed, peer-reviewed, international annual conference and consequent digital journal that the author of this paper has been developing since 2007.

Blank Verse as New Medium in Early Modern English Drama

Farrah Lehman, *University of Nebraska, Lincoln*

Recent arguments that film and even computer technologies operate exactly like consciousness make it apparent that new media are often interiorized or naturalized relatively quickly after their inception. While media are still entirely new, however, they can, as Marshall McLuhan and his digital-age followers understood, lead to a renewed awareness of the concept of mediation in general and even to the production of Brechtian alienation-effects. In this paper, I will use blank verse in early modern drama as a test case for the concepts described above. Though some critics have argued that blank verse was instantaneously perceived as a more natural mode of speaking onstage — a reasonable assumption considering that Shakespeare uses “blank verse” to mean “speaking honestly” — it seems significant that a number of critiques published between 1590 and 1605 suggested that blank verse was perceived as bombastic and forced.

NTRS III: TEXTUAL NETWORKS, VISUALIZATION, AND ACADEMIC SOCIAL NETWORKS

(3)

Co-Organizers Raymond G. Siemens, *University of Victoria*

William Bowen, *University of Toronto, Scarborough*

Chair William Bowen, *University of Toronto, Scarborough*

Online Research and Collaboration in Renaissance Studies Via Social Networking

Raymond G. Siemens, *University of Victoria*

We are currently moving beyond the stage of proof-of-concept with our Renaissance English Knowledgebase (REKn) and its Professional Reading Environment (PRE), our current research aim to foster social networking functionality in our professional reading environment. Rather than leveraging the power of an individual computer to perform complex computation on a personalized data set — which is the way most academics appear to work — our work complements that approach by working with Web 2.0 social connectivity practices to connect researchers and experts, authors and reviewers, computers and humans, all with the express goal of bringing a higher level of discourse, analysis, and structure to the documents brought together in the REKn corpus via existing social technologies used in concert with search processes to facilitate the process of professional reading.

The Shakespeare XML Research Project

Peter Paolucci, *York University*

The Shakespeare XML project is an online resource that allows each user to create a uniquely configured, annotated (or not), variorum (or not) edition of Shakespeare’s plays. Using mashup technologies similar to Facebook and Google Earth, the resource allows users to view any two editions or textual variations through superimposition, and up to four editions or variations (F1, Q1, etc.) at a given time by combining superimposition and juxtaposition. “Owners” of this edition can control which annotations and what kinds of annotations are embedded in the resource; categories include, but are not limited to: semiotics, Freudian, Marxist, linguistic, historical, philosophical, and religious. Users can also filter in (or out) academic (refereed) citations and annotations, as well as popular ones. My talk will discuss both the context for the design and development of this tool, and some the editorial, critical, and technical challenges we now face as we move into prototyping.

Graphs, Maps, and Sonnets: Visualization, Text Analysis, and The Sonnet Virus

Kris McAbee, *University of California, Santa Barbara*

This demonstration investigates the use and implications of downloadable or online text analysis, modeling, and visualization tools in humanities research by focusing on a specific research project in progress: “The Sonnet Virus” hopes to expose through modeling and visualization techniques new possible narratives for the rise and fall of the sonneteer in sixteenth-century England and beyond. New narratives take into account a variety of factors, including thematic and contextual issues, authorial personality, extrageneric appearances, gender, politics, and the very “technologies of reproduction” by which the sonneteer reproduced. Employing primarily IBM’s Many Eyes online visualization and social networking tool, this project combines historical data with text analysis to show intersections of thematic elements of the sonnet vogue and the sheer numbers of sonnets that exploded onto the English literary landscape in the late sixteenth century.

NTRS IV: DIGITIZING RENAISSANCE MATERIAL CULTURE

(3)

Co-Organizers Raymond G. Siemens, *University of Victoria*
William Bowen, *University of Toronto, Scarborough*

Chair Raymond G. Siemens, *University of Victoria*

The Digital Ark: Rediscovering the Early Modern Database

Brent Nelson, *University of Saskatchewan*

The seventeenth century saw an important shift in attention away from books to things and a new emphasis on the material world that displaced literature as the principal means of higher knowledge in the formative years of the new science. It is here that we first begin to see a meaningful distinction between what John Bradley characterizes as text- and data-oriented information, or in Daniel V. Pittie’s terms, “document-centric” and “data-centric” information. This paper will briefly trace this epistemological shift from a text-based to a data-based view of the world in Francis Bacon’s *Great Instauration* of learning and in the chief cultural manifestation of this empirical turn, the cabinet of curiosities.

The Digital Plant-Press: New Views of Renaissance Botany

Karen Reeds, *University of Pennsylvania*

The study of pressed plant specimens is an invention of the Renaissance. Luca Ghini (1490–1556), first professor of medicinal plants at Pisa, is traditionally given credit for the first systematic use of the herbarium for botanical study and teaching. However, well before the sixteenth century, the bibliophile Richard de Bury had scolded readers who ruined books by pressing flowers between the pages. The flattened appearance of plants in some manuscript illustrations of the *Carrara Herbal* (ca. 1400) suggests that the artist had occasionally used pressed plants as models. A comparable technique of nature-printing, that is, inking a flattened plant and stamping its image onto a sheet of paper, also seems to emerge in this period; the most notable example, although not the first, is a nature-print of a sage leaf in Leonardo da Vinci’s notebooks. For three interconnected research and curatorial projects I have been using digitized images of illustrated herbals (manuscript and print) and of early modern herbarium sheets. Beyond greatly increased access to primary sources from the fifteenth to the eighteenth century, the digitized images have allowed me to make new kinds of comparisons among early modern techniques of representing plants. In this paper, I’ll address these questions about such images: What materials, manipulations, skills, training, and assistance did these technologies require? What aspects of the three-dimensional, living plant were captured or lost? How was the visual information corrected or amplified? And how do the digital images stack up against the originals?

The Renaissance in Second Life

Katharine Park, *Harvard University*

The online world Second Life offers opportunities for use in teaching and for the presentation of research. This talk, to be delivered in SL, will explore some of those opportunities, as well as their attendant challenges, through a consideration of objects found in Renaissance-related sims.

NTRS V:

EMERGING WEBSITES AND DATABASES FOR RESEARCH IN EARLY MODERN EUROPEAN ART

(OVERVIEW)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*
Co-Organizers Raymond G. Siemens, *University of Victoria*
William Bowen, *University of Toronto, Scarborough*
Peter M. Lukehart, *Center for Advanced Study in the Visual Arts, National Gallery of Art*
Chair Peter M. Lukehart, *Center for Advanced Study in the Visual Arts, National Gallery of Art*

In recent years teams of art and architectural historians in Germany, Italy, the UK, and the US have been developing electronic research tools for the use and benefit of scholars of early modern art, history, and culture. This session will present an overview of the work being done on a searchable critical edition of the *Teutsche Academie* (1675–1680) of Joachim von Sandrart (Sandrart.net: Kunstgeschichtliches Institut der Goethe-Universität, Frankfurt am Main in collaboration with the Max Planck Institute, Kunsthistorisches Institut in Florenz); on the publications produced by Italian academies in the fields of language, natural sciences, astronomy, technology, the humanities, art, and music (www.bl.uk/catalogues/ItalianAcademies: Royal Holloway/British Library; www.rhul.ac.uk/modern-languages/research/italian-academies); and a reference database of searchable documents from the unknown years of the painters' academy in Rome, ca. 1590–1635 (Early History of the Accademia di San Luca: Documents from the Archivio di Stato, Rome: Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC). Participants will include:

Anna Schreurs, Carsten Blüm, and Thorsten Wübbena, *Kunstgeschichtliches Institut der Goethe-Universität, Frankfurt Am Main* in collaboration with the *Max Planck Institute, Kunsthistorisches Institut in Florenz*
Sandrart.net: Interlinked Entities in an Online Edition; Perspectives and Problems

Peter M. Lukehart and Jill M. Pederson, *Center for Advanced Study in the Visual Arts, National Gallery of Art*
Early History of the Accademia di San Luca: Documents from the Archivio di Stato, Rome

Jane Everson, *University of London, Royal Holloway*
Reconstructing the Intellectual Network in Late Renaissance and Early Modern Italy:
The Italian Academies (1530–1700) Database

NTRS VI: ELECTRONIC PUBLISHERS AND EDITORS OF EARLY LITERATURE

(2)

Sponsor Renaissance English Text Society
Co-Organizers Michael Denbo, *The City University of New York, Bronx Community College*
Raymond G. Siemens, *University of Victoria*
Chair Michael Denbo, *The City University of New York, Bronx Community College*

[Perdita: Early Modern Literary Manuscripts and Sources for Social and Cultural History](#)

William Pidduck, *Adam Matthew Digital*

These are exciting times for literary scholars who wish to embrace the benefits offered by digital resources without learning the finer points of text encoding. Due to increased speed in download times, image compressions techniques, and a range of other software components, scholars can now see and use a wide range of manuscript material online. This paper looks at the development of both Perdita and Literary Manuscripts from the University of Leeds and places particular emphasis on the collaborative nature of these publications and the potential for communities of scholars to help develop and improve these resources. Finally, it looks forward to a range of future resources being contemplated concerning family life during the War of the Roses, Shakespeare's London, and intellectual and political history.

[Online Publication: Strategies and Challenges](#)

William Bowen, *University of Toronto, Scarborough*

Looking at two case studies involving Iter, the online gateway to medieval and Renaissance studies, this paper will underline practical choices and strategic challenges for publishing academic books and projects on the web. The case studies include MRTS Online, a collaboration with the Arizona Centre for Medieval and Renaissance Studies in Toronto. The paper will cover a range of possibilities from print-born books, through simultaneous publication in print and online, to digital born projects.

VENICE 2010

NTRS I: RENAISSANCE ART AND ITS TECHNOLOGIES

(4)

Sponsor	Centre for Reformation and Renaissance Studies, <i>University of Toronto</i>
Co-Organizers	Raymond G. Siemens, <i>University of Victoria</i> Peter M. Lukehart, <i>National Gallery of Art, Washington, DC</i> Rebecca Zorach, <i>University of Chicago</i> William Bowen, <i>University of Toronto, Scarborough</i>
Chair	Peter M. Lukehart, <i>National Gallery of Art, Washington, DC</i>

[ArsRoma: Art and Art Production in Rome between 1580 and 1630](#)

Sybille Ebert-Schifferer, *Max-Planck-Institut für Kunstgeschichte*

The ArsRoma Research Database merges extensive quantities of data, which can no longer be captured by conventional media of research: data about the formation of style, the reception of models (from antiquity or Renaissance artists), the social and political networks of patrons and painters in Rome around 1600. The database contains three main categories of data (historical objects and persons, specific art-historical objects, documentary material such as bibliography, etc.). The central data class called "historic event" documents historical facts by linking objects to a specific moment in history, documentary evidence is attached to the particular historic event. By splitting up data in this way, it is possible to examine historic facts from different points of view, following paths which could hitherto be traced only with great effort.

[Italian Renaissance Drawings in Two Digital Projects of the Kunsthistorisches Institut in Florenz–Max-Planck-Institut: For a History of Techniques for Reproducing Drawings](#)

Costanza Caraffa, *Max-Planck-Institut, Kunsthistorisches Institut in Florence*

The utility of digital technology for art historical research has often been demonstrated through the combined resources of different digitization projects. This is the case for two projects of the Kunsthistorisches Institut in

Florenz: the “Cimelia Photographica” project to digitize the Fototeca’s archival photographs, and the project to digitize the drawings of the Gabinetto Disegni e Stampe degli Uffizi on which the KIF is collaborating with both the GDSU and the Scuola Normale Superiore di Pisa. Among the archival photographs presented in “Cimelia Photographica” are some of the first-ever photographic reproductions of the Uffizi’s Renaissance drawings (around 1850–1880) — the very same drawings we are now photographing with high resolution digital technology. The two projects thus provide tools and materials for a history of the techniques used to reproduce drawings.

