

## Issues in Review

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### **'Go sound the ocean, and cast your nets': Surfing the Net for Early Modern Theatre**

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Editorial insertion to *Shakespeare and Theatrical Patronage  
in Early Modern England*

#### **Introduction**

As scholars make more extensive use of the World Wide Web, print scholarship will invariably link with electronic, and caveats like that noted above are bound to increase. In an attempt to keep ever-changing information up-to-date and to provide readers with sophisticated maps and databases, Paul White and I included links to various websites in our recent Cambridge volume, *Shakespeare and Theatrical Patronage in Early Modern England* (2002). While we assume that these particular sites are authoritative and stable, maintained as they are by scholars at academic institutions, many sites are notoriously unstable and unreliable, poorly maintained, and rarely updated. I cannot even be sure that the sites I review here in the spring of 2002 will be active in the fall of 2002, when the article is published, much less five years from now. Commercial sites, driven by profit and pop-up advertising, often pander to lazy students rather than assisting users in scholarly searches. Since many sites in this fluid cyber world are unrefereed (which has seriously affected internet publishing by tenure- and promotion-seeking faculty, an issue that the profes-

sion has yet to face adequately), net surfers frequently rely on search engines to produce reputable sites, often unaware that many such engines rate sites by popularity rather than by quality. After a bit of research, we can access certain gateway sites that vet other sites for quality; ultimately, however, the surfer is left to serendipity, to her own judgements and devices to navigate the shoals.

In 1998, when I contributed a paper on internet surfing to the Shakespeare Association of America's annual conference, an AltaVista search returned 39,644 Shakespeare sites; in 2002, there are 1,149,437, and the top two returns are commercial rather than academic – E-bay auctions for Shakespeare products, and a site for purchasing term papers on just about any Shakespeare topic. Hot Bot (now linked with Lycos and partnered with Teoma) yielded 225,431 in 1998; these days, like McDonald's, Hot Bot has given up precise counting and simply reports 'more than 1000 matches'. Google, considered by most the best and most popular search engine, reports 3,030,000. Switching my search terms to 'Early Modern Theater' and 'Early modern theatre' (these engines are sometimes case- and spelling-sensitive), my results are quite different. Now Alta Vista shows 81,039 (theater), and 96,462 (theatre); clearly the 're' spelling is preferable, not least because it lists scholarly sites like Ian Lancashire's *An Early Modern English Theatrical Terminology* first and *Early Theatre* second. The maths, however, indicate that search engine designers do not consider 'Shakespeare' as a component of 'early modern theatre' or 'theater'. This situation reminds us that technology is no substitute for the trained human librarian – rather like the old joke about the computer translating 'out of sight, out of mind' as 'invisible idiot'.

I rehearse this process to suggest how overwhelming surfing the net for early modern theatre sites can be, and how rudimentary the technological surfboards are. Like many clerks in today's book supermarkets, the people responsible for categorizing and designing information retrieval systems frequently know nothing about the product they are packaging; consequently we must rely on old-fashioned methods – analogous to browsing the stacks – to find and assess even the most advanced information technology we use: the internet. Hence this review.

As Stevie Smith might say, we're 'not waving but drowning' in Shakespeare sites. Some simply capitalize on the Bard's reputation to allow surfers to trade in mediated versions of elite culture, while others present Shakespeare information and/or criticism in dumbed-down fashion, some with the noble intention of attracting the masses to intellectually rewarding material. And of course, as with all advertising, we must have a big-name celebrity to market,

so Shakespeare gets the attention rather than Skelton. Clearly, from the numbers I have shared thus far, this review of internet sites about early modern drama cannot be exhaustive, or even thorough. I apologize immediately for omitting someone's favorite site in my search for the most useful. The term 'useful' is, of course, relative; detailed databases for scholars might bore and confuse high school students seeking simpler materials in flashier settings, whilst many of the more popular sites that inspire young people to dip into Shakespeare leave the researchers cringing with embarrassment. And then there are the Oxfordians.<sup>2</sup>

