# The Kingdom has been Digitized: Electronic Editions of Renaissance Drama and the Long Shadows of Shakespeare and Print

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## Abstract

This article considers the challenges and opportunities associated with the production and reception of electronic editions of Renaissance drama. Chief amongst these challenges are the long shadows cast by the cultural, scholarly, and economic investments in Shakespeare, and the institutions, conventions, and scholarly status of print publishing. This article argues that electronic editions force us to rethink existing publishing models and notions of scholarship, to recognize that digitizing primary materials alone is no substitute for critical editions, and to acknowledge that, despite the challenges associated with them, electronic editions will play a far greater role in expanding the canon of Renaissance drama as taught, studied, and performed than their print counterparts.

On the then-recent arguments for the editorial de-conflation of *King Lear* into two texts, Jonathan Goldberg wryly commented, 'the kingdom has been divided, but Shakespeare reigns supreme, author now of two sovereign texts' (214). In the decades following Goldberg's 1986 article, the Shakespearean landscape has expanded to include two *Lears*, three *Hamlets, Edward III*, and *A Shrew*, not to mention 'reconstructed' texts of *Pericles* and *Cardenio*. Moreover, despite increasing critical awareness that collaborative authorship was the norm and not the exception in the early modern theatre,[1] critical editions of Shakespeare – particularly in terms of marketing, presentation, and publicity – tend to understate (if not ignore) the contributions of other playwrights. For example, the Arden 3 edition of *Timon of Athens*, the most recent single-volume edition of the play to accept that it 'was written by two playwrights' (Dawson & Minton 1), does not signal Middleton's collaboration on its cover, spine, or title-page. The catalogue listing for the edition on the publisher's website similarly relegates all mention of Middleton's involvement to the blurb, situated beneath the attribution, 'By: William Shakespeare, Anthony Dawson, Gretchen Minton'.[2] The British Library catalogue entry for the volume makes no mention of Middleton at all, listing Shakespeare as the sole author.[3] We might forgive an unsuspecting browser or casual reader for thinking *Timon of Athens* was Shakespeare's alone.

This is, of course, not the fault of the Arden 3 editors; as reviewers have noted, Anthony Dawson and Gretchen Minton have produced a work of meticulous scholarship. One rightly assumes, as editors that they had little to no input in terms of the marketing of their work. Nor is the Arden 3 unique in this respect: John Jowett's 2004 Oxford Shakespeare edition, touted as 'the first to locate the play firmly within a context of collaboration' (1), similarly makes no mention of Middleton on the cover, although the title-page attribution follows the Oxford Complete Works in presenting the play as 'BY WILLIAM SHAKESPEARE AND THOMAS MIDDLETON' (iii). Moreover, the publisher's UK,

Canada, Australia and New Zealand catalogues likewise privilege Shakespeare as author.[4] The marketing and packaging of other modern Shakespeare editions similarly diminish the contributions of his collaborators, absent from the covers, spines, title pages, sales, and library catalogues.

Consider the horror and bewilderment of the New York Shakespeare Festival press office staff when D. C. Greetham inquired 'whether any of the plays in its Shakespeare Marathon had been listed as ''by William Shakespeare and someone else'' ' (306). For Greetham, this is evidence of 'our current culture's preference for the original, the solitary, and the socially unsullied against the collaborative and the cumulative', which leads him to conclude 'the capital invested in Shakespeare might decline in value if, say, *Macbeth* were marketed as a play by William Shakespeare *and* Thomas Middleton' (306).[5] Scholars are no less guilty of this reductive tendency and preference for the 'socially unsullied' in works of criticism, as evidenced by the frequency with which collaborative plays tacitly become Shakespeare's alone: a *Google Books* search for the phrase 'Shakespeare and Middleton's *Timon of Athens*' returns a total of 5 results, whereas the phrase 'Shakespeare's *Timon of Athens*' returns 3,050. Tellingly, the phrase 'Middleton and Shakespeare's *Timon of Athens*' does not return any matches.[6]

To return to Goldberg's metaphor, the result of these practices, however subtle, is to surrender ever more textual real estate to Shakespeare, leaving his collaborators with the editorial equivalent of squatters' rights. As Gary Taylor has observed, 'every edition, every textual investigation, represents an assertion of value' ('The Renaissance' 130), and we owe it to these playwrights to pay more than lip service to their contributions. In light of ongoing critical efforts to divest and fragment Shakespeare's authority and the emergence of new technologies and models of publication, our continued editorial and scholarly neglect of the full panoply of Renaissance dramatists, whether as collaborators or as individual playwrights, would seem inexcusable. Yet, as this article will show, the vast majority of critical editions of Renaissance plays published every year are (or at least marketed as) by Shakespeare and, with few notable exceptions, in print and in print alone. Why then, in a critical climate so invested in decentring Shakespearean authority, and in which there are more opportunities to redraw and expand the canon than ever before, are so few editions of (or at least partially crediting) other dramatists produced? Why, with the theoretically boundless possibilities of the electronic medium in mind, do we continue to limit ourselves to editions in print?

To expand the canon of Renaissance drama as it is taught, studied, and performed, more critical editions are needed. To accomplish this, our profession has a duty to foster new editors and to support and value the work of textual scholars. We must also rethink the current demand-driven model for the production of critical editions, because it clearly functions to sustain the canon. A new model is required, untethered to the canon (or ''what gets taught,'' according to Roland Barthes' aphorism), and free from the restraints imposed by the institutions of print publishing. While the precise shape of this new model remains to be seen, digital publishing is certain to play a pivotal role, such that the production of critical editions is supported and maintained by flexible institutional partnerships and collaborations, and autonomy is not surrendered to the presses.

Editions of Renaissance drama therefore face many challenges. Chief amongst these are the long shadows cast by the cultural, scholarly, and economic investments in Shakespeare, and the institutions, conventions, and scholarly status of print publishing. Electronic editions of Renaissance drama face particular difficulties in terms of their production, distribution, usability, preservation, evaluation, and scholarly status. In the space allowed, I want to briefly consider these challenges and discuss a number of practical and

theoretical opportunities and benefits – many yet unrealized – offered by the electronic medium.

*Surveying the Kingdom*

'Amidst lively debate over the decentring of Shakespeare's authority', Tanya Hagen (2006) has observed, 'the larger part of the early English dramatic canon languishes – undervalued, underexamined, and underedited' (216). This is an all-too-familiar lament, often rehearsed without recourse to empirical evidence: as scholars, we instinctively *know* just how big the critical divide between Shakespeare and his contemporaries is, right? An empirical study was clearly wanting.

For the purposes of this article, I conducted a survey of critical editions published since 1950 of Renaissance plays printed, performed, or simply written (in the case of manu-script and closet drama) between 1500 and 1650, arranged by author(s) based on modern attribution. The survey excluded editions of Latin plays, facsimiles and reprints (such as the Malone Society Reprints, the Tudor Facsimile Texts, and the electronic facsimiles and transcriptions produced by *Early English Books Online* [EEBO] and the *EEBO Text Creation Project* [EEBO-TCP] respectively), unpublished theses, plays of anonymous or unattributed authorship, and edited excerpts (such as one might find in an anthology). As my primary concern was with English-language scholarship – and as an attempt to rein in the number of Shakespeare entries – the survey also excluded foreign-language editions,[7] editions for children,[8] and adaptations in prose,[9] verse,[10] graphic,[11] or 'simplified' forms.[12] As expected, these last exclusions only affected the total number of editions counted for Shakespeare; unsurprisingly, I failed to locate editions of other Renaissance dramatists in any shape or hue for children and young adults. Faced with the grim prospect of typing up to 38 or so entries for each play contained in every collected works of Shakespeare, for the purposes of the survey I decided that individual volumes of collected or complete works would constitute a single entry in the resulting list, rather than itemizing individual plays within each volume as a separate entry. By this logic, both the 2007 single-volume Oxford Middleton and the 1974 single-volume Riverside Shakespeare would only count as a single entry for Middleton and Shakespeare respectively, just as the 2009 Revels edi-tion of *The Duchess of Malfi* would constitute a single entry for John Webster. This makes practical sense as well, since you cannot purchase or access play-chapters of these works individually. Moreover, as long as the editions formally identified the individual collabora-tors of a play as co-authors, the list would apportion credit equally. Thus, the Oxford Shakespeare and Arden 3 editions of *Timon of Athens* added to both Shakespeare and Mid-dleton's tallies; volume 10 of the Bowers edition of *The Dramatic Works in the Beaumont and Fletcher Canon* counted towards totals for John Fletcher as well as his collaborators George Chapman, Nathan Field, John Ford, Philip Massinger, and Webster; and so on. Given the usual practice of publishing the same editions in paperback and hardcover, I decided that these titles merited only a single entry in the survey.

