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Internet Shakespeare Editions. Open access digital editions

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Situating Conciliarism in Early Modern Spanish Thought
Situer conciliarisme dans la pensée espagnole de la première modernité

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Mardock, James, project dir.
***Internet Shakespeare Editions.* Open access digital editions.**
Victoria, BC: University of Victoria, 2013. Accessed 29 March 2019. internetshakespeare.uvic.ca/.

Founded in 1996 by Michael Best on CD-ROM and expanded into a global collaboration, the *Internet Shakespeare Editions* (*ISE*) aims "to inspire a love of Shakespeare's works in a world-wide audience by delivering open-access, peer-reviewed Shakespeare resources with the highest standards of scholarship, design, and usability," or to be a "one-stop shop" of Shakespeare resources ("About"). The *ISE* makes good on these claims. Besides offering high-quality, accessible editions of Shakespeare's plays, the site provides a treasure trove of materials to support the study of Shakespeare by new and advanced readers. Its resources are organized into three main categories: texts (including old-spelling and modern-spelling editions), contexts, and performances. It also includes an online Shakespeare theatre review journal called *Scene*, edited by Kevin Quarmby, that launched in 2017. The *ISE* has much to offer early modernists, especially those interested in textual scholarship or Shakespeare in performance.

Several features make the *ISE* a valuable teaching tool. Its modern-spelling editions of twenty-four plays, *The Rape of Lucrece*, the *Sonnets*, and *Venus and Adonis* are easily viewed on multiple kinds of devices and include editorial notes in the form of pop-up text boxes. Users can hide or show annotations, textual variants, and line numbers. According to *ISE* editorial guidelines, the target audience for these editions are "Shakespeare scholars and advanced students at the university/college level," but they are accessible to public and undergraduate readers as well. Their annotations typically include glosses for unfamiliar terms and some textual notes—rigorous enough for scholars but clear enough for new readers. A "toolbox" that appears on the left side of each play includes a "textual statistics" option; users can click on this link to generate "character scrolls" and make cue scripts for class activities. A few caveats: not every play has a modern-spelling edition yet, the mobile version has neither line numbers nor notes, and lines (in the desktop version) are numbered according to through-line numbering, which can make it difficult for students to consult the *ISE* alongside the many printed editions that restart line numbers in each scene. Because the *ISE* is still a work in progress, only a small number

of the materials on the site (seven of the forty-five Shakespeare works, by my count) have been peer reviewed. For classroom use, I especially recommend *Julius Caesar*, *Othello*, *Twelfth Night*, *Henry IV part 1*, *Henry V*, and *As You Like It*—all of which have been peer reviewed and are available in both a digital modern-spelling edition and a printed edition from Broadview Press. *Hamlet* and *The Winter's Tale* are also available in dual formats but have not yet been peer reviewed.

A unique and useful feature of the *ISE* is its array of modern-spelling editions of plays with multiple early texts. Helen Ostovich edited modern-spelling editions of both the Quarto and Folio *Merry Wives of Windsor*; David Bevington edited three early texts of *Hamlet* (Q1, Q2, and F) plus an "editor's choice" conflated edition; James Mardock edited modern-spelling versions of the *Henry V* Quarto and Folio; and Michael Best edited modern-spelling editions of the Quarto and Folio *King Lear*, plus "extended modern" editions that incorporate material from both versions. By modernizing these texts, the *ISE* makes it possible to teach a course on Shakespeare's "bad quartos" or multiple texts without requiring students to read early modern spelling or purchase traditional textbooks. Additionally, the site features old-spelling and modern-spelling editions of select non-Shakespeare plays, poems, fictional works, and excerpts from such non-fiction "documents" as Holinshed's *Chronicles* and *Basilikon Doron*. Most of these have been prepared and curated as "contexts" for Shakespeare's plays, but they have potential classroom uses beyond that.

The site also includes a dizzying array of brief materials in a section titled "Life and Times." There are pieces about moments in Shakespeare's life, a bulleted timeline of Shakespeare's biography, maps, descriptions of aspects of Shakespeare's culture, audio clips of songs, and information on Shakespeare's sources. This section could use an overhaul, which the site's "About" section promises is underway. There are broken links and outdated information. The bibliographies were created at least a decade ago and do not include criticism past the late 1990s or early 2000s. This section could also be more user-friendly. Although the dropdown box at the top of the main page presents neatly organized categories with lists of subtopics, these subtopics lead to other links. The amount of information is overwhelming, and in some cases, a user needs to click multiple times to reach a particular article.