In the more general field of early modern drama, the lists returned by search engines are a bit more selective than they are for Shakespeare, as are the sites, presumably because specialists rather than casual surfers use the term 'early modern'. There is also the ongoing problem of differentiating theatre studies from literary studies. In the first half of the 20<sup>th</sup> century, when drama was seen for the most part as a bastard child of literature, theatre studies were hardly considered as a discipline in and of itself. Even today many of the resources on-line tend to enfold the discipline of theatre under the umbrella of literature; few approach theatre specifically as an interdisciplinary art. During the thirty years in which New Criticism was the predominant methodology, many critics turned their attention chiefly to the dramatic texts, which may have contributed significantly to *literary* history, but was almost disastrous for *theatrical* studies. For many years, theatrical activities that lacked dramatic text (such as pageantry, ceremony, folk dramas and rituals) were largely ignored. Teachers focused on teaching Shakespeare's plays as poetry, or theatre of the mind, and scores of medieval plays (interludes, moral plays, mysteries, miracles and moralities) were pronounced primitive and boringly didactic, primarily because any cultural or performative context was utterly ignored in favor of textual analysis.

Consequently, many of the sites I will discuss below aim primarily at an audience of literary critics but are also useful to theatre historians, particularly in the area of historical contexts and cultural studies. At the other extreme are sites devoted to theatre practitioners, which focus mostly on technology and performance, but also assist theatre historians trying to reconstruct or create accurate productions. I have been selective here, and imposed what I hope is a useful structure.

As I survey the ways in which we use (or abuse) internet resources, I will discuss: (1) major gateway sites, including introductory sites for students as well as sites for professional scholars; (2) on-line text sites, databases and e-journals; and (3) how the Web has and will continue to affect our pedagogy.

Although I will mention the ease with which these sites may be used, I will be brief in my comments, since of course ease is also a relative term, dependant on the computer's RAM, the modem connection, and the patience of the individual user. What appears on a screen hooked up to an ethernet is far different from what appears on the screen of an older machine operating on a slow modem through a clogged Internet Service Provider. In addition, all the bells and whistles, all the dancing Will Kemps and video clips are maddening if they take too long to download, or if the user has not previously downloaded Flash, Java, Realplayer, or whatever software the site requires.

I will also mention production values, aesthetic affects which, naturally, affect download time. I borrow the term from theatre conventions to indicate the combination of multimedial effects that often comprise a website; they are, in a sense, theatrical *mise en scenes*, the term 'design' as used in graphic or art history seems hardly adequate. For example, especially in the early days of the Web, sites that purported to be serious or scholarly frequently employed simple or restrained production values; fonts tended to be Times New Roman, the pallet monochromatic, the wallpaper colors frequently default modes in html software. Graphic and sound files were at a minimum, and would not spiral, jump about, or flash (in fact, the software to make these effects work was unavailable just ten years ago). In sites such as these, more often than not the user scrolls down a document for a significant time, reading and acquiring information before jumping from site to site through links; in more recently designed sites, navigational frames are becoming standard.. Nevertheless, such underdetermined sites still ask to be taken seriously, perhaps because their production values seem low. But today's computer-savvy public is beginning to design, build and assess sites differently.

The Web also contains millions of sites constructed by private individuals for their own use, by businesses to sell products, and by faculty members for use by their academic communities; these employ various production values from the simplest html software presets to quite extravagant compilations which Web writers have obviously taken time, knowledge, experience, and artistic talent to construct. Thus, the aesthetic of simplicity is rapidly changing as the next generation of students and scholars becomes more and more Web-literate, as academic websites are farmed out to commercial web-designers, and as academic institutions begin to recognize Web scholarship as a valid alternative to print. In this increasingly complex and artistically sophisticated world, even the most academic sites are striving to be visually attractive and user-friendly (which really constitutes limiting or controlling the pattern and

structure that a surfer may select to view, organize, and process information). Sites like *The Folger Library* and *The Shakespeare Birthplace Trust*, conjunctions of scholarly and commercial interest, are good examples of upscale homepages.