After the limits of the survey were set as outlined above, I compiled a list of authors in consultation with the *Database of Early English Playbooks*. With this list, I searched *Google Books*, *WorldCat*, and the *Libraries Australia* catalogues, and occasionally ventured into the library stacks to check editions available *in situ*. Other sources included the immensely helpful chronological appendix to Andrew Murphy's *Shakespeare in Print* and Suzanne Gossett's 2010 survey of 'Recent Studies in the English Masque'. As the description of my methodology above suggests, it should be clear that the resulting list could not be as exhaustive as it is representative. To allow others to check my findings against the data,

**Table 1. Table of critical editions of Renaissance plays since 1950 arranged by dramatist.**

| Dramatist | Critical Editions since 1950 |
|---|---|
| SHAKESPEARE, William | 1285 |
| OTHER (<10 eds) | 209 |
| JONSON, Ben | 110 |
| MIDDLETON, Thomas | 90 |
| MARLOWE, Christopher | 79 |
| WEBSTER, John | 57 |
| FLETCHER, John | 50 |
| ROWLEY, William | 45 |
| DEKKER, Thomas | 43 |
| MILTON, John | 39 |
| FORD, John | 39 |
| MASSINGER, Philip | 34 |
| MARSTON, John | 34 |
| BEAUMONT, Francis | 32 |
| CHAPMAN, George | 30 |
| HEYWOOD, Thomas | 29 |
| BROME, Richard | 27 |
| KYD, Thomas | 21 |
| SHIRLEY, James | 18 |
| TOURNEUR, Cyril | 18 |
| HEYWOOD, John | 16 |
| LYLY, John | 14 |
| MUNDAY, Anthony | 12 |
| GREENE, Robert | 11 |

to conduct their own analysis, or (as I hope) to take up the challenge of producing a more comprehensive survey (perhaps by author/play rather than author/volume); I include the list in its entirety as an appendix to this essay (Appendix S1). The tally of results, in which dramatists with less than 10 critical editions to their name are combined into an 'Other' category, is as above (Table 1).

According to the criteria of the survey outlined above, there have been 2,342 critical editions of Renaissance drama published in the last 60 years. Out of these, 1,285 editions or 54.86% were of Shakespeare. Ben Jonson, with 110 editions (soon to be 117 with the publication of the long-awaited seven-volume Cambridge *Works*) or 4.69%, is hardly a close second by any stretch of the imagination. Even the amalgamated tally of individual dramatists with less than 10 editions to their name only count for 209 editions or 8.92%. This disparity is even more readily apparent when the data is represented graphically as an exploded pie chart (Fig. 1).

Like a ravenous Pac–Man, Shakespeare looms large and threatens to consume the editorial dots standing for the other 195 dramatists included in the survey. An archaic arcade simile aside, the scope of the imbalance is clear: there are far too few critical editions of Renaissance dramatists other than Shakespeare. Even with the dictum 'correlation does not imply causation' in mind, it is hard to avoid the conclusion that the editorial neglect of Renaissance dramatists in relation to Shakespeare is both a contributing factor to, and a reflection of, the relative (and relatively limited) critical interest in these dramatists and their works. Notwithstanding arguments about quality over quantity, the results of this survey should give us pause.
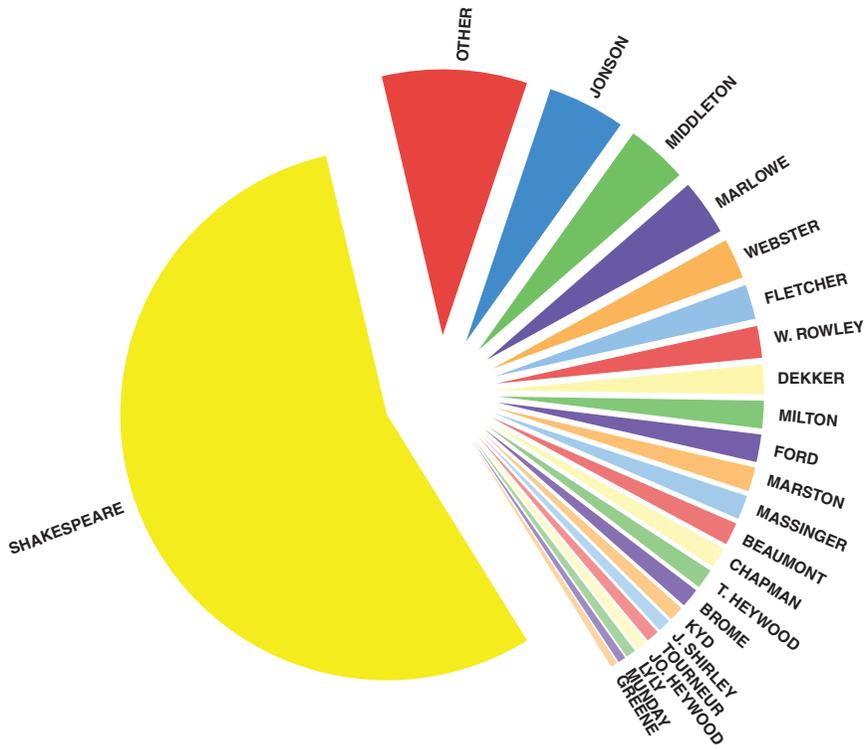
Fig. 1. Chart of critical editions of Renaissance plays since 1950 arranged by dramatist.

## Book, Bard, and Canon

Whether the charts and figures presented above evoke shock or grim amusement, they do not explain the immense gap reflected in the editorial work and scholarly research between Shakespeare and other Renaissance dramatists. Questions of literary value and the scholarly debates over the origins, consequences, and appropriateness of the so-called 'canon' of Western literature are far too complex to adequately address in this essay; suffice it to say, Shakespeare still enjoys pride of place in the canon and, as a result, critical editions of his works will continue to be produced and made readily available. Shakespeare's unique position in the canon also means that *all* of his works receive canonical status, as opposed to other Renaissance dramatists, from whom only a slim selection of plays is accorded the same significance. Demand drives the production of critical editions, and the vast majority of this demand is for plays already secured a place in the canon. The desire, however, infrequent, to capitalize on current critical trends may also prompt the production of non-canonical critical editions, such as editions of Massinger's *The Renegado* and William Percy's *Mahomet and His Heaven* in the context of post-colonial studies. Even then, these texts are commonly marketed in relation to 'safe' canonical plays. For example, the recent Arden Early Modern Drama edition of *The Renegado* is marketed as a text to be 'studied alongside more familiar plays such as *Othello* and *The Merchant of Venice*',[13] while the first critical edition of *Mahomet and His Heaven* to appear in print is advertised as 'roughly contemporary with Shakespeare's *Othello*'.[14]

The 'tradition of editing Shakespeare is largely maintained by pedagogy' (McLeod 38), and what is true for Shakespeare is also (for the most part) true for his contemporaries: because the biggest demand for critical editions is for classroom use, 'the market continues to be driven by students, not scholars' (Giddens 149). In print, the present demand for critical editions of Renaissance drama is met by a handful of dedicated series and large author-centric editorial projects. The Revels Plays (Manchester University Press), as well as selected volumes in the Revels Plays Companions Library series, publish modern-spelling critical editions of a wide variety of early modern dramatic works of the highest calibre and textual sophistication. However, since the series appeals (or is marketed) to a smaller audience of textual scholars (in the case of the Revels Plays) or area specialists (in the case of the Revels Plays Companion Library), its volumes tend to reside in academic libraries, too expensive for classroom (or even personal) use. The New Mermaids (Methuen Drama), Norton Critical Editions (W. W. Norton), and the Revels Student Editions (Manchester University Press) publish modern-spelling critical editions designed for classroom use. Whilst affordably priced, the available titles in these series tend to be limited to canonical works that already sit comfortably on syllabus lists. The newly launched Arden Early Modern Drama (Methuen Drama) seeks to mediate between these two extremes and promises to publish modern-spelling critical editions of both well- and lesser-known plays priced similarly to the Arden Shakespeare, which the series is designed to accompany and complement. However, of the original sixteen titles commissioned by the series to date (of which four are currently available), the majority are still canonical works regularly taught in the undergraduate and graduate classroom. In addition to the Revels, Mermaids, Norton, and Arden series, recent decades have witnessed the inauguration of large ongoing editorial projects focused on the works of a particular author. These include editions of the works of Middleton (in modern spelling), Ford (in old spelling), Thomas Heywood (in old spelling), and James Shirley (in modern spelling) for Oxford University Press, and of Jonson (in modern spelling) and Webster (in old spelling) for Cambridge University Press.

