"The (Re) Authentic Digital Image and the Gendered Book: the Model of *Annotated Books Online* and the Future of Integrated Early Texts"

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This paper explores the early modern text-centered digital resource Annotated Books Online (ABO), a digital interface which seeks to reanimate "traces" of the widely employed early reading practice of handwritten annotations within copies of private and circulated texts. I explore the ABO as an example of how such platforms enact or embody what I call an indexicality of the interface. Indexicality of the interface refers to how the affordances of a given digital environment elucidate specific materialities of remediation, including gendered and classed labors. The specific affordances of ABO, an efficient and useful resource for highlighting annotation in canonical texts, does reinforce in many respects the reproduction of the book as an indexical image. ABO's approach is contrasted with platforms that stress book materialities metaphorically linked with "weaving" and "remixing." In particular, the "Little Gidding Concordance" is discussed as an example of an interface that implicitly models social visualization, an environment where the "fabrics" of gendered labor and female audiences are made a part of an indexicality of the "made" text and the more dis-concordant practices of hybrid authorship-readership.

Paratext Sans *Text: Early Modern Dramatic Paratexts* Online

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This essay offers an overview of the digital database *Early Modern Dramatic Paratexts* (or "EMDP", paratexts.folger.edu), which I co-edit with Sonia Massai. *EMDP* is a digitized and expanded version of Massai and Thomas L. Berger's *Paratexts in English Printed Drama to 1642* (Cambridge University Press, 2014). When it is complete, EMDP will include all paratexts in printed drama to 1660 in a searchable, open-access database hosted by the Folger Shakespeare Library.

In addition to showcasing the advantages and functionalities of *EMDP*, this essay considers the theoretical implications of separating the paratext from its text and offers examples of the new insights that emerge after doing so. Starting with Gerard Genette's provocative (and offensively Orientalist) claim that "If the text without its paratext is like an elephant without a mahout, a power disabled, the paratext without its text is like mahout without an elephant, a silly show," this essay reveals instead how the paratext cannot only make meaning, but also generate new meanings, apart from its associated text. By lifting the paratext out of its textual context and placing it alongside other similarly isolated paratexts, one can better see paratexts' generic conventions, and notice conversations occurring across paratexts from different texts. For example, the prefatory matter attached to Richard Brome's *A Jovial Crew* (1652) mocks the voluminous paratextual apparatus attached to William Cartwright's *Comedies, Tragedicomedies, without Poems* (1651), which includes a record-breaking 53 commendatory poems celebrating a relatively minor dramatist. The essay concludes by considering what happens when we apply the logic of *EMDP* – which separates the paratext from the text – to early modern publications that

do the same, such as James Shirley's *Prologues and Epilogues in Poems &c* (1646), which anthologizes paratextual matter without including their associated texts. When the paratext appears *sans* text, at what point does it become a text in its own right?

An Inquiry-Centric Approach to the Digital New Variorum Shakespeare

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Our paper looks at how the New Variorum Shakespeare (NVS) will be evolving as new digital tools become available for editors and users. The essay looks at the limitations present in creating and using print NVS editions. For all their incredible information and utility, these have traditionally been hampered by long and arduous editing processes and limited accessibility for most users. The arcane collation formulas and compressed notations necessitated by the limits of the physical page make them an intimidating resource, particularly for students. For years editors have been seeking for ways to streamline the editing process and make the content of the NVS more approachable. Our paper looks at *Hamletworks*, an online resource for the NVS *Hamlet*, as an example of a limited but still incredibly valuable foray into a digital NVS project. *Hamletworks* is a useful, free, online tool which is classroom ready if the instructor and/or student takes the time to learn to navigate it. The paper also considers what scholars have been calling for in published articles related to electronic variorum texts. The paper concludes by presenting concrete ways in which future NVS projects will benefit from digital tools. The editing process will be faster and more precise, and users of all skill levels will be able to ask questions and find answers due to a simplified, open-access presentation.