[The Digital Speculum Romanae Magnificentiae: Challenges and Opportunities of Text-Image Relations](#)

Rebecca Zorach, *University Of Chicago*

The *Speculum Romanae Magnificentiae* is a collection of engravings of Rome and Roman antiquities, the core of which consists of prints published by Antonio Lafreri and gathered under a title page he printed in the mid-1570s. Copies of the *Speculum* vary greatly in the number of prints, and individual prints were reissued and changed over time. The University of Chicago Library has begun a project to present its nearly 1,000 *Speculum* prints (all are now online at <http://speculum.lib.uchicago.edu>, and cataloguing continues). These prints were made to appeal to learned antiquarians as well as curious tourists, and often present information using both image and text. When entered into the database, the texts on the prints — inscriptions, captions, informational keys and map legends, signatures and publishers; addresses — present an opportunity to create new ways to search these materials, and potentially new ways to connect with other databases. The presentation will provide an overview of the project and introduce some of the questions inherent to presenting materials that combine text and image.

[The Theater that Was Rome](#)

Evelyn Lincoln, *Brown University*

(<http://polo.services.brown.edu:8080/exist/ttwr/index.html>) is a website still in development that is devoted to the display and eventually the study and interpretation of entire illustrated early modern books about Rome, including Piranesi and Vasi but also less well-known treatises printed between 1550 and 1800 about antiquity, construction, water, and the growth and history of the city. High-quality images of the illustrations as well as legible texts have been inserted in a reading program to make the books perusable in a way that respects their integrity as books (collections of text and image). This talk presents the site and its place in humanities teaching and computing, as well as exploring its contribution to a growing online series of scholarly websites about the topography and history of ancient and early modern Rome.

NTRS II: ELECTRONIC EDITIONS OF EARLY MODERN DRAMA

(4)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*

Co-Organizers Raymond G. Siemens, *University of Victoria*

Brett D. Hirsch, *University of Western Australia*

William Bowen, *University of Toronto Scarborough*

Chair Brett D. Hirsch, *University of Western Australia*

[The Oxford Complete Works of James Shirley](#)

Eugene Giddens, *Anglia Ruskin University*

Taking as a starting point the “supplementary” nature of the electronic edition, my paper will consider the barriers that have prevented hypertext editions from being an essential component in the study of early modern drama. There is a disjunction between the expectations of national research bodies (such as the UK’s Arts and Humanities Research Council, which has invested over £1m in editions of early modern plays), publishers, and scholarly editors. My paper will consider lessons learned from The Cambridge Edition of the

Works of Ben Jonson and the Oxford Complete Works of James Shirley and highlight possible strategies towards overcoming the difficulties of producing hypertext editions.

[The Online Edition of the Collected Plays of Richard Brome Project](#)

Richard Cave, *University of London, Royal Holloway*

There will be an outline of the major features presented by this innovative online edition, funded by the Arts and Humanities Research Council of the UK (comparative onscreen views of period with modernized and annotated texts of the plays, video and image galleries, act commentaries, general and textual introductions, search functions, glossary, bibliography, etc.). My paper will chiefly focus on a retrospective review and critique of the methodologies employed, and more importantly a discussion of its most unusual constituent element: the use of professional actors and the workshopping of episodes from Brome's plays. Initially the inclusion of performed sequences was expected to be illustrative of how the texts might be staged, but editors increasingly began to use the acting workshops to engage with editorial issues. The ways they did so began to open up significantly challenging potential for the continuing introduction of actors and performance into the traditional processes of editing early modern plays.

[Shakespeare and the Queen's Men](#)

Peter Cockett, *McMaster University*

The Queen's Men Editions is a set of plays acknowledged to have been part of the Queen's Men repertory. Its goal is to present the basic ten plays with in-depth information about original performance and potential meaning, especially insofar as these plays had impact on Shakespeare's later choices. The plays currently being prepared were performed on stage and filmed for our archives between 2006–09; each edition will include old-spelling transcription, modern spelling text, annotation, short essays or long notes on aspects of the play's material, introduction, collation, and most importantly production notes from the directors and actors of the plays. The intention of the new editions is to bring the plays to life by relating the editors' textual decisions to the research and performance decisions behind the SQM productions using hyperlink capability to connect the internet texts to the production material available on the Performing the Queen's Men website.

[The Long Shadow \(s\) of Shakespeare and Print: The Challenges for Electronic Editions](#)

Brett D. Hirsch, *University of Western Australia*

This paper argues that electronic editions of non-Shakespearean drama face challenges on two fronts, namely, the privileged cultural position of Shakespeare on the one hand, and the equally privileged tradition of print scholarship on the other. Why is this still the case? What, if anything, can be done? Drawing on examples from print and electronic editorial projects, this paper will suggest strategies for overcoming both of these challenges to bring electronic editions of non-Shakespearean drama out of the long shadows cast by Shakespeare and print.

NTRS III:

TEXTS IN MOTION (I), COLLATING VARIANT MANUSCRIPTS, EDITIONS, AND IMPRESSIONS (2)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*

Co-Organizers Raymond G. Siemens, *University of Victoria*

Gabriel Egan, *Loughborough University*

William Bowen, *University of Toronto Scarborough*

Chair Gabriel Egan, *Loughborough University*

[Furiously in Motion: Mechanical Collation of Ariosto's Orlando Furioso](#)

Randall McLeod, *University of Toronto*

This paper will treat my use of mechanical collation on Ariosto's *Orlando Furioso*. There are over fifty extant copies of John Harington's 1591 translation, the first into English, and these have now been compared on the McLeod Portable Collator and yielded a rich crop of variants. This translation exists in two manuscripts (one of them printer's copy) and two printed editions during Harington's lifetime, 1591 and 1608, each of which has stop-press variants, sometimes, interestingly, of the same crux. In addition, the large-paper copies of the first edition have extensive corrections in pen and ink. (These have a complex relationship to the "Faults escaped" printed on the last page of that edition.) Very long pedigrees can be established for variants from twentieth-century editions back through Harington to a long line of French and Italian editions, and finally to Ariosto's own, with their stop-press variants.

["A hawk from a handsaw": Collating Possibilities with the Shakespeare Quartos Archive](#)

Jim Kuhn, *Folger Shakespeare Library*

The Shakespeare Quartos Archive (SQA) has made available digital images and encoded transcriptions of thirty-two copies of the five pre-1641 editions of Hamlet. Visual and textual comparisons are possible through a variety of techniques, some internal to the SQA interface, some relying on third-party open-source software. A short demonstration of collations will be followed by discussion of upcoming SQA plans, and questions for participants about ways in which future TEI-based projects can best support the task of editorial collation.

NTRS IV: EMERGING TECHNOLOGIES IN EMBLEM STUDIES (I), INDEXING TEXTS AND IMAGES (3)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*

Co-Organizers Raymond G. Siemens, *University of Victoria*

Mara R. Wade, *University of Illinois, Urbana-Champaign*

William Bowen, *University of Toronto Scarborough*

Chair Mara R. Wade, *University of Illinois, Urbana-Champaign*

Respondent David Graham, *Concordia University*

[OCR for Rare Books: New Perspectives or Elusive Expectations?](#)

Thomas Stäcker, *Herzog August Bibliothek Wolfenbüttel*

OCR of imprints from the period of the hand press was long considered an impossibility and the problems to be solved too complex. A variety of fonts and character types, quite often assembled and mixed on a single page or even in a single word, were difficult hurdles for modern OCR programs to overcome. Even specialized software tools for the recognition of Fraktur and Black Letter failed to provide reasonable results and rarely reached more than 70 percent accuracy. Consequently, those results were not suitable for detailed text searching. The problems of OCR for rare books include engraving on dirty or darkened paper, worn fonts, printer's ink not being homogeneously dispersed on the page, and, last but not least, poor scan quality. Until recently, capturing full text could only be done by keying it in by hand. Yet, in the meantime new software is on the market promising new solutions and enhanced recognition accuracy. Does this constitute a breakthrough? Or is this expectation elusive? This paper explores the various methods and techniques of capturing full text of rare books from the hand press period and analyzes them according to criteria of benefit and cost.

[The Information Value of Images](#)

Hans Brandhorst, *Erasmus University*

Past decades have seen revolutionary progress in digital imaging, and now humanistic disciplines must consider an enormous amount of visual information. Libraries, museums, and other institutions where our visual

heritage is stored are experimenting with strategies to address the flood of new sources. The most crucial problem is the creation of adequate metadata. Since the retrieval of relevant material from billions of digital pictures on the web concerns the search engine industry, it is tempting to wait until the engineers solve historians' problems. Although we will profit from their progress, many efforts start from the misconception that what historians want to know from an image can actually be seen in a picture, and "seen" in the physical sense that machines like cameras see things. In a historical research context, however, what we know about a picture often supplements crucial information about what we see. This information, by definition, escapes the "mechanical eye." By analyzing select papers in renaissance searchengine industry, I ask whether we can rely on them to solve our problems. If the answer is no, the next question is, What can we do to increase the quality of retrieval?

[Heterogeneous Image Indexing in the BVH Project \(Virtual Humanistic Libraries in Tours\)](#)

Marie-Luce Demonet, *Université François Rabelais, Tours*

The Bibliothèques Virtuelles Humanistes offers two types of digital representations of 2,000 select Renaissance books and manuscripts: the digital "facsimile" and its transcription, including corrections and variations essential for understanding the text. Two levels of images are encoded: the image of the page itself and pictorial elements from the page, to feed separate and connected databases. Twenty percent of the books are totally transcribed, manually and semi-automatically, with specialized OCRs generating TEI encoded files. The TEI recommendations (P5 release) allow the encoding of illustrated matter with pointers to URLs and keywords embedded in the tags. The search engine, adapted to all Internet browsers, processes not only the metadata and the databases of illustrations, but also the full text encoded with TEI tags, to which we can add "types," i.e., the generic classifier of the illustration and the keyword taken from the Iconclass thesaurus. To speed image indexing, similarity software (by the Navidomass Project) automatically applies previous indexed images to a new corpus, and the scholar validates the proposal. In June 2009, almost 10,000 illustrations will have been indexed according to Iconclass, and ornamental letters have their adapted sorting system. This paper discusses the current results of this project.

NTRS V: TEXTS IN MOTION (II), COLLATING PRESS VARIANTS

(3)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*
Co-Organizers Raymond G. Siemens, *University of Victoria*
 Gabriel Egan, *Loughborough University*
 William Bowen, *University of Toronto Scarborough*
Chair Gabriel Egan, *Loughborough University*

[Toward a New Method of Collation with the Aid of Digital Images](#)

Mari Agata, *Keio University*

Present-day circumstances make it possible for a researcher who does not have special knowledge of image processing to make good use of digital technology for the detailed collation of a whole book on a personal computer. This paper defines the necessary and desirable requirements for collation — especially for collation of early printed books. Then it proposes a new approach to precise collation based on the principle of superimposition of digital images on a computer which meets all of these requirements. Two methods of applying this principle — static superimposition and dynamic superimposition — are given along with technical details and software requirements. These two methods of superimposition are demonstrated by a description of the actual process of collation. As a case study, the collation of the Gutenberg Bible is shown.

[Spenser for Free: Opening the Archive](#)

David Lee Miller, *University of South Carolina*

I will be describing a joint project led by Washington University and the University of South Carolina, where teams directed by the editors of the Oxford *Collected Works* are building a digital archive for the study of Edmund Spenser's writing. My presentation will both outline the features and functions planned for the full archive and report on progress achieved toward those goals.

[Press Correction and the Shakespearean Editor](#)

Gabriel Egan, *Loughborough University*

Recent critical editions of Shakespeare's plays have relied upon manual or semi-automated collation of exemplars of early editions undertaken, in some cases, many decades ago. The ideas about press correction prevailing when the collations were undertaken need to be reexamined in the light of new thinking about the kinds and extents of proofing and press correction. In particular, the determination of which state of a given forme is the corrected and which the uncorrected should be repeated afresh from first principles rather than inherited from editors working as many as seventy-five years ago. This paper presents the preliminary findings of such a fresh examination for a couple of formes from a couple of editions and in the light of them proposes a project of research using digital means.