The medium and market of print limits these critical editions in terms of their cost, format, flexibility, and usability. Only a handful of presses publish critical editions 'and even then infrequently', such that 'there is often very little choice when reading the works of minor dramatists' (Giddens 150). Unlike Shakespeare, whose collected works are readily available in both old and modern spelling (such as the Oxford Shakespeare), critical editions of other Renaissance dramatists, if they exist at all, are typically available only in old or modern spelling alone. With the exception of canonical titles designed for classroom use, limited print runs ensure that critical editions of Renaissance drama are 'too expensive to be purchased by individual scholars and students and therefore they remain unused', relegated to the status of 'library-only editions' (Giddens 148). The revision of these editions to incorporate new research, moreover, is usually economically unfeasible. Not only does all of this typically guarantee their virtual absence from the classroom, but that these critical editions are also 'rarely cited in academic critical work on those dramatists' (Giddens 152). Limited page numbers and the limited textual real estate imposed by the dimensions of the printed page further restrict the type and amount of content that can be included in these editions.

Many of the restraints associated with publishing in print – the word counts, page numbers, print runs, and the size and layout of the printed page itself – do not apply to the electronic medium. Electronic editions can present multiple and interlinked versions of the same texts and textual witnesses, alongside relevant sources, analogues, and adaptations, in both old and modern spelling, all with multiple levels of editorial annotation and

commentary. Electronic editions can also incorporate rich multimedia content, such as digitized facsimile images of the textual witnesses and performance documents, audio recordings of staged readings and radio performances, music, and still and moving images of performances for stage and screen. Unlike print editions, in which the contents are bound and static, electronic editions are able to facilitate dynamic interaction with its contents by and between users through customization, annotation, discussion, and play. Electronic editions can also facilitate computer-aided research more readily than print materials.

In theory, electronic editions can accomplish all of this and more; and yet, as Peter Robinson has noted, 'with a few exceptions, almost every scholarly edition published in the last decade has been published in print, and in print only' (137). This is certainly true for editions of non-Shakespearean Renaissance drama: some projects 'originally conceived as primarily digital', such as the Cambridge Jonson and Oxford Shirley, have now 'become primarily print or exclusively print' (Robinson 137). A number of the large editorial projects mentioned above have promised to produce electronic editions in the future, but the form they will take – if indeed they appear at all – remains open to speculation. For example, the electronic edition of the Oxford Middleton, announced by John Lavagnino and Gary Taylor as forthcoming in 1991, remains in preparation, while the original 2005 launch of the electronic edition of the Cambridge Jonson, under the direction of David Gants, is now projected for 2014, but may still suffer from further delays. John Jowett's remark, that at 'the end of the twentieth century' the role of 'scholarly electronic editions' remained, 'at most, supplementary to the print edition' ('Editing' 4), seemed embarrassingly accurate when it was published in 2007.

Until the launch of Richard Brome Online in 2010, there were no electronic critical editions of non-Shakespearean Renaissance drama available[15]; electronic editions of Shakespeare, on the other hand, had been available in some form or another since the 1980s.[16] Nonetheless, other electronic resources relevant to the study of Renaissance drama were then, and still are, available. Chief amongst these are Literature Online (LION), EEBO, and the EEBO-TCP, which offer access (via institutional subscription) to digital facsimile images or electronic transcriptions of a number of early textual witnesses of Renaissance printed drama. Although still relatively new, LION, EEBO, and EEBO-TCP have quietly revolutionized the study of Renaissance drama, allowing scholars to access 'what were once elite and inaccessible international resources' on their desktops, and to examine 'some of the rarest and most impressive works of a global collection by a few clicks of the mouse' (Champion).

However, the digitized primary materials offered by LION, EEBO, and EEBO-TCP are seriously limited in terms of their accuracy, reliability, and application. Experts familiar with early modern print were not responsible for the preparation of texts for LION and EEBO-TCP; rather, these texts are the product of large-scale, industrial-style data entry and, despite efforts to ensure accuracy through use of a double-keyboarding transcription system, errors are frequent.[17] Scholars have noted that texts offered by both databases habitually confuse the letter 'f' with the long-stem 's', so that words like 'saye' and 'misse' in the original are reproduced as 'faye' and 'miffe'. The transcriptions also typically omit other conventional elements of early modern print, such as the use of a tilde or macron to indicate missing letters, contractions, and abbreviations.[18] The search functions of these databases are also open to 'indeterminacy', such that a researcher has had to retract a published count for the article 'an', made using a search of LION, because this turned out to include instances of the speech prefix 'An.', as used to indicate speeches by characters whose names begin with these letters (Egan 'Impalpable Hits'). On

a more technical note, these texts employ only very basic encoding schemes, with minimal metadata, which seriously limits their direct application for advanced computer-assisted research. Scholars have expressed similar frustration with the limitations of the facsimile images offered by EEBO: derived from scanned microfilm, these facsimiles are low-resolution, poor quality, black–and–white images.[19]

Digitized primary materials alone, such as those provided by LION, EEBO, and EEBO-TCP, are clearly no substitute for critical editions. This is not to dismiss the importance of these electronic resources or to ignore the immense impact they have had on the depth and scope of research in the field, but to recognize that these materials do not offer the scholarly apparatus necessary to encourage readers to consider them as discrete, unified wholes: as Mike Pincombe and Cathy Shrank have noted, users of databases such as LION and EEBO-TCP do not read the texts they offer in a linear fashion, but rather rely on the search function to source sections 'to be mined for useful ''quote-bytes'' ', at the risk of taking quotations out of context and distorting them (171). Likewise, the navigational options available to EEBO users limit their traversal of the facsimiles by image number, illustration, or thumbnail, and not by physical (e.g. book, volume, page, column, paragraph, line) or logical (e.g. play, act, scene, speech) division. The design of these interfaces and texts simply does not facilitate the practices associated with 'professional reading' (Guillory 31–32) or '[careful] reading' (Marshall 20), as opposed to 'seeking' (Marshall 20).[20] Critical editions not only encourage readers to consider play-texts as cohesive wholes but also, by situating them in wider historical and intellectual contexts, encourage readers to consider play-texts as constituent parts of larger, richer, systems of cultural exchange, then and now. As Renaissance drama is 'constantly being reinterpreted in relation to the concerns of our society', these 'new insights demand new editions with new critical introductions' (Foakes 326). Critical editions also benefit from the latest findings in textual studies, as editors 'continually and conscientiously readdress the problems of textual interpretation in terms of contemporary values and language' (Bevington, 136).

## The Long Shadows of Shakespeare and Print

The current demand–driven model for the production of critical editions, whether in print or electronic form, will never facilitate meaningful expansion of the canon, for the simple reason that we cannot demand editions of plays we do not know. In his essay, 'The Renaissance and the End of Editing', Gary Taylor argued that a series of interrelated cycles, fostered by academic, cultural, and economic structures, promotes the editing of Shakespeare and discourages the editing of other Renaissance dramatists:

1. Scholars producing editions of Shakespeare have less time to work on other dramatists (131).
2. The vast population of Shakespeare editions reinforces a notion of literary and cultural superiority, which simultaneously encourages the production of more editions of Shakespeare and discourages the editing of other Renaissance playwrights (131-32).
3. The extensive body of editorial and textual work on Shakespeare already in existence means much of the difficulty of producing a minimally competent edition of Shakespeare is far easier than producing the equivalent edition of another Renaissance dramatist (132).
4. Editions of Shakespeare tend to be aimed at a wide range of readers, whereas editions of other playwrights tend to be 'largely or even entirely bibliographical' and 'aimed at a small readership particularly interested in technical issues' (132). The disparity in

market share and demand results in the production of cheap editions of Shakespeare, and expensive editions of other playwrights.