Production values are important because they determine, to a certain extent, how we read these texts, just as the costumes and lighting serve the same function in theatrical productions. Internet sites dictate new reading strategies. Structurally, the process of reading is somewhat out of the control of the author since surfers quickly follow links into a maze of associative materials, sometimes never to return to the homepage. Thus, the user is conducting a series of polyvocal dialogues, nonlinear, non sequential, recursive, often looping back onto themselves in an ever-widening Web of discourses called 'lexias'. The site author, particularly a commercial designer, must consequently carefully design the voyage so that the user remains anchored by the homepage, but free to explore safe waters.

Authority and credibility also come into question in an environment where everyone is her own author and publisher, where no editor but the marketplace functions as a judge of quality. Most recently, a new internet phenomenon called viral marketing is hoodwinking the public. Like the computer virus, this type of marketing is insidious; corporations and lobbyists, masquerading as private citizens, spam chat and discussion groups with testimonials for their products and causes or condemnations of competitors and political opponents. Fakelore and rumors abound on the Internet, and often readers assume that homepages with high production values signify more authoritative sites, which is not always true. Some site managers emphasize their authority by advertising their awards (thereby courting acceptance from commercial browsers, who feed back into the loop), and by creating huge and comprehensive sites where users can get lost in a maze of constantly generating windows that make backtracking difficult (a favorite trick of porn sites).

Readers can often assess authority by noting the address of the site (edu and org being more serious than com or net), by how well the site is maintained, and by the absence of commercial interests. In the late 1980s, when we used gophers to access the internet, many of us were thrilled with what we envisioned as the world's largest library where, with the flick of a mouse, we were admitted to such high-culture environs as the Folger and British Libraries. By the 90s, however, we realized that our computer screens were also analogous to our television screens, and that we were actually trapped in the world's largest shopping mall. Like most malls, the deluxe user-friendly edition of the internet known as the Web contains a huge variety of products and services; we can conduct bibliographical research, purchase rare volumes, consult quarto

and folio versions of plays – or we can download artwork and laugh over Shakespearean Insults. Virtually every non-academic site, and indeed some scholarly ones, includes advertising; ten years ago the site would beg the surfer to link so that the sponsor would realize the value of the investment; today the advertisements leap unbidden to overlay the screen, or (worse yet) lurk in open windows at the bottom of the screen, until multiple browsers freeze the machine. In the latest Shockwave Flash assault, cartoon cars drive, cartoon dogs romp, and undulating text waggles at the user unbidden, leaving waste products as pop-up windows. This transformation of business into culture and culture into business is certainly a function of mass or pop culture, and the commodification of scholarly information is a serious matter. In fact, Carleton University recently reported that ‘47% of the time we spend online is spent avoiding work’ (<<http://www.carleton.ca/~tptychl/>>, 15 May 2002).

### Gateways

Most people’s first dip into the cyber tide comes via gateway sites, which are generally the first returned by the major search engines, if indeed the search engine itself does not have its own gateway. Yahoo, for example, has its own *Shakespeare Page*. These also function as databases, of course, but are primarily designed to provide lucid outlines concerning a subject, with subpages that provide links to additional on-line materials. Most of these are huge collections of information and require a sophisticated controlling design so that the user may navigate with ease. Frequently the user ends up adrift in the Web, stranded so far from the original site that she has to resort to a bookmark or the history of the day’s searches to return to the original site. In some cases, where windows generate additional windows, users find themselves with dozens of open windows lodged at the bottom of the screen. These are the dangers of *terra incognita*.

Here, I have selected a few sites that provide excellent introductions to the field without being overwhelming. Two sites that are always on the top of searches for both quality and popularity are *Luminarium*, a site devoted to the literature of the 13<sup>th</sup> through 17<sup>th</sup> centuries, and *Mr. William Shakespeare and the Internet*. While these sophisticated sites obviously take a great deal of skill to design and maintain, they are both available free to internet users; *Luminarium*’s bookshop leads directly to the ubiquitous Amazon.com (which must be paying quite a sum to have successfully ostracized other booksellers like Barnes and Noble), but both sites are generally unclouded by sponsors and

advertisers. Other gateway sites, which I will discuss below, are commercial sites with a variety of corporate sponsorships and links to purchase opportunities.