NTRS VI: EMERGING TECHNOLOGIES IN EMBLEM STUDIES (II), ACCESS AND NETWORKS (3)

Co-Sponsors Centre for Reformation and Renaissance Studies, *University of Toronto*
Society for Emblem Studies

Co-Organizers Raymond G. Siemens, *University of Victoria*
Mara R. Wade, *University of Illinois, Urbana-Champaign*
William Bowen, *University of Toronto Scarborough*

Chair Thomas Stäcker, *Herzog August Bibliothek Wolfenbüttel*

Respondent Hans Brandhorst, *Erasmus University*

[The Open Emblem Portal: A Case Study in Open Access for Humanities Research Projects](#)

Kathleen M. Smith, *University of Illinois, Urbana-Champaign*

The participating projects of the OpenEmblem Portal at the University of Illinois serve as a case study to demonstrate the importance of international collaborative research projects. Since digital emblem scholarship requires an accurate online representation of the complex interaction between text and image in the printed version, these projects have developed a set of standard best practices to ensure consistency and a degree of interoperability across widely differing environments. The OpenEmblem working group consists of IT researchers, emblem scholars, and librarians from the Herzog August Bibliothek in Wolfenbüttel, Germany; the University of Illinois; the Glasgow Emblem Digitization Project; the Emblem Project Utrecht; and the Arkyves database. My paper discusses the minimum level of bibliographic information and indexing necessary to all projects committed to preserving complex digital materials and making them widely available to both contemporary and future researchers, as well as the more extensive markup available to large, well-funded projects. By focusing on the standard best practices generated by a geographically dispersed consortium of projects with widely differing origins and funding situations, I explore the requirements and challenges of collaborative exchange.

Using Latent Semantic Analysis to Position Emblem Books in Wider Seventeenth-Century Literature

Peter Boot, *Royal Dutch Academy for Arts and Sciences, Huygens Institute*

Over the past decade, a number of emblem digitization projects have created collections of carefully transcribed emblem texts. Other projects are digitizing larger quantities of texts, to somewhat lower standards. And over the last few years we have been seeing the massive digitization efforts of Google and its peers that will result in very large amounts of text — amounts so large that mere human reading will never be able to take it in. There is thus an urgent need for technologies that will help scholars in unearthing texts related to a given text. One method of doing this is Latent Semantic Analysis (LSA). LSA computes semantic distances between texts, text fragments, or words based on document-term matrices. The paper will report on a number of experiments using LSA to study relations between texts digitised in the Emblem Project Utrecht and other seventeenth-century texts. Can LSA be used to sift through a large corpus of seventeenth-century Dutch texts and identify interesting texts that merit further investigation in the context of emblem literature?

Emblem Study in an Immersive Social Network Environment

David Graham, *Concordia University*

Two of the defining phenomena of today's research environment are the explosive expansion of digital technologies, particularly in terms of online content availability, and the greatly improved ease of international scholarly mobility. It is hard to know whether the pace of growth of either of these phenomena will prove to be sustainable. In the case of international mobility in particular, the vagaries of national governments and the uncertain future of travel in an age of potentially skyrocketing fuel costs cast a long shadow. This paper considers what a future of scholarly collaboration might look like in a future of immersive and interactive virtual networked conferencing. The use of avatars, intelligent software agents, 3D technology, and other enhancements could go a long way toward providing an environment that would very successfully mimic the scholarly conferences of today, but at far lower cost. For such a future to become a reality, scholars will need access to very high bandwidth networks, and considerable advances in software will be required, but the potential results in terms of either real-time or asynchronous participation are truly exciting.

NTRS VII: SUPPORTING, MANAGING, AND CONCEIVING OF LARGE DIGITAL PROJECTS IN RENAISSANCE STUDIES

(3)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*
Co-Organizers Lynne Siemens, *University of Victoria*
Raymond G. Siemens, *University of Victoria*
William Bowen, *University of Toronto Scarborough*
Chair William Bowen, *University of Toronto Scarborough*

The "Large Project" Experience in Renaissance Studies: Planning and Managing Interdisciplinarity

Lynne Siemens, *University of Victoria*

Interdisciplinary and multidisciplinary work is becoming an important part of academic life within all disciplines. The field of Renaissance studies is undertaking many large-scale, interdisciplinary projects. Examples of these include Iter, EEBO, Digital Scriptorium, and the Internet Shakespeare Editions, to name just a few. These projects often bring together scholars from English, history, fine arts, and other content areas, as well as librarians, programmers/developers, research assistants, and other individuals. This collaboration can enhance the research by increasing its quality, depth, and scope, and often achieves what an individual cannot. However, several challenges exist, including coordination and tensions between various professional subcultures due to differing academic languages and research methodology. At the same time, new skills in communication, negotiation, coordination, problem-solving, and others must be developed. To ensure successful research coordination and outcomes, academics must understand the nature of collaboration and supporting processes.

Building and Supporting Digital Research Communities: The ARC Network for Early European Research

Toby Burrows, *University of Western Australia*

The ARC Network for Early European Research (NEER) has been funded under the Australian Research Council's Research Networks program. Its goal is to enhance the scale and focus of Australian research in the field of medieval, Renaissance, and early modern studies, and to build collaborative and innovative approaches to the way research is planned and managed. More than 350 individuals are currently listed as Network participants, as well as eight industry partners and four universities. An integral part of NEER's vision was the development of a digital environment to provide a focus for the work of this national research community. Without a digital presence, the Network would be limited largely to face-to-face activities and e-mail contact. This is insufficient to develop a real sense of shared research activity (as opposed to simply sharing information about research) across the Australian continent.

An Early Modernist Viewpoint of the History of the Future of the Book

Raymond G. Siemens, *University of Victoria*

Richard Cunningham, *Acadia University*

No form of human knowledge passes into a new medium unchanged. Digital technology is fundamentally altering the way we relate to writing, reading, and the human record itself. The pace of that change has created a gap between core cultural and social practices that depend on stable reading and writing environments, and the new kinds of digital artifacts — electronic books being just one of many — that must sustain those practices into the future. This paper will discuss work toward bridging this gap by theorizing the transmission of culture in pre- and post-electronic media, by documenting the facets of how people experience information as readers and writers, by designing new kinds of interfaces and artifacts that afford readers new abilities, and by sharing those designs in online prototypes that implement new knowledge environments for researchers and the public.

NTRS VIII: THE POST-REFORMATION DIGITAL LIBRARY

(3)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*

Co-Organizers Raymond G. Siemens, *University of Victoria*

Jordan Ballor, *Universität Zürich*

William Bowen, *University of Toronto Scarborough*

Chair Jordan Ballor, *Universität Zürich*

Gatekeepers of the Digital Renaissance

Jordan Ballor, *Universität Zürich*

This paper focuses on the challenge for scholarly researchers posed by the wealth of information becoming newly available in this digital age. As more texts become more easily and readily accessible, there is a corresponding increase in the responsibility of the professional researcher to become digitally literate, conversant in the available tools and the ways in which they ought (and ought not) be used. Even so, the researcher is not an island unto him- or herself. Collaborative efforts, controlled for quality by various kinds of peer-review processes, will become more important as we emerge from what has been sometimes called “the late age of print.”

[An Introduction to the Post-Reformation Digital Library](#)

David Sytsma, *Princeton Theological Seminary*

This paper illustrates the possibilities for collaborative digital websites via the construction and maintenance of the Post-Reformation Digital Library. The construction of a digital website for scholarly purposes inevitably raises questions of usability and quality control. As a medium between scholars and digital sources, the website ought to facilitate a scholar's capacity to identify and use relevant primary and secondary sources. Thought must therefore be given to the scope, organization, standardized annotations, and oversight of materials. The presenter will explain the evolution of the Post-Reformation Digital Library in light of these concerns.

[A Digital Researcher's Toolkit: Sive, Ad Fontes, Renatos ac Digitaliter Acquisitos](#)

Todd M. Rester, *Calvin Theological Seminary*

This paper surveys several tools available for streamlining the researcher's process of acquisition, conversion, manipulation, and usage of non-digital primary sources both for independent and collaborative digital use. The relative ubiquity of laptop computers, wireless internet access, and digital photography form a revolutionary nexus allowing a researcher to maximize the quality of rare book and microfiche images in minimal time whether securely saving them locally or on the web, whether traveling or in day-to-day class preparation. Portable document formats and trainable optical character recognition software hold forth ripe opportunities for collecting publishable images and rapidly producing critical texts. Through the use of a highly portable setup, the presenter has digitized scores of works from the fifteenth through eighteenth centuries while respecting the fragility of the media. The presenter will also showcase several key pieces of software — some freeware others licensed — which expedite collaboration with worldwide colleagues nearly simultaneously.

NTRS IX: VIRTUAL WORLDS, SOCIAL NETWORKING, AND PEDAGOGY

(3)

Sponsor Centre for Reformation and Renaissance Studies, University of Toronto

Co-Organizers Raymond G. Siemens, *University of Victoria*

William Bowen, *University of Toronto Scarborough*

Chair Raymond G. Siemens, *University of Victoria*

["What thy memory can not contain": Lyric's Place in the Quantitative Redescription of Shakespearean Genre](#)

Aaron S. McCollough, *University of Michigan, Ann Arbor*

This paper presents the interesting (and admittedly problematic) results of applying "principal component analysis" of the sort offered by Jeff Collins and Dave Kaufer's DocuScope software to the text of Shakespeare's Sonnets. My analysis depends heavily on Michael Witmore's ongoing work using this software to explore sentence-level linguistic evidence of generic classing criteria in the editing of the plays in the First Folio. My work aims to intensively interpret the results of DocuScope's extensive analysis of the Shakespeare's "lyric" material in comparison to its analysis of dramatic subgenres. My questions revolve around traditional assumptions about the affective traits associated with Shakespearean (and, more broadly, early modern) genres and subgenres.

[Constructing the Renaissance for a Digital Age: Leonardo's Second Life](#)

Diane E. Sieber, *University of Colorado, Boulder*

This paper presents findings of a two-year study of the impact of emerging digital technologies on levels of reflection, understanding, and information retention by undergraduates studying Leonardo da Vinci, Renaissance literature, and history. Higher education is undergoing a renaissance now, as digital immigrants (those of us introduced to digital communications as adults) discover how to engage and educate digital natives (students, born after the public Internet, who expect to participate actively in their learning through

online collaborative knowledge-building, social networking, and experimentation.) Research points to our current opportunity for significant positive transformation of education in Renaissance studies. Emerging technologies examined include: virtual learning environments such as Second Life, socially-tagged archival materials, geospatial application GoogleEarth, wiki platforms Mediawiki and Moodle, and social network/mobile platforms Ning, Facebook, Twitter, Flickr, and YouTube. Students learned about Leonardo by learning like Leonardo: through experimenting with new technologies, generating content, collaborative peer learning, and lifelong knowledge-building.

[The Chymistry of Isaac Newton: A Rigorous Analysis of the Language of Alchemy](#)

Wallace Hooper, *Indiana University*

This paper discusses the new digital edition of Newton's papers on alchemical subjects, with its searchable web interface. The primary practical gain via the reading tools in the edition interface is the speed at which the reader can frame a question about the texts and get results — with citations — that allow the reader to construct an answer or to frame further queries. For established historians as well as students who are new to the material, these tools help to frame the scope, focus, and priorities for their reading.

NTRS X: REPRESENTING, RE-PRESENTING, AND READING (I)

(3)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*

Co-Organizers Raymond G. Siemens, *University of Victoria*
William Bowen, *University of Toronto Scarborough*

Chair Richard Cunningham, *Acadia University*

[New Perspectives on Cervantes](#)

John E. O'Neill, *King's College London*

Paul Spence, *King's College London*

Elena Pierazzo, *King's College London*

This paper will describe a collaborative project to create an encoding model for a digital edition of Cervantes's play *La entretenida* that seeks to respond to the needs of different potential endusers, such as academics, performers, and translators. Modelling the text through XML (according to the Text Encoding Initiative guidelines) makes it possible to reflect the instability of the text, which arises both from the process of production and from the nature of theater as a genre, by producing multiple views of the punctuation and orthography. The encoding model also allows one to privilege the verse through various formatting options, in a way that is not possible with traditional printed editions, and to generate sophisticated indices that allow different user-groups to search the text in new ways. The methodology could be extended not only to other works by Cervantes but also to other Spanish Golden Age plays (and indeed drama more generally).

[Archives on Trial: Executing the *Eikon Basilike* in the Digital Age](#)

William Scott Howard, *University of Denver*

Peggy Keeran, *University of Denver*

Jennifer Bowers, *University of Denver*

This presentation will examine the transformation of literary texts into cultural documents (and vice versa) when those materials are taught, researched, and interpreted within and against the resources of subscription digital projects, such as Early English Books On-Line, specialized digital collections, such as the Bodleian Library Broadside Ballads, and digital finding aids, such as the National Archives catalogue and its research guides. We will discuss our co-teaching of a graduate-undergraduate literary studies class, ENGL 3800 "Archives on Trial: Executing the *Eikon Basilike* in the Digital Age," that integrates digital archival research with interdisciplinary

investigations of a significant volume from seventeenth-century England, *Eikon Basilike*, which is literally an archive unto itself. Students discover dynamic, reciprocal relationships between texts and contexts that not only define key issues and events from earlier times, but which also provoke critical reflection upon the boundaries between so-called canonical and noncanonical works.