5. The greater availability of inexpensive Shakespeare editions facilitates flexible teaching, whereas the unavailability of affordable editions 'makes it correspondingly difficult to teach other dramatists at all, let alone flexibly' (132).

When he wrote this article in 1997, Taylor noted the 'widespread disregard, even derision, of textual studies' (122), the marginalization or exclusion of discussions of editorial and textual issues from mainstream scholarship (124), and the declining numbers of graduate courses in bibliography (124). The situation has not markedly improved in the intervening years. The devaluation of editorial work, especially in the context of tenure and promotion, remains an all-too-familiar complaint. The 2007 report of the MLA Task Force on Evaluating Scholarship for Tenure and Promotion, for example, found bibliographic scholarship rated 'not important' by an average of 28.8% of the departments surveyed, and an average of 20% rating scholarly editions 'not important' ('Report' 40–41).[21] The 'tyranny of the monograph' (Waters B7) for tenure and promotion has consequences for teaching and supervision as well, reflected in the dwindling numbers of graduate courses in bibliography and critical editions submitted as doctoral theses.[22] With this in mind, I would add an additional cycle to Taylor's list: the professional devaluation of bibliographical and editorial work, and the diminishing opportunities for graduate students to pursue training in these areas, simultaneously limits the production of new editors and discourages the activities of existing textual scholars.

Taylor argues that 'all these cycles, and others, reinforce one another, by inflating the incentives for the production of more Shakespeare editions, and depressing the production of editions of other dramatists', and 'this entire system of interrelated vicious cycles not only reflects, but [also] actively deepens, the canonical class system' ('The Renaissance' 132). Even Taylor's impassioned plea, 'we should not be editing Shakespeare, because we should be editing someone else', is inevitably couched in terms of Shakespearean investment and return. In addition to expanding our understanding and appreciation of these other playwrights, Taylor argues, editions of non-Shakespearean drama will 'radically change our perceptions of Shakespeare more than any new edition of Shakespeare could', because they 'will change our perceptions of the Renaissance, of the textual space to which Shakespeare belonged, and of his place in it' ('The Renaissance' 143). This is not an indictment of Taylor or his argument; rather, it highlights the peculiar challenge facing editions of non-canonical, non-Shakespearean, Renaissance drama in the demand–driven model of production: generating demand in the first place. For Taylor, the answer to the questions, 'How can you love a work, if you don't know it? How can you know it, if you can't get near it? How can you get near it, without editors?' ('The Renaissance' 133) appears to be to produce more critical editions of Renaissance drama, but to justify their existence in starkly Shakespearean terms.

We cannot wait to respond to a demand that will never come. We should therefore produce critical editions of Renaissance drama absent of initial demand, if only on the untested belief that their availability will stimulate the demand that might have justified their creation in the first place – in other words, 'if we build it, they will come'.[23] The present model, in which demand justifies the production of critical editions, is clearly unsuitable for the project of expanding the canon of Renaissance drama as taught, studied, and performed. A new model is required: a model in which editorial effort does not simply sustain the existing canon or respond to prevailing critical trends; a model situated outside of the traditional restraints imposed by the institutions of print publishing; a model in which autonomy is not surrendered to the presses, but is distributed across

flexible institutional partnerships and collaborations.[24] Although the precise shape of this new model remains to be seen, digital publishing is certain to play a pivotal role: the Internet, hailed by overzealous critics in the 1990s as ushering in the last age of print, promises to be the most viable medium for the production and distribution of critical editions of non-canonical, non-Shakespearean, Renaissance drama.

### Behind the Curtain: Challenges to Production and Reception

Peter Shillingsburg reminds us that 'print editions benefit from a five-hundred-year tradition of craft, skill, equipment, design, production, marketing, and dissemination', with 'personnel and infrastructure in place to bolster the scholarly effort' (19); digital publishing, still very much in its infancy, does not. Despite calls for change,[25] and efforts to establish mechanisms for its peer review,[26] the profession continues to view the status of scholarly work in electronic form with scepticism. Michael Best's suggestion, 'that the way to scholarly credibility for the electronic medium is not to try to placate tradition through a slavish attempt to recreate the page and the mechanisms of judging the page', but rather 'through pushing the edges of scholarship' and its dissemination 'and through celebrating joyously those things the page cannot do', is instructive ('Forswearing Thin Potations' 3). However, even if the profession were to recognize digital scholarship as radically different from, yet as valid and valuable as, its print counterparts,[27] the electronic medium presents unique challenges for its production and its reception.

Of the many 'hurdles that have limited the creation of a truly innovative online edition', Christie Carson has argued that 'the key hurdle is copyright' (175). While copyright presents a valid challenge, particularly in terms of securing permission to reproduce images, video, and audio of performances, it is certainly not the 'key hurdle'. It may be difficult to obtain the required permissions – from actors, directors, theatre designers, photographers, musicians, composers, distribution companies, and so forth – but a growing number of electronic editions and performance archives prove that it is possible to do so. The *Shakespeare Performance in Asia* and the *Global Shakespeares* projects offer impressive video collections of Shakespeare performance from around the world; the *Shakespeare in Performance* database of the *Internet Shakespeare Editions* similarly offers a growing archive of performance materials submitted by theatre companies in North America and abroad. Other projects have not only procured permissions for multimedia content, but have actively created it. *Richard Brome Online* commissioned actors drawn from the alumni lists of the Royal Shakespeare Company to act out selected sequences, recorded and made available as video clips, to serve as performance footnotes for visualizing the theatrical and staging potential of the sequences. The newly launched *Queen's Men Editions* similarly incorporates video clips of live performances of the plays as part of their electronic editions.

It is virtually impossible to obtain permissions to use materials from Hollywood blockbusters and video-recordings of performances by major theatre companies, since their exclusive dissemination – long after the initial theatrical run – provides an ongoing source of revenue. Rather than a hindrance, this practical reality should spur the inclusion of performance materials from non-canonical stage and screen productions in electronic editions. All performances offer a valuable contribution, whether by professionals, amateurs, or students; electronic editions of Renaissance drama, therefore, have an opportunity (and arguably a duty) not only to expand the canon of plays as taught, studied, and performed, but also to extend the range of productions surveyed beyond the usual suspects in any discussion of performance history.

The most pressing issue facing electronic editions of Renaissance drama therefore is not copyright, but sustainability: it matters little how difficult rights and permissions are to obtain for multimedia content if the electronic edition for which they are acquired becomes obsolete. Since hardware and software technologies are constantly changing, the task of ensuring that an electronic edition remains usable is akin to hitting a moving target. As Joseph A. Dane has wryly commented, 'several early electronic databases are usable today only to the degree that, say, my 78 rpm record collection is playable' (120). While the technological progression from vinyl to MP3 has been striking, it pales in comparison to the (many invisible) advances made in computer hardware and software over the last decade. The rate at which electronic editions, dependent on specific hardware or software requirements, can become obsolete is steadily increasing. The cost of preserving, maintaining, and updating electronic editions in order to stave off technological obsolescence far exceeds the costs of publishing a print edition which, once it has been published, requires no further action (short of preserving it in a library) to ensure it remains usable.[28]

'Though the ephemerality of some editions derives from the fragility and novelty of the infrastructure', John Lavagnino has recently noted, 'it is also a reflection of grant-funding priorities, in which long projects are prohibited and nothing matters once the deliverables are completed' (201). Current grant schemes in the humanities, in which the monograph remains the deliverable *par excellence*, are incapable of supporting the ongoing costs of sustaining an electronic edition. This is effectively the message of the 2008 and 2009 ITHAKA reports, which stress the need for creative revenue models in order to 'generate or gain access to the resources – financial or otherwise – needed to protect and increase the value of the content or service for those who use it' (Maron et al. 11). Proposed models of collaboration to ensure the long-term sustainability of digital projects and electronic editions include formal partnerships between researchers and their institutional libraries (Krezschmar & Potter) and flexible partnerships across institutions (Reside), but these remain to be tested. As the ITHAKA reports have repeatedly noted, 'there is no magic ''rule book'' for online projects', and 'experimentation is often the only way to see what works best' (Maron et al. 14).