Imaginative Networks: A Social Network Analysis of Dedications in Early Modern Printed Books
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Early modern social network projects have typically focused on letter writing (Ahnert and Ahnert, Weingart), the publishing industry (Greteman, Gavin), and more generally people living in the same place and time (Warren and Shore). A book history–oriented network analysis can provide sets of names and relationships not limited by these categories. Using linguistically-tagged texts generated by the *EarlyPrint* project (https://earlyprint.org/), I employ named-entity recognition to find personal names that appear in the dedications of early modern printed books, and I link those names to the printed texts in which they appear. In this essay I argue that dedications, and paratexts more generally, are sites that reveal the "imaginative" networks in which contemporary naming coexists alongside names from the recent and distant past, religion, and literature. In short, broadly-construed dedicatory networks can help scholars understand not only patronage and printing practices, but a wide set of both textual relations and the many real and imagined people who early modern authors considered relevant to the writing and printing of books. In the second half of the essay, I examine the network over time, noting network effects that respond to religious turmoil,
political crises, and social change.

Special Handling: ProQuest's EEBO Search Interface and the Taste of Books
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This paper considers the new ProQuest interface for Early English Books Online. Rolled out in 2019 and now effectively mandatory for EEBO users, the ProQuest interface applies a standardized set of protocols to the highly unstandardized EEBO dataset, which combines "image sets," metadata, and XML-encoded full-text files. This paper explores the philological assumptions and consequences of this new interface, in particular its full-text search functionality. I am asking two questions: what are the possibilities and limitations of the new EEBO interface, and how do these possibilities and limitations produce the cultural record for EEBO users? When we search EEBO now, how do the interface and its search protocols constitute knowledge of the past? Using a Francis Bacon axiom as a test case, this paper exposes the way ProQuest generates a view of the past.

Social Media and Collaborative Editing: Digital Approaches to Seventeenth-Century Ballads
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Seventeenth-century ballads provide a unique opportunity for studying early modern culture with undergraduate students because of their searchability in digital archives. Moreover, scholars can incorporate digital editorial and social media approaches in the classroom to help students contextualize literary, historical, and cultural questions related to the circulation of broadsides in the period. This essay focuses on the printed ballad to analyze the multimedia components of broadsides. By asking undergraduates to use social media such as Snapchat to reflect on ephemeral media and acts of preservation, students can better understand the various technologies that have preserved ballads through time, including when they were bound in seventeenth-century compilations to their treatment today, encoded with TEI-XML markup in digital archives. In addition, digital editing projects on platforms such as Scalar facilitate studies that map networks of meaning across repeated woodcuts, tunes, and lyrical echoes. Such digital approaches to printed ballads open new readings of early modern visual and aural culture by drawing attention to qualities and adaptations of the print media as well as the vestigial evidence of the social experiences they inspired.

In Media Res: Digital Humanities, Projects, and People
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The Digital Beaumont and Fletcher (1647) is a collaborative effort to create an online, open-access, fully edited version of plays taken from Penn State University's Eberly Family Special Collections' copy of Beaumont and Fletcher's *Comedies and Tragedies* (1647). Our process is centred around four key themes which drive the project: these are literary, editorial, digital, and

pedagogical. In this paper we discuss how we have implemented these primary guiding aspects, with a focus on some of the practical implications of doing so when student partners join a project already in process.

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What's in a name--specifically, the name of a category structuring one's sense of book history? In her seminal and controversial 1979 study, Elizabeth Eisenstein reflects on challenges of approaching past textual ecosystems, asserting that for modern scholars, "the conditions of scribal culture can only be observed through a veil of print."[1] Her memorable statement recasts Marshall McLuhan on medium as message, presenting terms of cognition as deeply inflected by environments of initial encounter. Using the "edition" as concept and category allows students to enter this conversation--particularly once a third medium enters the mix. In Spring 2020, students of MIT's *Making Books: The Renaissance and Today* will explore these issues through a material opportunity itself arising in a time of change. Through the generosity of MIT's Distinctive Collections, and with support from our Digital Humanities Lab, we are creating a digital edition of Isaac Newton's 1690s *The Book of Nicholas Flamel*: a unique artifact standing at the nexus of multiple media traditions.[2] Considering the claims of each (in an environment illuminating their interplay) creates a focus that also sheds light: on presumed limitations, and on ways recurring realities may shape what remains in view.

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[1] Eisenstein, Elizabeth. *The Printing Press as an Agent of Change*. 2 vols. (Cambridge UP, 1979). Quoted from the Kindle edition, location 402; see also her abridgement, *The Printing Revolution in Early Modern Europe*, 2nd edn. (Cambridge UP, 2005), 6.

[2] Newton's manuscript translation post-dates two print editions, one of which is an earlier translation, by half a century. *The Book of Nicholas Flamel* is Newton's title; see https://lib.mit.edu/record/cat00916a/mit.001259733.