[Reading Descartes and Rousseau: Topic Mapping and Conceptual Drilling in the Computer Assisted Analysis and Reading of Text \(CARAT\) in the Humanities](#)

Jean-Guy Meunier, *Université du Québec à Montréal*

Mathieu Demers, *Université du Québec à Montréal*

In this presentation we shall describe particular text-mining experiments on literary and philosophical texts. These computer approaches have been an enduring endeavor in the European research tradition of the mathematical writings (Benzecri, 1981; Lebart and Sallem, 1997; Reinert, 1994). In North America, they find their roots in the text-matrix manipulation in the context of information retrieval (Salton, 1963; Dumais, 1974). It is only lately that they have been explored in the more humanities-oriented texts (Rockwell and Bradley; Unsworth, 2007; Hearst, 1996; Meunier and Forest, 2005; and Zuell). In this paper we will focus on two main strategies: topic mapping and conceptual drilling. Topic mapping is a technology directly inspired by computer data classification and categorization strategies. The text classification builds classes of segments of text that pertain to some dominant themes (Forest, 2006). Text categorization aims at tagging in some manner or other classes of segments pertaining to these dominant themes. Through some visualization techniques, the user of CARAT can then explore or discover more intuitively various topics of a digital textual corpus

NTRS XI: REPRESENTING, RE-PRESENTING, AND READING (II)

(3)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*

Co-Organizers Raymond G. Siemens, *University Of Victoria*

William Bowen, *University of Toronto Scarborough*

Chair Mara R. Wade, *University Of Illinois, Urbana-Champaign*

[On Dutch Songs and the Combination of Datasets and Techniques](#)

Martine J. De Bruin, *Meertens Institute of The Royal Netherlands*

Over the last decades some large datasets on Dutch songs, literature, and emblems were compiled by various researchers in the Netherlands. In the project Dutch Songs On Line (2009–13) their efforts will be combined in one large database using the matching parts of these datasets as well as adding new content (100,000 lyrics and 4,000 scans of songs created up to 1900). This means a combination both of (meta-)data and techniques. Especially the combination of techniques will be quite a challenge because of their varied nature: they include those of the Utrecht Emblem Project up to some new inventions in the field of Music Retrieval. Another challenge will be to handle the sometimes-quite-deviant insights on describing metadata in the different fields of research, as well as presenting the database in a way that it can be used intuitively by researchers from these different disciplines. The overall goal is to create not just another portal but a fully equipped database that can be utilized by different kinds of researchers with a large variety of queries, based on open source techniques. The project will be presented as a test case for integrating different data systems and insights.

[Remixing an Early Modern Mash-Up: Toward a Cut-and-Paste Interface](#)

Ryan Rempel, *Canadian Mennonite University*

Paul Henry Dyck, *Canadian Mennonite University*

This paper will describe our work in developing an interface for a digital edition of a Little Gidding Gospel harmony. The paper will describe the unique nature of the materials involved and our initial work on a working interface for our XML-encoded texts and images. Notably, while this interface looks forward to delivery tools, it

is first a working tool for the production of the edition itself. It thus crosses the normal divide in projects between an encoding stage and a delivery stage, offering the possibility of developing interface throughout the life of the project as integral to the project, rather than as a final delivery step.

Facilitating and Supporting a Community's Research Engagement: Web 2.0 and Next Steps for *Iter*

William Bowen, *University of Toronto Scarborough*

Raymond G. Siemens, *University of Victoria*

This panel will conclude with a presentation of the *Iter* graduate student travel bursaries to Kristina McAbee, *University of California, Santa Barbara*; Jordan Ballor, *Universität Zürich*; Todd M. Rester, *Calvin Theological Seminary*; Kathleen M. Smith, *University of Illinois, Urbana-Champaign*; and David Sytsma, *Princeton Theological Seminary*

NTRS XII: VIRAL CONTEXTS: THE PROLIFERATION OF SEX, SONNETS, AND BALLADS IN EARLY MODERN ENGLAND

(3)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*

Co-Organizers Raymond G. Siemens, *University of Victoria*

Tassie Gniady, *University of California, Santa Barbara*

William Bowen, *University of Toronto Scarborough*

Chair Tassie Gniady, *University of California, Santa Barbara*

Digging in the Archives: Computer vs. Scholar?

Tassie Gniady, *University of California, Santa Barbara*

Until a few years ago, the only way to get to know a body of work was for the scholar to study it deeply. While I am no way advocating the replacement of deep study with computer-assisted tools, I am curious. I have spent much of the last seven years immersed in the Pepys Ballad Archive. Now that the archive is fully encoded and available online, I have revisited my assumptions with the aid of digital tools. Sex is a large component of early modern ballads, many of which are famous for their bawdy rhymes and content. However, I would like to explore in what forms dialogue about sex primarily take place (the context of marriage or dalliance? happy or unhappy outcomes for the lovers?) via several data mining tools. Will my assumption that sex pervades the ballads be borne out? Will the context of its mention match my ideas surrounding its use? Will computer-aided digging reveal new trends or false positives? As scholars everywhere come to their materials in digitized formats what pitfalls and advantages are there to studying a body of work in this format? By using an archive I already know well, I hope to begin to answer some of these questions.

Early Modern Short Forms and Viral Memes

Kristina McAbee, *University of California, Santa Barbara*

Discussing the "resuscitability" of information in new media networks in a recent *Critical Inquiry* article, Wendy Hui Kyong Chun asks: "Why and how is it that the ephemeral endures? And what does the constant repetition and regeneration of information effect? What loops and what instabilities does it introduce into the logic of programmability?" My essay draws from these questions, alongside the investigations of new media and pop cultural theorists, to ask how the repetition and regeneration of early modern short forms of English literature have their own "logic of programmability." Theories of the diffusion of digital memes can inform our understanding of the proliferation of early modern short forms on all levels of the cultural spectrum, from courtly sonnets to popular ballads. The use of new media theory to analyze the dissemination of early modern short forms offers the potential for further insight into what generic attributes are defined in sonnets or ballads and how they are propagated by the continued production and circulation of these short forms.

Greensickness and HPV: A Comparative Analysis

Jessica C. Murphy, *University of Texas, Dallas*

The USDA's recent approval of the use of the human papillomavirus (HPV) vaccine Gardasil evoked a heated debate among doctors and parents about the ethics of vaccinating young girls against a sexually transmitted disease. The ongoing controversy over the HPV vaccine reflects not merely parental discomfort with their daughters' sexual activity, but also our own cultural investment in regulating the sexuality of young women while simultaneously denying its existence. Similar tensions lie behind the rise in diagnoses in the early modern period of greensickness, a disease that scholars consider a precursor to hysteria. Greensickness is a "disease of virgins" for which the most effective cure is sex within marriage. In this presentation, I use data mining and text analysis tools to do a comparative analysis of the language in early modern texts — literary, medical, and herbal — about greensickness and the language in modern medical and popular texts about HPV vaccination. Through this analysis, I hope to draw a picture of continuities and disjunctions in attitudes towards female sexuality in the two periods.

MONTREAL 2011

NTRS I: THE ARCHIVABLE RENAISSANCE, A KEYNOTE ADDRESS

(1)

Sponsor Centre for Reformation & Renaissance Studies, *University of Toronto*

Session

Organizers William Bowen, *University of Toronto Scarborough*

Raymond Siemens, *University of Victoria*

Chair William Bowen, *University of Toronto Scarborough*

The Archivable Renaissance: Computing's Pasts and Futures

Alan Galey, *University of Toronto*

Why should designers of e-books study books and reading in the Renaissance? This paper will explore how revisionist approaches to book history, along with the recent materialist turn in information studies, prompt a reciprocal perspective in which our materials also defamiliarize our tools. The value of this approach is that it aligns Renaissance studies with future-oriented fields like design, critical theory, and information studies — all of which stand to learn from how Renaissance scholars might reimagine computing.

NTRS II: EDITIONS AND SOCIAL NETWORKS

(3)

Sponsor Centre for Reformation & Renaissance Studies, *University of Toronto*

Session

Organizers William Bowen, *University of Toronto Scarborough*

Raymond Siemens, *University of Victoria*

Chair William Bowen, *University of Toronto Scarborough*

Envisioning the Devonshire MS (BL Add 17492) as Social Edition

Cara Leitch, *University of Victoria*

Raymond Siemens, *University of Victoria*

This paper explores concepts of electronic social networking as applied to the production and use of a digital electronic scholarly edition. The text used for exemplification is the Devonshire MS (BL Add 17492), the first example in the English tradition of men and women writing together, in a sustained way.

Using a Social Network to Teach Early Modern Drama

Jessica Murphy, *University of Texas, Dallas*

Kris McAbee, *University of Arkansas, Little Rock*

This presentation will discuss an assignment developed and employed at the speakers' institutions that uses a social-networking site to allow students to perform the roles of characters in early modern dramatic texts. Each student creates a social networking profile for a single character in an assigned play and then throughout the semester interacts with the other characters in the digital environment, basing that character's "performance" on textual evidence. The pedagogical benefits of using this digital tool include lessons about character formation, the realization of close-reading skills necessary for such formation, and the implementation of newmedia-supported performance.

Developing the Cambridge Edition of the Works of Ben Jonson Online

Elena Pierazzo, *King's College London*

Paul Vetch, *King's College London*

The Cambridge Edition of the Works of Ben Jonson, under the general editorship of D. Bevington, M. Butler, and I. Donaldson, will be published in seven volumes by CUP in 2011; the online digital edition will be published in 2012, with technical research and development carried out by the Centre for Computing in the Humanities at King's College London. In this paper we will provide an overview of the user-centered design process and its outcomes, discuss the edition's functionality, and detail some specific aspects of the technical research and implementation work that is involved in bringing the digital edition to life.

NTRS III: MATERIAL CURIOSITIES AND POST-HUMANISTIC RENAISSANCE DISCOURSE

(2)

Sponsor Centre for Reformation & Renaissance Studies, *University of Toronto*

Session

Organizers William Bowen, *University of Toronto Scarborough*

Raymond Siemens, *University of Victoria*

Chair Jacqueline Wernimont, *Brown University*

Milton and the Posthuman Voice

Angelica Duran, *Purdue University*

This paper chronicles one way in which the Renaissance has contributed to the development of the posthuman voice and then describes how this genealogy can contribute to our appreciation of its present theoretical and practical implications, and perhaps even intervene in future ones. Specifically, this paper pairs one of the traditional branches of Milton studies — the study of oral readings of *Paradise Lost* — with recent developments in synthesized audio-technologies.

Investigative Tagging: Exploring the Early Modern Cabinet of Curiosities

Brent Nelson, *University of Saskatchewan*

The early modern cabinet of curiosities was a microcosm of a world that was continually unfolding and opening up new opportunities to examine the nature of being(s). Using the illustrative case of "The Digital Ark" — a database of collections of curiosities in seventeenth-century England — this paper will examine the challenges posed by digital humanities projects that confront the competing demands of an open investigation of the object of study and the need ultimately to publish a coherent and accessible representation of that same object.

NTRS IV: DISRUPTIVE TECHNOLOGIES AND OPEN ACCESS

(1)

Sponsor Centre for Reformation & Renaissance Studies, *University of Toronto*
Session
Organizers William Bowen, *University of Toronto Scarborough*
Richard Cunningham, *Acadia University*
Raymond Siemens, *University of Victoria*
Chair Jessica Murphy, *University of Texas, Dallas*

Renaissance Online in the Open-Access Journal *Kunsttexte*

Angela Dressen, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*

Kunsttexte.de is an online journal founded in 2002 and financed by the German Forschungsgemeinschaft (National Research Association). Its host is the edocserver at the Humboldt University in Berlin. The journal is committed to open access and appears in the open access directory. All editors work on a voluntary basis. To establish the journal's future after the 2010 funding settlement from the Forschungsgemeinschaft, we founded an association that supports the journal, in response to a direct request from the Forschungsgemeinschaft to guarantee the project's continuance. The journal is currently divided into eight sections. It began as an art-historical journal, and in 2009 I inaugurated an interdisciplinary section dealing with Renaissance studies. Here we publicize conference publications, host topical discussions, and provide a forum for scholarly articles. A current news section informs readers about upcoming conferences and their calls for papers. It is planned to provide an open forum for scholarly discussion and further information sections.