The task of continually preserving, maintaining, and updating digital projects and electronic editions to ensure that they remain usable, as well as revising their content to ensure that they remain relevant, has given rise to what Julia Flanders has characterized as a 'culture of perpetual prototype', in which finality and completion is resisted.[29] The iterative nature of electronic editions presents a peculiar challenge to conventional mechanisms of evaluation and peer review, designed for assessing scholarship in 'complete' and 'final' form in the static medium of print. Recent calls for a shift in thinking away from treating digital projects as *products* to conceiving of them instead as *processes* may yet offer a solution. 'Digital artifacts themselves', Alan Galey and Stan Ruecker have argued, and 'not just their surrogate project reports' should 'stand as peer-reviewable forms of research, worthy of professional credit and contestable as forms of argument' (407). Whether such proposals gather support from the profession, particularly in terms of tenure and promotion review, remains to be seen.

In addition to a viable model for sustainability, the production of electronic editions requires technical expertise in programming, textual encoding, interface design, digitization of analogue sources, and digital content management, amongst others. While Renaissance scholars typically do not have these skills, it has been argued that they are, if not becoming then already, necessary: 'we need to become electronically expert ourselves if we hope to produce workable [electronic] editions', urges Leah Marcus, since 'to leave

the niceties of encoding to outside experts is to court disaster' (213). More recently, Alan Galey has offered an outline of the technical knowledge and expertise that a digital scholarly editor should possess ('Mechanick Exercises'). While it is certainly beneficial for a textual scholar to become familiar with the technical workings behind the curtain of an electronic edition, it is impractical to insist on a level of expertise and proficiency equivalent to that of a computer scientist. 'To insist that all editors who want to make digital editions should understand these things', writes Peter Robinson, seems 'as short-sighted and narrowly limiting as the requirement of Oxford and Cambridge Universities (maintained until 1960) that incoming undergraduates in all subjects have a basic qualification in Latin or Greek' (139).

As Peter Shillingsburg reminds us, 'creating an electronic edition is not a one-person operation; it requires skills rarely if ever found in any one person' (94).[30] At the same time, the dangers of over-reliance on outside technical experts are real. In an essay reflecting on the then still unpublished Oxford Middleton, Gary Taylor confessed that he was 'powerless to finish the edition' despite the delays, and that 'when people ask me whether or when the edition will appear, I say, "It depends upon John Lavagnino" ' ('c:\wp\file.txt' 45), the project's Digital Editor. Some of the delays associated with the Cambridge Jonson may also have resulted from the project's reliance on a single Digital Editor, David Gants, who, like Lavagnino, has relocated internationally since the project began. This is not to fault Lavagnino, Gants, or anyone else involved with the Jonson and Middleton projects, but rather to suggest that large editorial projects such as these consider a level of flexibility in their personnel to ensure that progress and completion rests on more than a single pair of shoulders. Forward-planning is not an issue unique to electronic editorial projects: for example, Fredson Bowers thankfully arranged for Robert K. Turner Jr. to take charge of the edition of the works in the Beaumont and Fletcher canon prior to his death in 1991, before the final volumes were completed.

The conventions of presenting the text and apparatus of a scholarly edition of Renaissance drama in print – that is, the layout and the typography, such as bold and italic type, small caps, strike-throughs, paragraph alignment and justification, and the bewildering array of brackets, sigla, endnotes and footnotes famously derided by Edmund Wilson and Lewis Mumford as 'barbed wire' distancing the reader from the text[31] – and the processes by which these features are produced, are established industry and community standards recognized by editors, publishers, and readers alike. The same cannot be said for electronic editions, where the display of text and apparatus – and the interaction between them – varies from project to project: as Alan Galey has remarked, 'the digital scholarly edition still does not have a stable, repeatable exemplar that can bear the weight of the critical speculation that preceded it' ('Signal to Noise' 60).

The problem of standardization extends beyond the rendering and layout of the text and apparatus of an electronic edition. When we look at the Oxford Shakespeare edition of *Timon of Athens*, for example, we instinctively distinguish between the functions performed by the same word 'Timon' as it appears in different contexts, such as in the play's title ('*Timon of Athens'* and *'The Life of Timon of Athens'*), as part of the running title in the header of the play-text ('*The Life of Timon of Athens'*), as a speech prefix ('TIMON'), as an instruction in stage directions (e.g. '*They greet Timon'*), and as a reference to the character in dialogue (e.g. 'Thou art going to Lord Timon's feast?'). In order to formalize these distinctions and make them machine-readable (and thus enable a computer to display, interact with, and search intelligently), an electronic text of the play needs to be structured with textual encoding,[32] by which the various elements of the text – its content and form – are explicitly described and defined or 'tagged' or 'marked up'. Although

the Text Encoding Initiative (TEI) Consortium has been developing a standard (based upon the ISO standard XML or eXtensible Markup Language) for encoding texts of the sort studied by humanities scholars, editors of Renaissance texts have been more reluctant than most in its acceptance and use: as Ian Lancashire has observed, 'embedded in TEI tags are modern assumptions of language, text, and genre partly incompatible with Renaissance thought' (251). For these and other reasons, a number of electronic editorial projects develop their own textual encoding schemas rather than follow the TEI guidelines.[33]

The upside-down 'tree' structure of TEI and XML documents – in which all documents contain a single 'root' element from which all other elements branch out – presents a further problem for the electronic edition of Renaissance drama, because it requires a text to be encoded as a single hierarchy of elements. A typical Renaissance printed play-text has both a physical structure (divisible by book, gatherings or quires, formes, leaves, pages, columns, sections, paragraphs, and lines) and a literary or conceptual structure (divisible by play, acts, scenes, and lines), and these frequently overlap. A number of solutions (of varying degrees of effectiveness and inelegance) have been proposed,[34] but the search for a single, accepted community standard for textual encoding continues.

Just as textual encoding or markup is used to provide a machine-readable structure for an electronic text, character encoding is used to assign distinct machine-readable codes to the individual characters (letters and punctuation) made visible on the screen and to translate between them.[35] Character encoding presents a particular problem for electronic editions of Renaissance drama, since many of the characters and typographical symbols commonly found in early modern printed play-texts are not supported by existing character encoding standards. The Unicode standard UTF-8, to take the most ubiquitous example, can encode the long-stem 's' and a limited set of the ligatures, digraphs, abbreviations, and macron letters typically found in Renaissance texts, including the capital and lowercase ae and oe digraphs, the lowercase ff, fi, fl, ffi, ffl, ij, st, and long st ligatures, and the macron letters a, e, i, o, and u. Unicode does not, at present, support other commonly employed ligatures – ct, sh, si, sl, sp, ss, ssi, and ssl – or swash characters. An electronic edition cannot render and display all of the characters that appear in the original Renaissance play-texts using Unicode or any other existing character encoding standard, which raises issues of textual fidelity: should electronic editions render as much of the early modern orthographical and typographical elements as technologically possible, or simply normalize the characters to avoid inconsistencies and exclusions? The display of all necessary characters can be accomplished by the creation of a custom-built font, which users need to install in order for the characters to render correctly, but this raises further issues of software dependency and accessibility.[36]

## Beyond the Facsimile: Current Practices and Future Possibilities

In a review published in *The Athenaeum* in 1853, an anonymous critic remarked:

> We are about to be inundated with new editions of Shakespeare… As the demand increases for the plays of Shakespeare, so new editors will arise – all with notions and new readings of their own, – till it will end perhaps by every intelligent man turning editor for himself.[37]

With the emergence of digital publishing, the notion of the reader-as-editor – so peevishly derided in 1853 – is fast becoming a reality, with more and more electronic editions supporting user-generated content, customization, and social networking applications. Studies have already demonstrated the pedagogical benefits of producing an

electronic 'social edition', allowing a community of readers to create and share annotations and comments (Kaplan & Chisik, 'In the Company of Readers' and 'Reading Together Alone'). Lukas Erne has also recently argued that 'students have much to gain from their own hands-on editorial experience,' that 'those who produce their own edition of even a short passage of a Shakespeare play, with their own modernized spelling and punctuation, emendations, added or altered stage directions, lineation, annotation, collation, and perhaps even introduction' will be 'uniquely placed to engage with the complexities of the Shakespearean text and its editorial constructiveness' (105). Electronic editions of Renaissance drama could therefore perform a useful pedagogical service, simultaneously providing a reliable, rigorously edited and citable text for scholarship as well as making the digital tools and materials available for readers to engage in editorial practice themselves.

