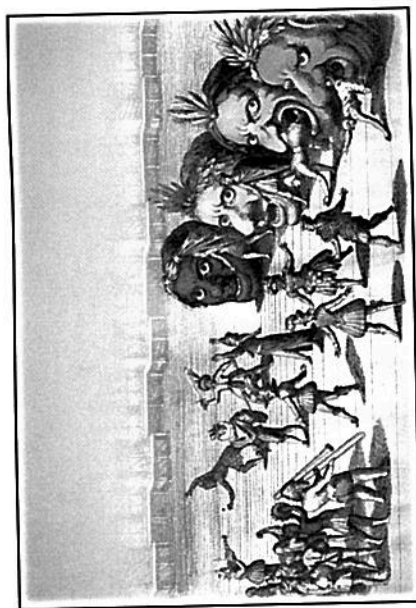




The cover image is taken from an engraving by Esaias van Hulsen (ca. 1585–1624), a Dutch artist in the employ of Johann Friedrich, duke of Württemberg (reg. 1608–28). It was printed in *Representatio der Fürstlichen Aufzug und Ritterspil: so der durchleuchtig hochgeborn Fürst und Herr, Herr Johan Friderich Hertzog zu Württemberg und Teckh . . . bey Ibr. Fe. Ge. neüwgebornen Sohn Friderich Hertzog zu Württemberg* (Stuttgart, 1616), a volume of engravings depicting the festivities that took place in Stuttgart from March 10–17, 1616, in honor of the baptism of the duke's son Friedrich. This image is from a masque and procession that occurred on the night of the baptism. The huge papier-mâché heads represent the four cardinal directions, and from their mouths a group of dancers representing "the twelve nations" is emerging. These twelve figures took part in an allegorical masque and procession in which Duke Johann Friedrich himself appeared as King Priam of Troy. Reproduced with permission of the Folger Shakespeare Library.

The *Journal for Early Modern Cultural Studies* is the official publication of the Group for Early Modern Cultural Studies and regularly publishes articles and reviews on the cultural history of the early modern period, broadly defined. It provides a venue for exchange between scholars in such traditionally diverse fields as sociology and anthropology; history, economics, and political science; philology and literary criticism; art history and iconology; and African, American, European, and Asian studies. By extending its inquiries in the direction of cultural theory, gender studies, colonial and post-colonial studies, and postmodernism, JEMCS challenges the boundaries that separate such traditional scholarly disciplines while also bringing those disciplines into contact with each other.

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Exploring a Multilingual Digital Edition of Early Modern European Theater

JOAN OLEZA

The Classics of Early Modern European Theater (EMOTHE) project, based at the University of Valencia (Spain) and directed by Professor Joan Oleza, represents a significant expansion, in a European direction, of the former experience of the international research team led by Oleza on early modern Spanish theater and new research tools and strategies. The group's previous focus was the creation of ARTELOPE, <http://artelope.uv.es>, a powerful database on Lope de Vega's plays (including summaries of their plots) published online in 2011.

The main objective of EMOTHE is the creation of a repertory of classics of early modern European theatrical texts. The project's foundations have already been established by the ARTELOPE group, which has developed a database hosted on a server at the University of Valencia, where the different researchers have personalized privileges for remote access.¹

Included in the database is a repertory of plays from the four basic traditions of the early modern European theater (Italian, English, French, and Spanish) and the database uses the four corresponding languages. The edition of each play must contain at least two versions, one in the original language and the other in a language of translation. However, the aim is to present each play in the original language and in all three translations; there can also be different versions of the play. The structure is conceived as a galaxy of texts, as a set of planetary systems, in which each star (play) is the orbiting center of its planets, which are other texts related to it. These other texts may be translations of an original play into other languages (this is the most frequent case), but can also be different textual versions in the original language of that play, and may also be later adaptations of the play in the same language or in other languages. The database, for example, allows room for other texts of the same play reflecting different early *testimonia* in their original language, like in the case of *La Es-trella de Sevilla*, a drama that has come down to us through two very different ancient *testimonia*. Also it is possible to insert subsequent adaptations, including those versions in different languages: this is, for instance, the case of the Italian comedy *Gl'Ingannati*, by the *Intronati di Siena*, adapted (not translated)

into Spanish by Lope de Rueda as *Los engaños*, and the case of *La verdad so-spechosa*, by Juan Ruiz de Alarcón, adapted to the French by Corneille with the title of *Le Menteur*. Some exceptional cases showing the European circulation of an extremely popular theme will incorporate more adaptations and derivative versions than translations: that is the case of plays featuring the figures of Don Juan or Faustus, for example.

The original texts consist of reliable scholarly editions. Permissions to use already existing critical texts are requested, and, if necessary, copyright is paid. The team counts on the collaboration of prestigious editors who are specialists in the different theatrical traditions. In the case of the translations, we attempt to use translations of historical value, which exemplify the circulation of texts in Europe since the sixteenth century. If they cannot be found or do not exist, we use either translations by scholars associated with the team who transfer us their rights, or translations commissioned and subcontracted to specialists. A prose translation will be used if an existing verse translation cannot be found or if a new translation into verse is not feasible.