NTRS V: ENCODING AND VISUALIZATION

(3)

Sponsor Centre for Reformation & Renaissance Studies, *University of Toronto*
Session
Organizers William Bowen, *University of Toronto Scarborough*
Raymond Siemens, *University of Victoria*
Chair Brent Nelson, *University of Saskatchewan*

A Dish Best Seen Cold: Examining Revenge Rhetoric through Language Visualization

Liberty Stanavage, *University of California, Santa Barbara*

Corollary to a larger project on the female revenger in early modern drama, I argue that such characters use revenge as a rhetoric to create a legally nonexistent subjectivity — using Many Eyes language visualization tools (word clouds, word trees, tag clouds, and phrase nets) to compare characters' dialogue as a way of comparing their rhetoric and their relationships to language. These visualisations provide further insight into the construction of each character through language, and, eventually perhaps extend this comparative method to an analysis of trends in character construction by author within these broader type constructions.

Encoding Women: Are Digital Archives Feminist?

Jacqueline Wernimont, *Brown University*

This paper will grapple with the broader question of the relationship of feminist scholarship to digital humanities through issues raised by digital archives. Several major digital humanities projects, including the Women Writers Project (WWP) and the Orlando Project, were occasioned by a feminist desire to make the written work of women available to scholars and students. While the archives have feminist origins, it is not immediately clear if the methods of developing, presenting, and deploying those archives are also feminist, either necessarily or contingently. In order to explore this methodological dimension, this paper will draw on both documented encoding practices at the WWP and Orlando Project and on the kinds of research methodologies that are enabled by their interface and search tools.

The Chymistry of Isaac Newton: Visualizing a Thirty-Year Enterprise through Computational Topic Analysis and Network Analysis

William Newman, *Indiana University*

Wallace Hooper, *Indiana University*

Isaac Newton quietly investigated the secrets of alchemy for thirty years — both its literature and laboratory practices. His surviving study notes, experimental records, and tentative original essays amount to approximately a million words. This corpus reveals much about the beginnings of chemistry and the development of natural philosophy. Our project has created a digital edition of Newton's alchemical corpus with a powerful search interface and illustrated reconstructions of his experimental procedures. This paper discusses the process and uses visualizations to report results.

NTRS VI: ROUNDTABLE ON MOVING TEXTUAL STUDIES ONLINE, VIA IMPLEMENTING NEW KNOWLEDGE ENVIRONMENTS (ROUNDTABLE)

Sponsor Centre for Reformation & Renaissance Studies, *University of Toronto*

Session

Organizers William Bowen, *University of Toronto Scarborough*

Richard Cunningham, *Acadia University*

Raymond Siemens, *University of Victoria*

Chair Alan Galey, *University of Toronto*

Participants Jon Bath, *University of Toronto*

Richard Cunningham, *Acadia University*

Brent Nelson, *University of Saskatchewan*

NTRS VII: EMBLEMATICA AND ITER

(2)

Sponsor Centre for Reformation & Renaissance Studies, *University of Toronto*

Session

Organizers William Bowen, *University of Toronto Scarborough*

Raymond Siemens, *University of Victoria*

Chair Paul Vetch, *King's College London*

Emblematica Online Project: A Joint Digitization Project of The Herzog August Bibliothek, Wolfenbüttel, and the University of Illinois at Urbana-Champaign

Paul Ernest Meyer, *University of Illinois, Urbana-Champaign*

Starting in fall of 2009 The Emblematica Online project, a joint venture between the Herzog August Bibliothek in Wolfenbüttel, Germany and the University of Illinois at Urbana-Champaign, has been digitizing the combined early modern emblem collections of both libraries. The size of the resulting combined digital collection is approximately 800 emblem books. A particular focus of this project has been the German emblem database consisting of roughly 200 emblem books of German origin. This paper is a discussion of the various processes involved in the creation of these new instruments for the study of emblems along with a description of how they can be utilized.

Facilitating and Supporting a Community's Research Engagement, Redux: Web 2.0 and a Revisitation of Next Steps for Iter

Raymond Siemens, *University of Victoria*

William Bowen, *University of Toronto Scarborough*

Sian Miekle, *University of Toronto*

This talk revisits the presentation and discussion of the planned integration of Web 2.0 functionality into ITER: Gateway to the Middle Ages and Renaissance (<http://www.itergateway.org/>) and presents an overview of the functions implemented to date.

NTRS VIII: GEOGRAPHY, PHILOLOGY, AND REMEDIATION

(2)

Sponsor Centre for Reformation & Renaissance Studies, *University of Toronto*

Session

Organizers William Bowen, *University of Toronto Scarborough*

Raymond Siemens, *University of Victoria*

Chair Kris McAbee, *University of Arkansas, Little Rock*

Re-Featuring Knowledge: The Korean Historical Sources in the Age of Digital Humanities

Seokyung Han, *State University of New York, Binghamton*

This project will explore the ways in which the development of a new technology of computing or digitalizing sources practically facilitated accessibility to the historical source materials and reconfigured the Korean Studies both inside and outside Korea, particularly the disciplines of and related to the Korean history and literature. Specifically, the roles of the automated sources originally constructed during the Chosun dynasty (1392–1910) — considered as the second, or later half, of the Korean medieval era — will be considered. And the representative research websites will be included. This project thus covers a recent development of digital scholarship in Korea.

ePhilology: Computing Methodologies and the Study of the Chinese Past

Yongguang Hu, *State University of New York, Binghamton*

This study will examine two ongoing projects of digitalizing historical books published from the late Song period (ca. thirteenth century) to 1911 in China, sponsored by either a Chinese state-owned company or a US-China joint venture organization. These new electronic resources bring revolutionary changes for historians, not only in the scope of sources they could utilize, but also in methodologies and practices they could adopt. Computing tools such as full-text searches, data-mining programs, and GIS systems are becoming more widely available and help historians to identify hidden evidences and make new inquiries to Chinese studies. Furthermore, these new technologies increase dialogues among disciplines and challenge the Euro-American dominated discourses in humanities studies.

WASHINGTON 2012

NTRS I: A NEW SET OF TEACHING TOOLS: DIGITAL SHAKESPEARE

(4)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*

Organizers William Bowen, *University of Toronto Scarborough*

Raymond G. Siemens, *University of Victoria*

Diane Katherine Jakacki, *Georgia Institute of Technology*

Chair Christine McWebb, *University of Waterloo*

[Reading *Hamlet* in the Humanities Lab](#)

Michael Ulyot, *University of Calgary*

The cofounder of the HASTAC consortium of digital humanists recently advocated in the *Times Higher Education* for universities to prepare our students for the age of information abundance: to merge theoretical knowledge with practical skills, and qualitative with quantitative methods of data analysis and knowledge creation. I am teaching a section of my department's first-year seminar in critical writing, designed to engage students with these twenty-first-century literacies. After reading a common text (Shakespeare's *Hamlet*), students will formulate, test, and modify critical hypotheses using a range of digital tools and methodologies (GIS, visualization, algorithmic criticism, data curation). The aim of the course is to determine what kinds of insights a humanities-lab format for collaborative data analysis will yield. In my paper for RSA, I will report on my interim findings and their implications for what Davidson identifies as essential training in networked knowledge.

[Mapping the Shores of Bohemia: Shakespearean Geography in the Digital Classroom](#)

Thomas G. Lolis, *University of Miami*

Shakespeare's geographic inconsistencies have long been a subject of scholarly curiosity, confusion, and amusement. Recent scholarship, however, has rightfully questioned Shakespeare's penchant for odd mapping as being more than ignorant error. This presentation addresses the ways in which we might make use of digital tools in the undergraduate classroom to create new maps of Shakespeare's unique landscapes. In taking advantage of easily accessible cartographic technologies, students can visually recreate (and rethink) the social, political, and theological concerns to which Shakespearean geography is particularly attentive.

[Mashups, Social Media, and the Utility of the New: The Ethics of Engagement in the Classroom](#)

Sarah Neville, *Indiana University-Purdue University Indianapolis*

From Facebook updates for Romeo and Juliet to a Modern Hamlet Twitter feed, Shakespeare's characters have taken social media in stride, inspiring educators to encourage students to break, blow, burn, and remake texts anew for their modern world. Such creative adaptations have the advantage of stimulating student engagement with older material, and some have argued that this very adaptability testifies to canonical texts' continued interest and relevance. But do educators have a responsibility to theorize adaptation before encouraging students to transplant Hamlet from Elsinore to Indianapolis? What can such projects inadvertently imply about textual transmission? Should we, as educators, be wary that our informed delight may shield us from the fact that our students are considerably less informed, and may delight more in the novelty of the adaptation than in the rewards of close reading? My will consider these and other questions.

["Didst thou neuer know Tarlton?": Teaching Early Modern Popular Culture with Digital Editions](#)

Diane Katherine Jakacki, *Georgia Institute of Technology*

Richard Tarlton personifies the intersection of performance and print at the end of the Elizabethan era, as well as the liminality of theatrical figures in early modern England. As part of a larger research initiative, undergraduates in my Fall 2011 course on City Comedy and Early Modern Popular Culture studied Tarlton and his impact on early modern English society through his performance activities, as well as the printed ballads and jests with which he is identified. Research projects will be centered upon collaborative digital editions of the anecdotes about Tarlton collected in Tarlton's *Jests* (1613 edition). Student research will rely heavily on the REED electronic resources, EEBO, the ODNB, British History Online, and other resources for contextual research and documentation. My paper will reflect on the experiences of working with students digital project that allows them to combine editorial and advanced research.

NTRS II: A NEW SET OF TEACHING TOOLS: INCORPORATING DIGITAL RESEARCH

(3)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*
Organizers William Bowen, *University of Toronto Scarborough*
Raymond G. Siemens, *University of Victoria*
Diane Katherine Jakacki, *Georgia Institute of Technology*
Chair Diane Katherine Jakacki, *Georgia Institute of Technology*

[Playing History: Teaching Shakespeare and Beyond with a Theater History Database](#)

Jason A. Boyd, *Ryerson University*

Can an online theater history research database be used in the classroom to teach Shakespeare and his cultural contexts? This presentation will explore strategies for using REED's Patrons and Performances Web Site — a database containing evidence of patronized touring entertainment practices and practitioners in pre-1642 England — as a way of facilitating student exploration, analysis, and synthesizing of historical evidence. An example strategy is to examine the performance history of Shakespeare's *Richard III* in the context of Shakespeare's connections with playing companies recorded in the Patrons database (and in REED's Early Modern London Theatres [EMLoT] database), and further, examine the history of patronage of the Stanley family from the Lord Stanley who features in the play to the Lord Strange whose men performed it.

[Getting in DEEP: Teaching Shakespeare in Print with the Database of Early English Playbooks](#)

Tara L. Lyons, *University of Massachusetts Dartmouth*

Using the Database of Early English Playbooks (DEEP), students in my undergraduate Shakespeare course completed assignments on *Hamlet* and derived their topics for archival research papers on the print or performance of a Shakespeare play. Designed as an analytical database, DEEP compiles bibliographical information for every known English playbook printed through 1660. The highly specialized data in DEEP might deter some instructors from introducing the resource to undergraduates; however, I will show how such a customized database actually provides students with a supportive framework for in-depth inquiry into the history of early modern drama. With dropdown menus that list the names of authors, genres, theater companies, and stationers — all in modernized spellings — DEEP encourages students to develop complex research questions by combining search terms and to experience the thrill of making new discoveries about Shakespeare and his printed plays.

[The Integration of EEBO and LdL in the Teaching of Early Modern Texts](#)

David S. Stymeist, *Carleton University*

Diana Kichuk in her article on EEBO as a digital resource has asked what has been “the impact of remediation in digital facsimiles?” The so-called emergence of the digital age not only reshaped and refocused critical research, but has provided opportunities to innovate with pedagogy. Over the last five years, my fourth year seminar on the construction of early modern criminality has actively integrated LdL with access to digital archives. Utilizing the searchable features of EEBO, each student located a noncanonical Renaissance text that discussed some aspect of criminality, such as a news pamphlet or broadside ballad; they would disseminate and then teach this material to their peers. The utilization of electronic resources in the classroom opened up new areas of investigation and helped to deform the entrenchment of traditional critical categories and conventions. By dematerializing these texts, students paradoxically came to a greater appreciation of the materiality of the original.