The ability to encourage and incorporate user- and community-generated content has also radically expanded the range of resources provided by an electronic edition. For example, the *Shakespeare in Performance* database, developed by the *Internet Shakespeare Editions,* allows users not only to browse and search through digitized performance materials (such as audio clips, costume and poster designs, photographs, press releases, production notes, reviews, scripts, and so on) from over a thousand film and stage productions of Shakespeare's plays, but also to submit their own content to the collection. Similarly, the *Internet Shakespeare Editions* has also developed a *Performance Chronicle*, which offers a searchable blog-style database of reviews of contemporary Shakespeare productions, penned and submitted by the general public and by scholars alike, as well as pre- and post-publication reviews from select scholarly journals.[38] Though newly launched, the *Performance Chronicle* promises a level of dynamic interaction – from searching, posting, and commenting on submitted reviews, to subscribing for email updates when a new review of a particular play is posted – that is simply impossible to accomplish in print. Editions of individual plays for the *Internet Shakespeare Editions* currently do not incorporate content from the *Shakespeare in Performance* or *Performance Chronicle* databases, but it is clear that some level of directed interaction between the editions and these user- and community-generated materials is planned for the near future.

Scholarly editions of Renaissance drama find their way into print either as an individual play, as part of the canonical works of a particular playwright, as an exemplar of a particular genre, or as part of a thematic or generic grouping. Richard Proudfoot, reflecting on the canon of Shakespeare, noted and questioned 'the reluctance of publishers and readers to contemplate other criteria than the sometimes slippery one of authorship for constructing collections of plays', when these other criteria – such as the particular playhouse, acting company, or moment in theatrical history associated with the play – might 'reflect other, equally significant, common characteristics of the plays' (70). Tanya Hagen has also persuasively argued for the production of 'repertory-based' editions 'as a potential and stimulating alternative to current models for editing English drama' (218). Despite growing interest in repertory studies and increasing recognition of its importance as a corrective to the author- and canon-centred model of literary history,[39] at present there are no plans to publish repertory-based editions in print. Online, however, is a different story. In 2011, the *Queen's Men Editions* were launched, offering the first repertory-based edition of Renaissance drama. The project, which uses the publication platform developed by the *Internet Shakespeare Editions,* offers scholarly editions of the plays associated with the Queen's Men as part of a rich multimedia environment through which users can explore the theatrical, historical, and scholarly contents and contexts of the plays.

Electronic editions of Renaissance drama need not be restricted to groupings by play-wright or acting company alone. Unlike print, in which plays are literally bound in place by what Michael Best has called 'the determined physicality of a book' ('Standing in Rich Place' 31), the flexibility of the electronic medium is capable of supporting the grouping of the same plays by *any* given criteria, from the traditional categories of acting company, playwright, playhouse, year of publication, year of first performance, genre and theme, through to more innovative and abstract criteria, such as the use of particular props, character names, stage directions, or even individual words. Electronic editions of Renaissance drama therefore promise to make Proudfoot's and Hagen's vision of a flexibly bound corpus of plays an achievable reality.[40]

In addition to offering unparalleled flexibility in grouping and arranging editions of Renaissance drama, the electronic medium also offers tantalizing possibilities for experimentation with the interface through which an edition is accessed, displayed, and interacted with by the reader. In her discussion of the conventional presentation of stage directions in print editions of Renaissance drama, Margaret Jane Kidnie urges editors to 'begin experimenting more freely with the layout of the edited page' in order to 'make readers aware of textual indeterminacy' and to 'develop conventions with which we might guide users, not to a 'proper' choice, but rather to an awareness of choice and an imaginative interaction with the drama' (163-65). As an example, Kidnie presents an edited passage of *Troilus and Cressida* using 'typographical arrows to indicate a time span for possible entries' in cases of ambiguity (Fig. 2).

With print editions, as Kidnie notes, 'it seems even general editors are reluctant to play around too much with presentation' (164). While it seems unlikely that Kidnie's experimental print layout will ever be incorporated into an edition in the medium of print (for which it was originally conceived), there are plans to trial its use in an electronic edition.[41] Electronic editions are also able to 'take advantage of the capacity of the medium for animation' as a possible solution for highlighting textual indeterminacy in Renaissance play-texts 'by recreating a semantic field where the text dances between variant readings' (Best 'Standing in Rich Place' 34). For example, variant readings (such as 'wayward', 'weyard' and 'weird' in *Macbeth*) or ambiguities in dialogue and stage directions (such as Hamlet's entry before giving his 'To be, or not to be' speech) might be animated to interchange randomly at given intervals, or otherwise presented to the reader as selectable options, so the 'text becomes visibly variant, teasingly slippery, as it makes manifest its actual instability, hidden by our meticulously edited print texts' (Best 'Standing in Rich Place' 34).

Experimentation with virtual environments and electronic gaming have further tested and expanded the boundaries of the scholarly edition. By rendering Percy Shelley's sonnet 'Ozymandias' as a WebMOO (a multimedia web-based form of the object–oriented MUD or Multi-User Dungeon/Dimension), Neil Freistat and Steven E. Jones have explored the creation of an immersive environment through which the text is 'reflexively interpreted' or 'embodied and experienced architecturally, spatially, at the cognitive intersection of its linguistic and graphic codes' (69-70). The introduction of 'online collaborative playspace[s]', such as the IVANHOE game constructed by Jerome McGann and Johanna Drucker to allow users to dynamically interact with, alter, and comment upon Walter Scott's romance and its ongoing reception history,[42] have similarly exposed 'the indeterminacy of humanities texts to role-play and performative intervention' (*IVANHOE* 'About'). With more direct application to Renaissance drama is the *Simulated Environment for Theatre*, a virtual environment for reading, visualizing, and directing plays in scaled three-dimensional models of real or imagined performance spaces (Roberts-Smith

| | |
|---|---|
| Enter Ajax armed, Agamemnon, Achilles, Ulysses, Menelaus, Nestor, Patroclus, Calchas, and others. | **AGAMEMNON**<br>  Here art thou in appointment fresh and fair,<br>  Anticipating time with starting courage.<br>  Give with thy trumpet a loud note to Troy,<br>  Thou dreadful Ajax, that the appalled air<br>  May pierce the head of the great combatant    5<br>  And hale him hither. |
| [Ajax passes money to trumpeter] | **AJAX**                Thou trumpet, there's my purse.<br>  Now crack thy lungs and split thy brazen pipe.<br>  Blow, villain, till thy sphered bias cheek<br>  Outswell the colic of puffed Aquilon.<br>  Come, stretch thy chest and let thy eyes spout blood;    10<br>  Thou blow'st for Hector. |
| [Trumpet sounds] | **ULYSSES**<br>  No trumpet answers. |
| [Enter Diomedes and Cressida▼ ] | **ACHILLES**          'Tis but early days.<br>**AGAMEMNON**<br>  Is not yond Diomed with Calchas' daughter? |
| | **ULYSSES**<br>  'Tis he. I ken the manner of his gait.<br>  He rises on the toe: that spirit of his    15<br>  In aspiration lifts him from the ground. |
| [Enter Diomedes and Cressida▲ ] | **AGAMEMNON**<br>  Is this the lady Cressid? |
| | **DIOMEDES**            Even she.<br>**AGAMEMNON** |
| [Agamemnon kisses Cressida] |   Most dearly welcome to the Greeks, sweet lady.<br>**NESTOR**<br>  Our General doth salute you with a kiss. |
| | **ULYSSES**<br>  Yet is the kindness but particular;    20<br>  'Twere better she were kissed in general.<br>**NESTOR** |
| [Nestor kisses Cressida] |   And very courtly counsel. I'll begin.<br>  So much for Nestor.<br>**ACHILLES** |
| [Achilles kisses Cressida] |   I'll take that winter from your lips, fair lady.<br>  Achilles bids you welcome.    25<br>**MENELAUS**<br>  I had good argument for kissing once.<br>**PATROCLUS** |
| |   But that's no argument for kissing now;<br>  For thus popped Paris in his hardiment, |
| [Patroclus kisses Cressida] |   And parted thus you and your argument.<br>**ULYSSES**<br>  O deadly gall, and theme of all our scorns!    30<br>  For which we lose our heads to gild his horns.<br>**PATROCLUS** |
| [Patroclus kisses Cressida] |   The first was Menelaus' kiss; this, mine.<br>  Patroclus kisses you.<br>**MENELAUS**        O this is trim.<br>**PATROCLUS**<br>  Paris and I kiss evermore for him.<br>**MENELAUS**<br>  I'll have my kiss, sir. – Lady, by your leave.    35 |