The team's work is structured according to three research lines. Line 1 structures the data that is to be inserted into the different sections of the EMOTHE database and introduces the different versions of a text, where they are marked up in XML/TEI language through a tool already designed for this purpose, and prepared for its subsequent Web and EPUB publication.² Line 2 focuses on choosing philologically reliable texts of the plays that can be used and describing their characteristics:

- Ancient Testimonia
- Text collatio (only in the case of critical editions)
- Authorship
- Date of writing
- Paratexts: dedicatory, dramatis personae list, prologue, etc.
- Format: verse, prose, verse and prose
- and Bibliography: modern editions, selected secondary bibliography.

Line 3 records the data on performances, plot characteristics (time of the play's action, location[s], involved social universes) and incorporates documents that are deemed appropriate: contextual images (of the author, of the editions, of the place or places of performance, of related documents . . .), videos of performances, and oral recordings whenever possible.

The researchers' work consists of selecting the plays; identifying and asking for authorization to use reliable editions; identifying, localizing, and asking permission for historical translations, or commissioning, if needed, new translations; the digital editing of the texts following the XML/TEI protocol established for the collection; providing the information required by the database; and filling a section of metadata where the acknowledgment of the various editions used is given: the original manuscript or edition, the philological edition, the hypercoding in XML/TEI, etc.

The technical work, fundamental to this collection, manages the hypertextual and hypermedia editing and publication on the EMOTHE website as well as on other possible platforms (mainly tablets or e-books). There is an important experimental aspect to this work, as the researcher has to explore the parallel edition of different texts and the type of text segments that will be hyperlinked in different languages.

The ultimate goal of the project is to configure a collection of canonical early modern European theater, in which the various dramas, in their different languages and with their corresponding data, can be read and investigated jointly.

NOTES

1. Only a provisional sample of plays and translations we work with are currently available online. See <http://artelope.uv.es/biblioteca/listadoEmothe.php>.
2. XML refers to extensible markup language; TEI refers to text encoding initiative.

Digital History and Creating an e-Text of Richard Ligon's *A True and Exact History of the Island of Barbados*

DAVID SMITH

In his *A True and Exact History of the Island of Barbados* (1657) Richard Ligon takes his readers on a journey from war-torn England in the 1640s and into the Anglo-Atlantic world. His lively account is one of the most important remaining testimonials describing life in the early modern Caribbean and the development of sugar colonies and slavery, and an excellent primary source for undergraduates. A digital edition of the *History* has now been produced and placed into the public domain. A new edition will soon be available in EPUB format (for portable electronic devices) at <http://www.davidchansmith.net/>

the richard-ligon-project/. The e-text will also be added to the social reading site SocialBook where instructors can have their classes annotate the text.

The current edition of the e-text provides an introduction situating the text and examining its major themes, explanatory footnotes throughout, hypertext links, a bibliography, a modern map, and modern typeface. Page references to the 1657 edition have also been preserved. The e-text is fully searchable and readers can zoom into images to reveal greater detail. Creating this e-text presented a number of technical challenges, including producing an attractive layout and obtaining the keyed text and illustrations. Using Adobe InDesign, it was possible to produce a professional layout of the text with careful attention to readability as well as generate output in multiple file formats. Institutional support was essential. The Text Creation Partnership and Harvard University Libraries generously shared their resources for this project, including a fully keyed text and reproductions of images from an original copy.

The digital format allows for ongoing revision through reader suggestions, allowing the e-text to become interactive in a way that is much more difficult for print media. In the case of the critical apparatus such as footnotes and even bibliography, ongoing revision means that as new knowledge becomes available it can quickly be integrated into the e-text and become accessible to the reader. Part of this process involves inviting readers to contribute to the project as collaborative editors by returning comments or corrections. Rather than a fixed expression of singular editorship, the e-text becomes an evolving, collaborative project that draws upon a wide pool of knowledge.

It was important to communicate to the readership the limitations and purposes of the e-text, which was designed for undergraduate audiences. It is neither a critical edition nor an authoritative text for use by scholarly researchers. One major textual change illustrates the priority given to the e-text's teaching function. In the original book a table of contents was affixed at the end. This was a conventional seventeenth-century practice, but that diverges from what modern undergraduates expect. The table has therefore been moved to the front of the book and its titles have been interpolated into the text at the head of the sections to which they refer. These changes have the effect of helping undergraduates find information quickly and breaking up an otherwise continuous flow of text.

Finally, authors of e-texts must actively advertise and convince teachers and undergraduates to adopt this untested medium. Emails to professional listservs and institutes have helped to promote readership. The feedback so far has been positive with the text in use in courses in Europe and the Americas.