NTRS III: A NEW SET OF TEACHING TOOLS: BEYOND THE BOOK

(2)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*
Organizers William Bowen, *University of Toronto Scarborough*
Raymond G. Siemens, *University of Victoria*
Diane Katherine Jakacki, *Georgia Institute of Technology*
Chair William Bowen, *University of Toronto Scarborough*

EBBA's Reimagined Classroom

Patricia Fumerton, *University of California, Santa Barbara*
Eric Nebeker, *University of California, Santa Barbara*

Since its inception in 2003, the English Broadside Ballad Archive has maintained the philosophy that one can only build a new digital archive (in our case an online corpus of seventeenth-century broadside ballad texts, illustrations, and tunes) within a new-technology classroom-like setting. Since the EBBA database has expanded in the last few years, we have increasingly implemented such a twinned archiving-teaching approach by extending the "classroom" for undergraduates to include internships and research assistantships, extending class offerings to include primarily digital materials specifically from EBBA but also from other related early modern digital archives, and exploring in the classroom the impact of such increased digital access to primary texts. These are the three main foci of innovative teaching that the EBBA team will discuss in this presentation.

ImageMAT as a Teaching Resource

Christine McWebb, *University of Waterloo*

The MARGOT team is currently developing the prototype for a web-based image annotation tool designed to facilitate and perfect online searches, information aggregation, annotation, and self-organizing knowledge of enriched multirepresentational databases. Through its development, the MARGOT Annotation Tool (imageMAT) will participate actively in developing common standards for annotation and content sharing tools which repositories of digital material will be able to implement. For this paper, I propose to demonstrate the ways in which imageMAT can be used as an effective teaching tool in the medieval and early modern literature and culture classroom. With imageMAT, we are able to link this multifaceted information through superimposed layers of annotations in our digital environment. The annotations will aid the instructor in course preparation and will enhance the learning experience for the student. The learning outcome then will not only be content creation but also learning to work collaboratively in a virtual environment.

NTRS IV: BEYOND THE DIGITAL FACSIMILE: NEW PROJECTS IN RENAISSANCE RESEARCH

(3)

Sponsors Centre for Reformation and Renaissance Studies, *University of Toronto*
Society for Emblem Studies
Organizers William Bowen, *University of Toronto Scarborough*
Raymond G. Siemens, *University of Victoria*
Mara R. Wade, *University of Illinois at Urbana-Champaign*
Chair Jason A. Boyd, *Ryerson University*

Digital Explorations of a Reader's World

Els Stronks, *Universiteit Utrecht*

Dutch emblem books serve as a means to discuss digital research tools for the study of early modern intertextuality: the intertextual responses of readers to printed emblem books as captured in the handwritten copies of emblem books they produced. Emblems themselves are more often than not the products of their creator's reading experiences. Their meaning is shaped by texts previously read by the emblemist. References to these texts are often given in the margins of the emblems. As these printed emblems were

transformed into manuscripts, additional layers of intertextuality were created: printed emblems were enriched with references to texts previously read by the creator of the handwritten copies. To study this multilayered structure of meanings extensively, to analyze the individual reader's world, digital tools appear to be especially useful. How can the reading experiences these handwritten copies represent be encoded and published in a digital research environment?

[Studied for What Now? How We Read Gabriel Harvey Reading His Livy](#)

Matthew Symonds, *Queen Mary, University of London*

The copy of Livy's *Ab Urbe Condita*, once owned by the Elizabethan scholar Gabriel Harvey is an artifact of cultural history threatened by its own significance. Central to the history of reading since the publication of Jardine and Grafton's article "Studied for action: how Gabriel Harvey read his Livy," the repeated consultation of this beautiful edition has resulted in a slow decay. The digitization of this volume — the foundational act of a research project led by the Centre for Editing Lives and Letters (CELL) at Queen Mary, University of London — is an act of preservation, albeit one that dematerializes the physical object. However, this paper seeks to move beyond the technological to suggest ways in which new pathways in the history of information are cohering around the (re)production of these digital resources, conceptually linking the production and reception of early modern learned texts and marginalia to contemporary scholarship.

[Emblematica Online](#)

Mara R. Wade, *University of Illinois at Urbana-Champaign*

Thomas Stäcker, *Herzog August Bibliothek Wolfenbüttel*

Mara R. Wade describes the overall project: complete digitization as facsimiles of 700 emblem books from the University of Illinois and the Herzog August Bibliothek, Wolfenbüttel; creation of a database of the German-language emblems; and the OpenEmblem portal hosting complete data from both institutions and providing a site for emblem studies worldwide. Users can search all books at the emblem level and the German books from both institutions at the emblem level — a corpus of ca. 20,000 individual emblems that are searchable according to mottos and/or elements and topoi from the *pictura* with the Iconclass browser. By aggregating the metadata from existing projects in Glasgow (twenty-six French, twenty-six Alciato, and fifteen Italian emblem books) and from Utrecht (twenty-five Dutch love emblem books and from the Herman Hugo project), the OpenEmblem portal will provide a comprehensive corpus of emblems for the study of Renaissance literature and culture.

NTRS V: RESEARCH IN ENGLISH, MUSIC, AND FINE ART

(3)

Sponsor Centre for Reformation and Renaissance Studies, *University of Toronto*

Organizers William Bowen, *University of Toronto Scarborough*

Raymond G. Siemens, *University of Victoria*

Chair William Bowen, *University of Toronto Scarborough*

[Digital Prosopography for Renaissance Musicians: Discovery of Social and Professional Network](#)

Ichiro Fujinaga, *McGill University*

Susan Forscher Weiss, *The Johns Hopkins University, Peabody*

As part of Web 2.0 (Semantic Web), there is a new technology called FOAF (Friend of a Friend), which describes relationships between people. We are interested in investigating the applicability of FOAF and related technologies for expressing relationships between musicians of past and present, thereby establishing a new biographical research tool. Musicians have complex relationships not found in people of other disciplines. Not only do musicians have intimate relationships between teachers and students, musicians play together in different size groups. Visual artists may have similar teacher-student relationships, but they usually do not

create their work together. Dancers may dance together, but they are usually taught in groups. For this project we focus specifically on relationships among Renaissance musicians. We are deploying the state-of-the-art optical character recognition technology and natural language processing to a wide variety of sources, such as biographical dictionaries, payment records, and Wikipedia, to extract the appropriate information.

[The Digital Temple](#)

Robert Whalen, *Northern Michigan University*

The Digital Temple is a documentary edition of George Herbert's English verse edited by Robert Whalen and Christopher Hodgkins. It includes high-resolution digital scans of two manuscripts and a copy of the *The Temple*, first edition; both diplomatic and modern-spelling transcriptions of those sources encoded in TEI-conformant XML; a full set of critical annotations and glosses; and a browser interface, based on Susan Schriebman's Versioning Machine, that allows users to view either all versions of a single poem in parallel, or one of the three sources in its entirety. The project is supported by the National Endowment for the Humanities and will be published by University of Virginia Press in 2012.

[Leonardo da Vinci and His Treatise on Painting: A Digital Archive](#)

Francesca Fiorani, *University of Virginia*

Unlike Leonardo's original manuscripts, which remained largely unavailable until the nineteenth century, Leonardo's *Treatise on Painting*, which was compiled by his pupil Francesco Melzi, circulated widely in Renaissance and Baroque Europe. The digital archive *Leonardo da Vinci and His Treatise on Painting* focuses on this pivotal text for the dissemination of Leonardo's art theory, assembling, for the first time, in a single place, the more than forty manuscript copies of the text. These manuscripts contain invaluable, and thus far neglected, evidence to document the legacy of Leonardo's art theory. Scattered in repositories around the globe, these manuscripts are searchable and comparable in the digital archive, making it possible to document the pattern of diffusion of Leonardo's legacy from manuscript to manuscript, from scholar to scholar, and from city to city, up to the Italian and French *editio princeps* of 1651.

SAN DIEGO 2013

RENAISSANCE STUDIES AND NEW TECHNOLOGIES I: NEW CONTEXTS FOR RENAISSANCE ELECTRONIC EDITIONS

(3)

Sponsors Toronto Renaissance Reformation Colloquium (TRRC)
Renaissance English Text Society (RETS)
Organizer Raymond G. Siemens, *University of Victoria*
Chair Daniel Powell, *University of Victoria*

[A Refreshing Approach: Publishing Partnerships and Humanities Resources](#)

William Pidduck, *Adam Matthew Digital*

This paper looks at the formation of constructive partnerships between scholars, libraries, and publishers to achieve shared goals. It starts by looking at partnerships with scholars who are in the process of identifying groups of materials, whether this relates to sixteenth- and seventeenth-century writings by women or to sources relating to world trade. Publishers can help to add value by adding content and by guaranteeing the sustainability of the platform. It then looks at partnerships with scholars who want to add value to existing resources, referring to the example of the Devonshire MS project. It also looks at controlled crowdsourcing as a potential method of enhancing metadata. Finally, it looks at partnerships between publishers and libraries and why collaboration can work for all parties concerned.

Engaging Community: The Devonshire MS (BL Add Ms 17492) as Social Edition

Raymond G. Siemens, *University of Victoria*

This paper offers an understanding of the scholarly edition in the context of new and emerging social media from two pertinent perspectives: first, from the perspective of its theoretical context as that context allows us to consider the social edition as an extension of the traditions in which the edition is situated; second, from the perspective of one such edition's implementation, carried out via a research team operating in conjunction with an advisory group representing key expertise in the methods and content-area embraced by the edition. The challenge for the editor is to meet partners, stakeholders, and users at their level of technological expertise to produce online spaces that foster, rather than hinder, scholarly social interaction. The implementation that will form the basis of the example is an edition of the Devonshire MS (BL Add Ms 17492), the first sustained example of men and women writing together in the English literary tradition.

Reading Early Modern Literary Manuscripts in a Digital Environment

Laura Estill, *University of Victoria*

Facsimiles, transcriptions, paleography lessons — all of these features are found in websites offering access to early modern English literary manuscripts. This paper employs Grusin and Bolter's theory of remediation to examine how these manuscripts are presented, edited, and ultimately remediated by various web sites, including British Literary Manuscripts Online, The Perdita Project, Literary Manuscripts, Luna, and Scriptorium. Each of these sites provides a valuable service by making archival material available to a global audience. These sites allow research possible just five years ago, by allowing researchers to compare manuscripts from different repositories side-by-side. I evaluate these digital resources on a variety of fronts, and confront some major problems such as accessibility and the reliance on old media to create new media resources. The future of manuscript studies is digital: understanding and theorizing how digitized manuscripts are remediated and (re)presented is crucial as we enter a new era of literary scholarship.

RENAISSANCE STUDIES AND NEW TECHNOLOGIES II: SUPERSTRUCTURES: LITERATURE & GEOSPATIAL INFORMATION

(3)

Sponsor Toronto Renaissance Reformation Colloquium (TRRC)
Organizers Diane Katherine Jakacki, *Georgia Institute of Technology*
 Michael Ulliyot, *University of Calgary*
Chair William Bowen, *University of Toronto Scarborough*

Georeferencing the Agas Map

Janelle A. Jenstad, *University of Victoria*

Literary GIS holds out the promise of linking georeferenced maps and geotagged texts. In theory, geocoordinates act as a pin joining two or more layers. In practice, literary GIS is not so simple, particularly for the highly granular Map of Early Modern London project. MoEML, dealing with one-square mile and a historical map that is challenging to georectify, strives for precision at the level of intersections. Both an early map and a literary text are cultural constructions, not a snapshot taken with a built-in GPS. Authors get names wrong, use variant spellings or names, and move between different levels of precision. If place and space are culturally significant, we need to find ways to georeference points (monuments), lines (streets), polygons (wards), spaces (buildings), areas with indistinct boundaries (neighborhoods), and heterotopias (brothels, markets). The Agas map is a test case for the limits of literary and historical GIS.

[Henry VIII and Early Modern Memory: London Spaces in the History Play and the Chronicles](#)

Diane Katherine Jakacki, *Georgia Institute of Technology*

London serves as both setting and character in Shakespeare and Fletcher's *Henry VIII*. Specific dialogue references to interior and exterior sites reinforce the importance of London to the actions of the play. This would have resonated strongly and visually with seventeenth-century audiences that daily traversed these streets, churches, and palaces. Characters speak of Blackfriars, Whitehall, St. Paul's, and the Tower as settings for important events within the audience's memory, including Katherine's trial and Anne's coronation procession. This invocation of spatial history complicates and intensifies the relationship between the play and its chronicle sources as a true record of events and remediated nostalgia. In this paper I examine how the Map of Early London project offers scholars new ways to identify and examine important intertextual associations among the play, the chronicles upon which it was based, and contemporary maps that reveal the visual consciousness of early modern playwrights and audiences.