Fig. 2. Experimental print layout of *Troilus and Cressida* by Margaret Jane Kidnie to highlight textual indeterminacy in stage directions ('The Staging of Shakespeare's Drama in Print Editions' 170). Used with kind permission of the author.
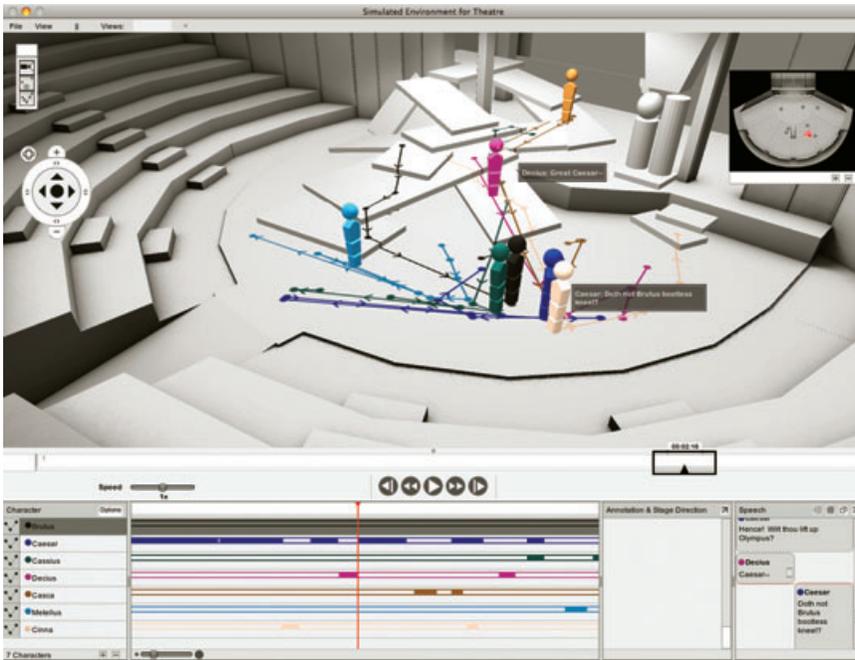
Fig. 3. Screenshot of the *Simulated Environment for Theatre* while running an interactive three-dimensional simulated performance of Shakespeare's *Julius Caesar*. Used with kind permission of the developers.

et al., 2009). Although still in development, a preview version of the software application is available, with the text of Shakespeare's *Julius Caesar* included for experimentation (Fig. 3).

Whether through animation, immersion, visualization, or play, or by giving users the opportunity to make their own decision about variant readings, electronic editions may highlight the richness and fluidity of Renaissance play-texts.

## Conclusion

Electronic editions of Renaissance drama challenge us to rethink existing models of scholarly publishing and collaboration, to expand our notions of what constitutes a 'critical edition', and to reconsider the products and processes we deem to be meaningful and assessable research as our discipline embraces the new medium. The challenges to their production, maintenance, and scholarly reception are many; but so too are the opportunities for not only creating new ways of looking at old texts, but new ways of conceiving the texts as dynamic, interactive, and unstable. Perhaps one of the most important contributions that electronic editions of Renaissance drama have to offer is their spirit of experimentation and play, the capacity of the medium to extend beyond the facsimile, beyond the surrogate, and beyond the restrictions and conventions of print.

The kingdom has been digitized, and yet Shakespeare continues to reign supreme. If we wish to pay more than lip service to the ongoing project of expanding the canon of Renaissance drama as it is taught, studied, and performed, digitizing primary materials is not enough – we need more critical editions. Only by developing a new model for the production of these critical editions, a model not driven by demand, can we hope to

escape the 'increasingly sterile reiteration' of the canon (Leslie 50). Once the kingdom has been edited as well as digitized, Shakespeare might have to fight to retain his crown.

## Acknowledgement

## Supporting Information

Additional Supporting Information may be found in the online version of this article.

   **Appendix S1.** Critical editions of English playtexts (printed, performed, or written 1500–1650), published 1950–2011, excluding Latin plays, facsimiles, reprints, fragments, unpublished theses, and private printings.

   Please note: Wiley–Blackwell are not responsible for the content or functionality of any supporting materials supplied by the authors. Any queries (other than missing material) should be directed to the corresponding author for the article.

## Short Biography

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## Notes

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[1]  Representative studies include Craig and Kinney, Hope, Jackson, Masten, and Vickers.
[2]  'A & C Black : Timon of Athens – William Shakespeare'. *A & C Black, Methuen Drama & The Arden Shakespeare*. Catalogue. [Online]. Retrieved on 12 December 2010 from: http://www.acblack.com/drama/Books/details.aspx?isbn=9781903436974.
[3]  At time of writing, the Integrated Catalogue of the British Library does not provide a stable URI for individual entries. The system number for the Arden 3 volume in question is 014537642.
[4]  The attribution of the title in the Oxford University Press online catalogue seems to depend on region: the US catalogue gives both Shakespeare and Middleton, whereas the UK, Australia/New Zealand, and Canada catalogues give only Shakespeare; compare: http://www.oup.com/us/catalog/general/subject/LiteratureEnglish/Drama/Shakespeare/?view=usa&ci=9780199537440 (USA), http://ukcatalogue.oup.com/product/9780199537440.do (UK), http://www.oupcanada.com/catalog/9780199537440.html (Canada), and http://www.oup.com.au/titles/higher_ed/oxford_worlds_classics/shakespeare/9780199537440 (Australia/New Zealand) [Accessed 12 December 2010]
[5]  Richard Proudfoot provides a similarly telling example: reflecting on his 1970 edition of *The Two Noble Kinsmen* in which, 'following the precedent of the first edition of the play in 1634', he gave the names of its authors as John

Fletcher and William Shakespeare (in that order), Proudfoot remarks, 'I have a suspicion that it might have earned more royalties over the years if I had been less scrupulous and put the big name first' (70).

[6] Accessed 12 December 2010. See also Peter Holland's discussion of the various critical responses to the Oxford Shakespeare and its treatment of collaboration ('Authorship and Collaboration').

[7] In addition to scholarly translations, this exclusion extended to individual titles in the Webster's Thesaurus Editions, which includes separate volumes for every Shakespeare play with French, German, Spanish, Chinese, and Korean apparatus.

[8] Such as editions for the following series: Longman School Shakespeare; Oxford School Shakespeare; Cambridge School Shakespeare; Insight Shakespeare; No Fear Shakespeare; Interfact Shakespeare; NTC Shakespeare; Falcon Shakespeare; Shakespeare Parallel Text; Access to Shakespeare; Heinemann/Shakespeare Library; Harcourt Shakespeare; Simply Shakespeare; Nelson Thornes Shakespeare; and, the Red Reader Shakespeare.

[9] Such as the Shakespeare Retold series, and Shakespeare titles in the Lake Classics, White Wolves, Real Reads, and the anthropomorphic Phakespeare series.

[10] Such as Shakespeare titles in the Saddleback Classics and Pacemaker Classics editions.

[11] Such as editions for the following series: Manga Shakespeare; Comic Book Shakespeare; Livewire Shakespeare; Illustrated Readers Shakespeare; Picture This! Shakespeare; Campfire Graphic Novels Shakespeare; and, the Graphic Shakespeare.

[12] Such as titles in the Shakespeare on the Double! series.

[13] 'A & C Black : The Renegado – Philip Massinger'. *A & C Black, Methuen Drama & The Arden Shakespeare*. Catalogue. [Online]. Retrieved on 12 December 2010 from: http://www.acblack.com/drama/Books/details.aspx?isbn=9781408125182.

[14] 'William Percy's Mahomet and His Heaven by Matthew Dimmock'. Ashgate Publishing. Catalogue. [Online]. Retrieved on 12 December 2010 from: http://www.ashgate.com/isbn/9780754654063.

[15] For a more detailed discussion of *Richard Brome Online*, see Hirsch ('Bringing Richard Brome Online').

[16] Representative early examples include the electronic editions of the Oxford Shakespeare Complete Works (released in 1989 as a machine-readable version of the 1986 text), Larry Friedlander's *Shakespeare Project* (developed during the 1980s using Apple Hypercard), and the Voyager *Macbeth* CD-ROM (1994, incorporating A. R. Braunmuller's New Cambridge edition of the text). For a more detailed discussion of early electronic editions of Shakespeare, see Bolton ('The Bard in Bits'), Best ('Shakespeare and the Electronic Text 145-50'), and Hirsch, Arneil & Newton ('Mark the Play' 5-6).