Early modernists might use the *ISE* in their research in many ways beyond having convenient access to digital Shakespeare editions. Those interested in

scholarship on editing would have plenty to explore, with multiple editors using somewhat different approaches. I wish the site would make editors' approaches more transparent, perhaps with each editor supplying a paragraph about his or her methods. The site's "Facsimile Viewer" provides access to digital facsimiles of early Shakespeare texts and editions. Each play includes early quartos (if applicable), the first four Shakespeare folios, and editions by Nicholas Rowe (1709) and Lewis Theobald (1733). Users can even jump to a particular scene. Alternately, users can view text-only versions of the plays and choose to show textual variants. Of note, the site itself does not have a built-in comparison function like a "versioning" machine, but it is easy enough to pull up two separate browser windows to compare texts. The "textual statistics" button enables users not only to generate cue scripts, but also to identify the number of times each character speaks, which characters appear in which scenes, the average speech length, or the longest speech.

Another component of the *ISE* with strong potential for facilitating new scholarship is its Shakespeare in Performance database. This section of the site features an image gallery of artifacts related to Shakespeare performances: costume designs, pamphlets, eighteenth- and nineteenth-century playbills, press releases, production stills, promptbooks, reviews, and other materials. There are lists of productions arranged by play, medium, theatre, company, or country. A scholar researching the performance history of a particular character can click on the character name and access a list of actors who played that role, as well as illustrations, such as costume sketches and photographs. Someone researching a particular play's performance history can browse by play. For *Romeo and Juliet*, for example, the list includes films, stage performances, adaptations, ballets, teleplays, documentaries, musicals, references, parodies, and abridgments. I learned about "Shakespearean Spinach" (1940), in which Popeye the Sailor does a version of *Romeo and Juliet*, the early French film called *Romeo Turns Bandit* (1910), and the Japanese manga series *Romio v Jurietto* (2007). Because the *ISE* focuses on "non-canonical" performances—productions that otherwise might not be recorded—it is a useful resource for scholars interested in finding something new and expanding the kinds of adaptations and productions we analyze.

Although the *ISE* is already a valuable resource, it has the potential to grow even further, and its editors are actively looking to improve based on user feedback. The site currently includes a survey that asks: "What do you like about

the *ISE*? What could we do better?" I look forward to seeing the ways it evolves and hope it strengthens its usability and usefulness for scholars and students through additional peer review and modern-spelling editions, continued updates to its performance artifacts, and streamlined paths to information.

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Crystal, David, and Ben Crystal, creators.
***Shakespeare's Words*. Edition.**
Prague, CZE: Fineart Studio, 2004. Accessed 20 March 2019.
shakespeareswords.com/.

Designed by David and Ben Crystal, the website *Shakespeare's Words* (shakespeareswords.com) is a companion to the 2002 book titled *Shakespeare's Words: A Glossary and Language Companion* (Penguin). David Crystal is an honorary professor of linguistics at the University of Wales, Bangor; his training and expertise are evident in the research and academic grounding of the site. Ben Crystal is an actor and author; the father–son team are probably best known for their work with Original Pronunciation productions. This book-companion project aims high and attempts to be a comprehensive source for everything to do with the language of Shakespeare's plays; in the author's words, to be "the No. 1 location for anyone wanting to explore Shakespeare's works like never before" ("History of the site"). Designed as a resource for students, actors/practitioners, and scholars, the strength of this site is its thorough and accessible explanations of linguistic principles for a non-specialist audience. It would be very useful for college and secondary courses, and for scholars who want to think about individual words, both in and out of context.

As a companion to the book "published by Penguin," the authors "had to use the Penguin editions" of the texts ("Introducing the original texts"). They have supplemented this edition with variants from other "major editions," including the First Folio and "early Quartos" ("Introducing the original texts"). The previous version was very much a companion to the book; for example, what are now "Themes" were previously catalogued as "Appendices."