[Visualizing Tudor Drama: Dialogic Networks in Nicholas Udall's *Ralph Roister Doister*](#)

Daniel Powell, *University of Victoria*

Despite the relatively recent availability of primary materials through digital resources such as Early English Books Online and the Internet Archive, literary critics have largely continued to apply close reading and hermeneutic textual analysis to a greater number of texts rather than using digital tools to undertake alternative forms of methodological inquiry. This presentation demonstrates how network visualization and analysis can impact the ways critics analyze early modern dramatic texts. Using the open-source program Gephi, I present a visualization of dialogue in Nicholas Udall's comedy *Ralph Roister Doister*. Following the work of Elijah Meeks and Franco Moretti, I outline the processes and theoretical assumptions involved in producing a network visualization of literary texts. Ultimately, I model how digital methodologies can be used to intervene in existing critical debates surrounding early Tudor drama; for *Roister Doister*, these include narrative structure, characterization, and the role of the Vice figure.

RENAISSANCE STUDIES AND NEW TECHNOLOGIES III: SUBSTRATES: RESEARCH INFRASTRUCTURE (2)

Sponsor Toronto Renaissance Reformation Colloquium (TRRC)
Organizers Diane Katherine Jakacki, *Georgia Institute of Technology*
 Michael Ulliyot, *University of Calgary*
Chair Raymond G. Siemens, *University of Victoria*

[Unnatural Language Processing: The Protocols for Encoding Shakespeare](#)

Michael Ulliyot, *University of Calgary*

Natural Language Processing algorithms can automate the encoding of modern English texts to prepare them for text analysis, recognizing parts of speech and other linguistic features. But when they process early modern texts, even normalized and modernized texts present syntactical and other barriers. (The accuracy gap between modern and early modern English is between 97 percent and 89 percent.) I am investigating whether a hand-encoded set of Shakespeare's texts might serve as a training set for these algorithms; which linguistic and rhetorical features will enable the most productive research queries; and how to design the best protocols to encode them. This paper is both a progress report and consultation.

[The Collaboratory: Planning Digital Platforms for Collaborative Research](#)

William Bowen, *University of Toronto Scarborough*

The growing commitment to collaborative research in the humanities motivates the exploration and testing of rich digital environments to facilitate and enhance such initiatives. This paper outlines the initial steps being

taken by Iter in cooperation with a number of associated research projects to move beyond Iter Community, a preliminary, freely available platform for social networking based on Drupal Commons. To develop an appropriate environment to support scholarly community engagement and knowledge building, leading to the creation of specialized collaboratories, the team is working on models wherein repositories of interlinkable data are placed together with sophisticated tools for collaborative work and interaction among researchers.

RENAISSANCE STUDIES AND NEW TECHNOLOGIES IV: SURFACES: ARCHIVES AND IMMATERIALITY (4)

Sponsor Toronto Renaissance Reformation Colloquium (TRRC)
Organizers Diane Katherine Jakacki, *Georgia Institute of Technology*
 Michael Ulliyot, *University of Calgary*
Chair Diane Katherine Jakacki, *Georgia Institute of Technology*

Rethinking the Archive: Digital Projects and Dealing with Traditional Archival Methods

Andrea Silva, *Wayne State University*

Whether material or virtual, archives are always mediated: the librarian, the compiler, and the encoder each shape and control how scholars find and read texts. Because library archives were traditionally organized by genre and author, it can be difficult for researchers to gather data on other aspects. For instance, printer John Day often used tables of content to influence his readership. ESTC records are inconsistent in cataloging these, likely because the archivists considered the information irrelevant. This paper will address this conflict by considering the relationship between traditional archives and new digital projects and research. Is it possible (or desirable) to conduct research on Renaissance texts entirely online, without visiting library archives? How do the limitations of archival records impact innovative scholarship? As we consider the impact of new technologies, we should contemplate how to use research findings to expand our digital catalog and put old archives to new uses.

The Uses of a Digital Interleaf

Scott J. Schofield, *University of Toronto, University of Victoria*

How might a better understanding of early modern note-taking inform the design of digital reading environments, and how, in particular, might a user-studies approach contribute to the modeling of such spaces? This talk offers preliminary answers to these questions by introducing a working prototype I am calling the Digital Interleaf. As William Sherman, Peter Stallybrass, and other early modern scholars have taught us, Renaissance readers subscribed to the Erasmian dictum that marking a book closely with purpose was essential for productive note-taking. While scholars often wrote manuscript notes in the margins of their books, as well as endpapers and any other white spaces they could find, when extensive note-taking was required, they had their books bound interleaved. In creating a modified prototype based on an early modern textual exemplar, this paper adheres to INKE's belief that past technologies should inform the design of current digital reading spaces.

The OpenEmblem Portal: Searching and Browsing

Mara R. Wade, *University of Illinois at Urbana-Champaign*

This paper shows how the OpenEmblem Portal offers searching and browsing at multiple levels of granularity of emblem objects: at the book level, as well as at the emblem and subemblem level. On the basis of a corpus of 623 emblem books containing ca. 70,000 emblems, the OpenEmblem Portal offers a comprehensive corpus of emblem literature which continues to expand. Additionally, app. 20,000 individual emblems are searchable for both texts and images at the subemblem level through Iconclass indexing of elements from the *picturae* and a database of emblem mottoes. Iconclass also offers sophisticated hierarchical browsing of themes and topics.

Books Without Covers: Binding the EEBO-TCP Dataset

Rebecca Welzenbach, *University of Michigan*

Taking as a model the early printed book, sold unbound and then trimmed and bound to suit the needs, tastes, and budget of a particular owner, this paper investigates the relationship between electronic data and the applications and interfaces that allow it to be used. It takes as a case study the corpus of nearly 45,000 electronic texts produced by the Early English Books Online-Text Creation Partnership, which are available online through at least five major, distinct web portals. The paper compares the function and purpose of each point of access in order to make a broader argument: that just as in early printing and publishing, there is a gap — perhaps a useful and desirable one — between producing and publishing information on a large scale, and preparing it to be easily handled and consumed by individuals.

RENAISSANCE STUDIES AND NEW TECHNOLOGIES V: ROUNDTABLE

(ROUNDTABLE)

Sponsor Toronto Renaissance Reformation Colloquium (TRRC)
Organizers Diane Katherine Jakacki, *Georgia Institute of Technology*
Michael Ulliyot, *University of Calgary*
Chair Raymond G. Siemens, *University of Victoria*

Discussants William Bowen, *University of Toronto Scarborough*
Janelle A. Jenstad, *University of Victoria*
Daniel Powell, *University of Victoria*
Scott J. Schofield, *University of Toronto, University of Victoria*
Andrea Silva, *Wayne State University*
Mara R. Wade, *University of Illinois at Urbana-Champaign*
Rebecca Welzenbach, *University of Michigan*

This roundtable will focus on the research in Renaissance Studies that is only possible in 2013 — namely, research enabled by new digital platforms and resources. New modes of address are expanding the potential of our field, but they rely on what Quentin Meillassoux calls “aspects of the object that can be formulated in mathematical terms.” How do we build qualitative research on quantitative foundations? What structures do we need beneath and above the surfaces of our objects?

NEW YORK 2014

NEW TECHNOLOGIES IN MEDIEVAL AND RENAISSANCE STUDIES I: TEXT COLLATION, TRANSLATION, AND ANALYSIS

(3)

Sponsor Iter
Organizers Laura Estill, *Texas A&M University*
Diane Katherine Jakacki, *Bucknell University*
Michael Ulliyot, *University of Calgary*
Chair Raymond G. Siemens, *University of Victoria*

Digital Approaches to Spenser's Translations from Du Bellay's *Songe* (Text Analysis)

Andrew Keener, *Northwestern University*

This paper presents my ongoing collaboration with digital scholarship librarian Josh Honn in order to visualize early modern instances of literary translation. With software including Voyant, Juxta, and CATMA, as well as a custom-made HTML5/CSS color-coded collation apparatus, I am pursuing a method of early modern text analysis that can help scholars to better assess instances of translation and revision through deeply tagged

texts. The first of three texts I study here is Joachim Du Bellay's *Songe*, sixteen visionary sonnets in French (1558). The second consists of Edmund Spenser's English translations of eleven of these sonnets in blank verse, which first appeared in print in 1569. The third text, Spenser's revised version of these same sonnets, saw print in 1591. The survival of revised translations in early modern print presents an opportunity to investigate both digitally and visually how translation, adaptation, and revision function together in Spenser's oeuvre and beyond.

PARAGON: Intelligent Collation and Difference Detection

David Lee Miller, *University of South Carolina*

Dhaval Salvi, *University of South Carolina*

PARAGON is a software system capable of intelligent collation and difference detection among materials from multiple repositories, digitized according to varying standards with a range of methods and equipment. Funded by an NEH Digital Humanities Implementation grant, this project is a collaboration between the general editors of the *Collected Works of Edmund Spenser*, under contract to Oxford University Press, and two research centers at the University of South Carolina: the Center for Digital Humanities and the Computer Vision Lab. Project co-PI David Miller will be joined by CSE Doctoral candidate Dhaval Salvi to discuss the technical challenges presented by this project and report on our success in meeting them. In spring of 2014 the project will be near the end of its development phase, so we expect to be able to present a clear picture of the software's capabilities.

A Bird's Eye View of Early Modern Latin: A Computer-Assisted Analysis of Style Variation

Maciej Eder, *Polish Academy of Sciences*

While computational stylistics has been usually associated with authorship attribution, recent research shows that the same methods can be used in a much broader context of literary study. Namely, the underlying idea of tracing similarities between (anonymous) texts can be extended to map textual relations in large-scale approaches, also in the field of Latin literature. One of the most intriguing issues here is the phenomenon of renovation of Latin style in the Renaissance, e.g., the question of the extent to which the Renaissance humanists succeeded in imitating the style of Cicero, and whether they truly overcame the medieval vulgar style (as they claimed to have done). To assess some of these questions, multidimensional analyses of 150 prose texts and 55 poems have been performed, and the data have been visualized using network analysis methods. Instead of expected chronological patterns, the results revealed some other interesting regularities.

NEW TECHNOLOGIES IN MEDIEVAL AND RENAISSANCE STUDIES II:

WORKSHOP ON DIGITAL TOOLS AND RESOURCES FOR EXPLORING THE EARLY MODERN BOOK

TRADE

(ROUNDTABLE)

Sponsor Iter

Organizers Laura Estill, *Texas A&M University*
Diane Katherine Jakacki, *Bucknell University*
Michael Ulliot, *University of Calgary*

Chair Laura Estill, *Texas A&M University*

Discussants Adam G. Hooks, *University of Iowa*
Kirk Melnikoff, *University of North Carolina at Charlotte*

This workshop introduces participants to the various digital resources available for the study of the early modern English book trade and is intended for teachers and scholars looking for more information about the early print market and/or for new tools to explore it. Along with surveying the features of familiar online resources like EEBO and ESTC, the workshop will explore more specialized digital resources now available to teachers and scholars like EEB, DEEP, EBBA and the USTC. It will also look at three electronic book-trade

projects in progress, two undergoing revision and one in the initial stages of planning: (1) The London Book Trade Database (LBT), (2) The British Book Trade Index (BBTI), and (3) a planned revision of McKerrow's *A Dictionary of Printers and Booksellers in England 1557–1640* (1910). Please note: a laptop computer is required for participation in this workshop.

NEW TECHNOLOGIES IN MEDIEVAL AND RENAISSANCE STUDIES III: BIG DATA

(3)

Sponsor Iter
Organizers Laura Estill, *Texas A&M University*
 Diane Katherine Jakacki, *Bucknell University*
 Michael Ullyot, *University of Calgary*
Chair Michael Ullyot, *University of Calgary*

Introducing Genderscope: A Tool for Analyzing Representations of Gender in the Early Modern Period

Heather Froehlich, *University of Strathclyde*

Genderscope is a text analysis tool designed to address the representation of gender in early modern London plays. By applying a universal metric of gender using the Shakespeare corpus as a model for the rest of early modern drama, I aim to contribute to the discussion of representations of gender while addressing larger quantities of texts, illustrating how a tool can be applied to a large corpus to identify ways that gender can be qualified and quantified. I will discuss how I arrived at my categories for Genderscope: patterns of (in)formality become the basis for my mode of categorization, allowing the user to identify a cross-section between (in)formality and gender distinctions in any given corpus. I suggest ways that Genderscope can help identify specific authors and plays that have been largely ignored by more canonical studies of gender in early modern drama.

