# Renaissance and Reformation
# Renaissance et Réforme

## Estill, Laura, Diane K. Jakacki, and Michael Ullyot, eds. Early Modern Studies after the Digital Turn

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power grabs, Isabella reveals her political aptitude as she successfully upholds Gonzaga's control of Mantua. Shemek also translates a remarkable letter in which Isabella refuses to send her son Federico to Venice in exchange for her husband's release. In this section, Shemek successfully navigates some of Isabella's more complicated letters to present the reader with a rich but not overwhelming view into her duties as state administrator.

The concluding section of Shemek's brilliant text once more successfully balances Isabella's public and private duties. Correspondence reveals Isabella's shrewd war efforts, in which she tracks the movements of domestic and foreign forces through her intricate information networks. In addition to active promotion of the political and economic interests of children, we find in this section a lighter side of Isabella in which she recounts the planting of artichokes in her garden and sends her brother Alfonso a fish recipe. Shemek's text closes with a pull-out map of the Este family tree and a glossary of Isabella's correspondents, rounding out a much-anticipated translation of Italy's most productive female letter writer.

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**Estill, Laura, Diane K. Jakacki, and Michael Ullyot, eds.**
*Early Modern Studies after the Digital Turn.*
New Technologies in Medieval and Renaissance Studies 6 / Medieval and Renaissance Texts and Studies 502. Toronto: Iter Press / Tempe: Arizona Center for Medieval and Renaissance Studies, 2016. Pp. vii, 378. ISBN 978-0-86698-557-4 (paperback) US$69.95.

Like the other volumes in the New Technologies series, this one also presents new digital approaches to scholarly research. As such, it has two specific purposes: first, to highlight new research methodologies used in various digital projects, and second, to encourage readers to imagine and pursue new questions.

The various articles in the collection describe the digital resources their authors have created and are using for their research. They point out the possibilities a digital approach has offered them and the results that can be achieved by using such resources. Together, they help us to contextualize

better "the bounds, methodologies, and goals of digital projects we use (and undertake)" (2) and so expand our research possibilities and results. The projects outlined in the volume offer a range of suggestions and opportunities to pursue and apply to a vast array of materials in all historical periods, because "the knowledge is in the doing" (4).

Several of the digital projects described in the volume revolve around textual analysis. Mattie Burkert, for example, uses sophisticated software such as DocuScope to examine textual aspects that are normally invisible to the human reader and so manages to open the way for new insights in gender, language, and influence. Geoffrey Way emphasizes the importance of text encoding and an analytical reading of texts. Maciej Eder uses linguistic analysis to illustrate connection points between classical and neo-Latin authors. As he reminds us, already in 1400 Leon Battista Alberti had published his research on the frequency of vowels in various Latin works while, forty years later, Lorenzo Valla was the first to use empirical philology and quantitative analysis in his *De falso credita et ementita Constantini donatione declamatio* in order to examine the question of authorship. Anupam Basu uses texts in EEBO-TCP (Early English Books Online-Text Creation Partnership) to analyze variations in orthography. The EEBO-TCP texts are also used by Michael Witmore and Jonathan Hope, and in the Collaborative Curation project described by Martin Mueller, Philip R. Burns, and Craig A. Berry, who underline the importance of three fundamentals: "connect, complete, correct" (148). Emblem books are analyzed by Timothy W. Cole, Myung-Ja K. Han, and Mara R. Wade, who present the first excellent results of their Emblematica Online project. Rebecca Niles and Michael Poston point out that we have now moved from a desire to create collections of digital facsimiles to the addition of indispensable searchable transcriptions. Jesús Tronch takes advantage of the possibility of comparing different copies of the same work to advance the idea of hypertextual and multilingual editions; using Shakespeare as an example, he points out both intralingual variants (that is, variants between texts in the same language) and multilingual variants (that is, between translations) that often escape a reader's attention.

The physicality of the early modern world is explored in projects such as Fabrizio Nevola's Hidden Florence, which allows users to visit Renaissance Florence thanks to an app that uses "mapping and other geo-spatial approaches" (260). The same physicality is present in Janelle Jenstad and Diane K. Jakacki's project on place names in early modern London's theatrical texts, which they

then locate on the 1560 map of London. In his Virtual Paul's Cross Project, John N. Wall starts with the sound of church bells to reconstruct the acoustic milieu of a city and then examine how sound travels through a defined space, how one might have "heard" a sermon in an open area, complete with ambient sounds and noises.

Theatre history has attracted a good number of digital projects, among which SET (Simulated Environment for Theatre), a project that, as Jennifer Roberts-Smith, Shawn DeSouza-Coelho, and Paul J. Stoesser explain, allows for the recreation of theatrical productions through the reconstruction of physical structures no longer extant. Geoffrey Way tackles a very important cultural and economic topic: the creation of digital tools that allow festivals and theatres to have a strong online presence and thus remain visible.

One of the most interesting aspects of digital media is the ability to move from a very minute level (micro- and close-reading) to a much wider and more general level: for example, bypassing the reading of only canonical texts to examine other, less known or even unknown or obscure texts, thereby making connections that, at first sight, seemed impossible.

Aside from the articles themselves, which offer interesting insights and new ways of reading, the most important message to be taken from this volume (like that of the other volumes in the series) is that only by sharing one's "experiments" can new and further insights be gleaned. Today's tools and ideas are not those of twenty years ago, nor those of twenty years from now. It is not necessary that everything be perfect, nor that everything be definitive. "Software can be developed in perpetual beta" (6), thus allowing for revisions and improvements. The important point is to share and to learn from each other. This volume also comes with an especially useful digital component that allows readers to share online the tools and materials presented in their articles. The *Early Modern Studies after the Digital Turn* web page (ems.itercommunity.org) allows users to access the projects discussed, or even just mentioned, in the articles.

Like the other volumes in the series, this one offers a vast array of digital projects to use as examples to consider and perhaps to follow. Not all of them are exactly what we are searching for, but they all advance ideas and suggestions worthy of further consideration.

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