[17] For an historical overview of LION, EEBO, and EEBO-TCP, see Chadwyck-Healey ('The New Textual Technologies').

[18] For a more detailed discussion of these and other issues, see Foster ('A Romance of Electronic Scholarship'), Gadd ('The Use and Abuse of EEBO'), Gants and Hailey ('Renaissance Studies and New Technologies'), and Steggle ('Knowledge Will Be Multiplied').

[19] Scholarly demand for high-resolution, high quality full-colour images of early printed Shakespeare witnesses resulted in the creation of the *Shakespeare Quartos Archive*. Currently in prototype, the *Shakespeare Quartos Archive* makes freely available 'full cover-to-cover digital reproductions and transcriptions of 32 copies of the five earliest editions of the play *Hamlet*'. The equivalent for non-Shakespearean Renaissance playbooks currently does not exist.

[20] Guillory and Marshall offer different models of critical reading practices. Guillory proposes a model of sustained engagement with text that distinguishes between academic or 'professional reading' and 'lay reading'. Professional reading is characterized by four features: it is a form of '*work* … requiring large amounts of time and resources'; it is a '*disciplinary* activity … governed by conventions of interpretation and protocols of research'; it is '*vigilant*' insofar as it 'stands back from the experience of pleasure in reading' and 'gives rise to a certain sustained reflection'; and it is 'a *communal* practice' (31-32). Lay reading, by contrast, is 'practiced at the site of *leisure*', governed by different conventions, 'motivated by the experience of *pleasure*' and 'is largely a *solitary* practice' (32). The model proposed by Marshall, however, does not distinguish between reading practices within and without the academy. Instead, Marshall offers a system of reading practices distinguished by level of sustained engagement and characteristic benefits and losses in comprehension and speed: 'reading', 'skimming', 'scanning', 'glancing', and 'seeking', with the meta-type of 'rereading' to reinforce the fact that multiple practices might be engaged by the same reader of the same text (20). In this model, *reading* is defined as 'canonical careful reading', in which 'the reader traverses the text linearly' with the aim of achieving full comprehension (20). *Skimming* is 'faster than canonical reading', in which 'traversal is still linear, but comprehension is sacrificed for speed' and 'the aim is to get the gist of the text' (20). *Scanning* is faster still as 'traversal becomes non-linear' and 'the reader looks ahead and back' in the text with the aim of 'triage or to decide on further action' (20). When *glancing*, the reader turns the pages or scrolls through electronic text very quickly, spending almost as much time turning/scrolling through the text as looking at it. The aim is to detect important structural elements (in the early printed drama, this might include prefatory or paratextual matter, section divisions, headings) 'until something holds sufficient interest to transition to another type of reading' (20). Finally, *seeking* involves the reader scanning quickly for a particular textual, structural, or linguistic element (such as speech prefixes or proper nouns) 'with an aim orthogonal to full comprehension' (20).

[21] See also Ulrich ('Tenure') for a response to the recommendations of the Report in terms of textual scholarship.

[22] A cursory search of the *ProQuest Dissertations and Theses* (*PQDT*) database, which indexes masters and doctoral theses submitted in the United States, Canada, and the United Kingdom, lists only 6 critical editions of Renaissance drama (including stage jigs and Tudor manuscript plays) submitted as PhD theses since 2000. The British Library's *Electronic Theses Online Service* (*EthOS*), which indexes masters and doctoral theses produced at higher education institutions in the United Kingdom, also only lists 6 critical editions submitted as PhD theses during this period. However, as with the other databases consulted in this study, these indexes are not exhaustive; indeed, EthOS is still a beta release. The figures cited here serve only as estimates for the purposes of illustration and comparison. On the issue of the 'tyranny of the monograph' and its relation to the doctoral thesis, I agree with Leslie Monkman that 'we continue to ignore the relation of the doctoral dissertation to the much talked of and multiple crises in the humanities' (22).

[23] As Joy Palmer notes, this oft-quoted reference is to the 1989 film *Field of Dreams*, 'in which the protagonist takes an enormous leap of faith by building a baseball field … because the mystical voice in his head assures him, "if you build it, they will come" ' ('Archives 2.0').

[24] For recent discussion of possible models of collaboration, see Nichols, Kretzschmar & Potter, and Reside.

[25] In particular, see the reports submitted to the Humanities and Social Sciences Federation of Canada (Siemens et al., 2002), the UK Arts and Humanities Research Council (Bates et al., 2006), and the American Council of Learned Societies ('Our Cultural Commonwealth').

[26] As Kenneth Price notes, 'various experiments with peer review mechanisms are now underway' ('Digital Scholarship' 275), pointing to the National Endowment for the Humanities (NEH) EDSITEment portal and to NINES as examples.

[27] The ephemerality of the electronic medium is perhaps the most pressing challenge to overcome in order to raise the scholarly profile and status of digital projects. Scholars, comforted by the apparent permanence of print, are understandably cautious about publishing online. For example, *Renaissance Forum*, one of the earliest online journals in the field (1995–2004), has only recently re-emerged after years of being offline and unavailable, accessible only by trawling through the cache of the site stored by the Internet Archive's Wayback Machine service.

[28] For further discussion of these issues, see especially Shillingsburg (19–25).

[29] The special cluster of articles on the notion of 'completion' in the context of digital humanities projects in the Spring 2009 issue of *Digital Humanities Quarterly*, guest-edited by Matthew G. Kirschenbaum, is pertinent to this discussion; see http://digitalhumanities.org/dhq/vol/3/2/index.html.

[30] As one of the anonymous reviewers of this article reminds me, with any long-term, sustained, collaborative enterprise, tensions may arise between the competing demands and desires of those involved. With electronic editions, for example, academic decisions about the re-presentation of the text may be at odds with the practical demands of the developers, and perhaps even the technical limitations of the medium itself. The task of reconciling these differences can be a major challenge facing the collaborators in any editing project, print and electronic.

[31] See Mumford and Wilson; for a thoughtful discussion of these objections, see Greetham ('Rights to Copy' 136–38) and Garber (*Academic Instincts* 39–42).

[32] For an overview of textual encoding as it applies to digital humanities projects, see Renear ('Text Encoding').

[33] Representative examples include the *Internet Shakespeare Editions,* which has developed its own encoding guidelines; the *Queen's Men Editions* and the *Digital Renaissance Editions*, which have adapted the guidelines developed by the ISE; the *Renaissance Electronic Texts* project, which rejected the TEI guidelines as unsuitable and developed its own; and, the *Lexicons of Early Modern English*, which is instead built upon a database of lemmata.

[34] Representative discussions of the problem of overlapping hierarchies and proposed solutions include Renear, Mylonas and Durand ('Refining'), Sperberg-McQueen and Huitfeldt ('GODDAG'), Barnard et al., 1995 ('Hierarchical Encoding of Text'), Eggert ('Text-Encoding'), and Liu and Smith ('A Relational Database Model').

[35] For an overview of character encoding as it applies to digital humanities projects, see Wittern ('Character Encoding').

[36] For a discussion of the issues associated with character encoding as they apply to an existing electronic edition of Renaissance drama (*Richard Brome Online*), see Hirsch ('Bringing Richard Brome Online' 141–43).

[37] *The Athenaeum* No. 1326, 26 Mar. 1853: 388–89.

[38] The journals currently providing permission for pre- and/or post-publication reviews to be included on the site include *Cahiers Élisabéthains, Early Modern Literary Studies, Shakespeare,* and *Shakespeare Bulletin.* For a more detailed discussion of electronic editions of Shakespeare and the inclusion of materials relevant to performance criticism, see Hirsch, Arneil, and Newton ('Mark the Play' 1–4).

[39] Representative recent discussions of repertory studies include Munro ('Early Modern Drama and the Repertory Approach') and Rutter ('Repertory Studies').

[40] The *Digital Renaissance Editions* project, which ambitiously aims to publish electronic scholarly editions of all early modern plays from Tudor interludes to Caroline drama, will experiment with providing this level of flexibility in grouping the plays by various criteria.

[41] The edition of *Fair Em* I am preparing, with Kevin Quarmby, for the *Digital Renaissance Editions* will experiment with Kidnie's model for displaying stage directions.

[42] For an extensive account of the IVANHOE game, see McGann 209–48.

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