Modeling Literary Reading: A Machine-Learning Approach

Anupam Basu, *Washington University in St. Louis*

As the emergence of digital techniques promise new insights, they also pose new technical and conceptual challenges. Every research project brings unique perspectives and questions to texts, a kind of polyvalence that is impossible to duplicate with approaches that force users to rely mainly on word frequencies as the basic unit of analysis. But the birth of the “user” need not mean the death of the reader. Emerging statistical and computational techniques leave scope for stochastic models of complex phenomena that can accommodate and adapt to the shifting demands of literary reading. I will describe a standardized protocol that extracts complex subsets of thematically related language domains from large corpora. This will allow scholars to define exactly what aspects of a text — certain themes, certain images, linguistic features, etc. — they are interested in, and then extract numerical vectors based on these features for further visualization and analysis.

Topic Modeling Early Modern Murder Trials of the Old Bailey Sessions Papers

Nickoal Eichmann, *Indiana University*

This presentation compares the traditional methodologies of close reading for historical analysis of texts to topic modeling for distant readings. In particular, this presentation will discuss findings from studying a text corpus of over a thousand early modern English murder trials from the Old Bailey Sessions Papers and the topics rendered using MALLETT (MACHINE Learning for Language Toolkit), including a case study on clustered terms related to infanticide.

NEW TECHNOLOGIES IN MEDIEVAL AND RENAISSANCE STUDIES IV: DIGITAL MANUSCRIPT STUDIES

(3)

Sponsor Iter
Organizers Laura Estill, *Texas A&M University*
Diane Katherine Jakacki, *Bucknell University*
Michael Ulliot, *University of Calgary*
Chair Laura Estill, *Texas A&M University*

[Paper Technologies, Digital Technologies: Working with Early Modern Medical Records](#)

Lauren T. Kassell, *Pembroke College, University of Cambridge*

Focused on the Casebooks Project, a digital edition of the records of 80,000 astrological and medical records kept by Simon Forman and Richard Napier, from 1596 to 1634, this paper reflects on digital technologies and paper technologies as two sides of the same coin: both contribute to a proliferation of information and foster the need for new tools of information management; each changes habits of reading, remembering, and thinking. Secondly, by situating Forman's and Napier's casebooks alongside the rise of early modern medical records, this paper considers how processes of keeping medical records embodied shifting emphases on the patient, the cure, the disease, and the payment as foci of medical attention. Finally, it reflects on the ways in which digital technologies can help historians of medicine better understand the dynamics of past medical encounters and, perhaps, the creation of the modern medical subject as an object of inquiry.

[Women's Early Modern Letters Online \(WEMLO\): Introduction to a New Digital Resource](#)

Kim McLean-Fiander, *University of Victoria*

Letters are the most ubiquitous surviving form of writing by early modern women, yet few of them have been published and, at present, no comprehensive catalogue facilitates access to them. Women's Early Modern Letters Online (WEMLO) thus proposes to be a new digital, open-access finding aid and editorial interface offering basic descriptions of ca. 3000 women's letters from 1400–1700. WEMLO will be a sister project to Early Modern Letters Online (EMLO) created by Oxford's Mellon-funded "Cultures of Knowledge" project, and provide a vital gendered dimension to this important but currently androcentric epistolarium. By offering access to a substantial corpus of women's letters, WEMLO will facilitate, first, linguistic and material analysis of letters; second, a reevaluation of female literacy, agency, and letter-writing activities; third, the reconstruction of women's networks; and fourth, a comparative analysis of British and European letters by both men and women.

[Introduction to French Paleography](#)

Carla Zecher, *The Newberry Library*
William Bowen, *University of Toronto Scarborough*

This paper will present a set of online tools to allow users to access, practice transcribing, and annotate French manuscript documents dating from the late Middle Ages and Renaissance (1400–1650). Users of the site will be able to teach themselves to read early French handwritings, learn about the history of those handwriting styles and the circumstances of production of different types of manuscript documents, receive an introduction to paleography as an academic field, and engage in online discussions and collaborative research relating to early French language manuscripts. The site will include five major components: a web hub, an image store, a transcription tool, a set of reference resources, and a community tools area. The project is a collaboration of the Newberry Center for Renaissance Studies, Iter, and the Center for Digital Theology at Saint Louis University, and is supported by a major grant from The Andrew W. Mellon Foundation.

NEW TECHNOLOGIES IN MEDIEVAL AND RENAISSANCE STUDIES V: DIGITAL TOOLS FOR THE STUDY OF DRAMA

(4)

Sponsor Iter
Organizers Laura Estill, *Texas A&M University*
 Diane Katherine Jakacki, *Bucknell University*
 Michael Ullyot, *University of Calgary*
Chair Diane Katherine Jakacki, *Bucknell University*

Big Data and Little Moments in Shakespeare's Plays

Blaine Greteman, *Iowa University*

In Sonnet 15, Shakespeare wrote that “Every thing that grows / Holds in perfection but a little moment,” and his plays interrogate the way epistolary and print networks create and disrupt such moments. “Thy letters have transported me beyond / This ignorant present,” notes Lady Macbeth, “and I feel now / The future in the instant” (Macbeth 1.5.54–56). Such moments testify to Bruno Latour’s notion that “the connections among beings alone make time,” and this paper suggests that Shakespeare’s plays demonstrate the material basis of these connections with striking clarity.

Reediting REED: A Crowdsourced Approach to Remediating the Records of Early English Drama (REED)

Jason A. Boyd, *Ryerson University*

Since 1976, Records of Early English Drama (REED) has been publishing print collections of transcriptions of period documents relating to performance in pre-1642 England and Wales. In Spring 2013, REED and its partners completed the Fortune Theatre Records Prototype Digital Edition (<http://ereed.cch.kcl.ac.uk/>), an important step forward in transforming REED’s print series into a dynamic digital corpus. While the REED editorial team remains focused on realizing this digital corpus through the publication of forthcoming collections, there is an opportunity (as well as a need) to integrate these forthcoming digital collections with the published collections (soon to total thirty-seven volumes). This presentation will conduct a walkthrough through a proposed environment aimed at the digital remediation of REED’s print collections (currently available on archive.org) by means of academic/public crowdsourcing, using such approaches as research query driven re-curation and scrapbooking, localization, “wikification,” gamification, and storytelling and pedagogical applications.

Geography, Performance, Technology, and Spectatorship in *The Merry Wives of Windsor*

Cameron Butt, *University of Waterloo*

Technologies like Simulated Environment for Theatre and The Map of Early Modern London provide researchers with opportunities to visualize stage and city landscapes, emphasizing — as Tim Fitzpatrick does — space and place in Renaissance London playtexts. It is not yet clear, however, how a play’s medium influences its spatial encodings. For example, how is a play’s performed geography affected by print technology? My case study on *Merry Wives* addresses this question by employing digital visualization tools to compare spatial signifiers in the 1602 quarto and the 1623 folio. My research confirms Leah Marcus’s assertion that the Quarto was based on a performance text because it depicts a more generic and performable setting than the Folio, which was aimed at a literary readership. By digitally visualizing these contrasting spatial systems, my research unlocks the power of digital textual analysis, acknowledging that technology continues to affect our understanding of Renaissance spaces and places.

Cambridge Revisited? The Logistics, Semiotics, and Phenomenology of Virtual Theatrical Space

Jennifer Roberts-Smith, *University of Waterloo*
Shawn DeSouza-Coelho, *University of Waterloo*
Paul Stoesser, *University of Toronto*

This paper interrogates the affordances and limitations of virtual environments for visualizing theatrical space. Using the stage at Queen's College Cambridge Old Hall from 1546–1640 (Nelson, 1994) as our theatrical reference and the entirely redesigned interface of the Simulated Environment for Theatre (SET Version 3) as our virtual environment, we approach our topic from three perspectives: first, our visualization's utility in allowing us to refine and revise Nelson's (1994) logistical interpretation of archival records relating to the stage's construction; second, its potential to express the semiotic resonances explored in recent work on early modern stage space (such as Fitzpatrick, 2011; Ichikawa, 2012); and third, its potential to express the phenomenological resonances of space sought out by large-scale projects such as Making Publics (see *Early Theatre* 15.2, 2012) and REED's Early Modern London Theatres.

NEW TECHNOLOGIES IN MEDIEVAL AND RENAISSANCE STUDIES VI: LINKED DATA, PROJECTS, AND PEOPLE

(2)

Sponsor Iter
Organizers Laura Estill, *Texas A&M University*
 Diane Katherine Jakacki, *Bucknell University*
 Michael Ulyot, *University of Calgary*
Chair William Bowen, *University of Toronto Scarborough*

Building a Networked Infrastructure for Early Modern Scholarship: The Renaissance English Knowledgebase (REKn) at One Year

Daniel Powell, *University of Victoria*
Raymond G. Siemens, *University of Victoria*

Resources related to the early modern period are now widely available through a variety of digital archives, databases, indices, platforms, journals, and projects. Scholars working within the period encounter such an abundance of resources almost exclusively through single-project web portals and interfaces, necessitating dexterity with a complex range of digital resources. Information and materials relating to any single text, author, or topic are dispersed throughout multiple online locations. This presentation will theorize and discuss the technological and social creation of REKn, a federated research, collection, and annotation environment modeled after the successful Networked Infrastructure for Nineteenth-Century Scholarship (NINES). Working with the Mellon-funded Advanced Research Consortium (ARC) and the Early Modern OCR Project (eMOP), REKn will allow for students and researchers to encounter the growing wealth of early modern digital materials through a centralized interface, subject such materials to academic peer review, and use them in classroom settings.

Mapping Toponyms in Early Modern Plays with MoEML and the ISE

Diane Katherine Jakacki, *Bucknell University*
Janelle A. Jenstad, *University of Victoria*

The Map of Early Modern London (MoEML) is working with the Internet Shakespeare Editions (ISE) and its sister sites, Digital Renaissance Editions (DRE) and Queen's Men Editions (QME), to tag, harvest, and visualize all toponyms in London, England, and Europe. Our paper reports on three aspects of building Interoperability between these projects. First, the formation of toponyms to distinguish onstage and offstage locations in present and past relative to stage time. Second, the extension of MoEML's vertical/temporal axis further into the past, requiring more fine-grained consideration of places occupying multiple geospaces. Third, the

integration of a single tagging protocol for all toponyms across the ISE/DRE/QME editions, including those outside of London. By RSA 2014, we will be able to display the toponyms from *Henry VIII*, both in the MoEML and the ISE environments, using a single underlying XML file.

**NEW TECHNOLOGIES IN MEDIEVAL AND RENAISSANCE STUDIES VII:
WORKSHOP ON GLOBAL INTERACTIONS THROUGH SHAKESPEARE**

(ROUNDTABLE)

Sponsor	Iter
Organizers	Laura Estill, <i>Texas A&M University</i> Diane Katherine Jakacki, <i>Bucknell University</i> Michael Ulliot, <i>University of Calgary</i>
Chair	Diane Katherine Jakacki, <i>Bucknell University</i>
Discussant	Sheila Cavanaugh, <i>Emory University</i>

In this workshop, Sheila T. Cavanagh and Kevin A. Quarmby, co-directors of the World Shakespeare Project, will present an overview of its successful endeavor to use modern technology as a means to foster global Shakespearean dialogue and communication. Currently linking faculty and students in Atlanta, London, India, North Africa, Argentina, Brazil, and American Indian Tribal Colleges, the World Shakespeare Project uses commonly available videoconferencing tools to engage international academic communities in Shakespearean performance exercises and cultural conversations. In this workshop, Cavanagh and Quarmby will discuss the practical and theoretical issues involved in creating such networks and will engage participants in discussions and hands on participation designed to encourage similar academic dialogues involving other RSA members. The WSP uses Shakespeare to cross significant educational and cultural divides as part of its goal to model new structures for international study. Please note: a laptop computer is required for participation in this workshop.

#