The multi-award-winning queen of all gateway sites for early modern literature in general has long been *Luminarium* (<[www.luminarium.com](http://www.luminarium.com)>), unaffiliated with any academic institution and not-for-profit. Written, designed, edited, and maintained since its launch in 1996 by the remarkable Anniina Jokinen, the site gets top marks for form and content. It is easy to navigate, full of visual and sound effects without long download lags, and rich with accurate information. The homepage offers immediate access to 'Medieval', 'Renaissance', or 'Seventeenth Century Literature' subpages, as well as a search engine for the anthology. Within the subheading for 'Medieval', there is a section devoted to drama (with *Everyman* for some reason listed separately), which includes links to on-line texts from the *Wakefield* and *York Cycles*; additional on-line resources in the form of scholarly articles and reviews (including examples of student work, clearly labeled as such); and, of course, the link to Amazon.com for book purchases.

Unlike the general category 'Medieval Plays', the 'Renaissance' and 'Seventeenth Century' pages list individual canonical playwrights amongst the poets, including Skelton, Marlowe, Shakespeare, Gascoigne, and Lyly for the Renaissance, and Jonson, Dekker, Beaumont, Fletcher, Webster, Middleton, Massinger, Shirley, and Milton for the seventeenth century. Each author link provides further links to quotations, biographies, bibliographies, texts, and essays. Where possible, Ms. Jokinen provides a portrait of the author, or an appropriate woodcut, illustration, or painting. Frequently, she will add a snippet of period music to fully contextualize the figure. The 'Renaissance Page' also includes a very useful link to 'Resources', an extensive list of on-line materials that provide valuable cultural context.

*Luminarium* is perhaps the most scrupulously maintained, efficiently designed, and cogently structured site I have encountered, as hundreds of awards confirm. Visit after visit over the years, I have found that links are active and useful, the pages beautiful and simple enough to download quickly, and all copyrights carefully noted. In fact, the site is ideal for undergraduate and graduate students, not only because it is rich in content, but also because as a model of proper form for research. The site is designed to appeal to a wide but serious audience of primarily literary scholars, so the materials specific to early modern theatre are limited, and performance issues are under-represented. Such sites are particularly valuable for teaching, since our students are inclined to explore these more frequently than they explore libraries. In addition, the

visual and aural elements feed the TV-generation's taste for multimedial effects.

Academic institutions have, from the earliest days of the gophers, sponsored sites dedicated to scholarship and maintained by faculty members. Only in the last decade or so, however, have such institutions found ways of rewarding this sort of scholarly activity and publication; before the 90s, most universities viewed internet publication with suspicion. The best example of a site sponsored by an academic institution is without doubt Terry Gray's *Mr. William Shakespeare and the Internet* (named by *Forbes Magazine* as one of the top fifteen literary websites). This site is certainly more specific than *Luminarium*, perhaps too specific for early modernists. As in the hard-copy world of publishing, the Shakespeare industry has made its mark on the internet; there are far more sites devoted to Shakespeare than any of his contemporaries or progenitors, though information about both these groups is often enfolded into the Shakespeare sites. This said, *Mr. William Shakespeare* is one of the most complete, most scholarly and most well-annotated sites on the Web. Registered to Gray at Palomar College in San Marcos California, <<http://shakespeare.palomar.edu/>> is a top return on most search engines. Although devoted to a single figure from England, there is much for the early modernist here as well.

At the top of the home page are links to 'What's New', convenient for frequent visitors, and to the introductory page, which provides a clear overview of the site's mission – 'to winnow the chaff from the wheat'. Gray states:

From the beginning these pages have been an **annotated** guide to the **scholarly** Shakespeare resources on the Internet. By '**annotated**' I mean I give my opinions about the sites and try to indicate what their strengths may be. (20 May 2002)

And valid opinions they are. In addition, the introduction instructs beginning students on internet etiquette – how and how not to use the internet for research – including direct instructions against contacting specialists and asking them, immediately and by return e-mail please, to send everything they know about *Macbeth*. As I can attest from a dozen 'Dear Professor' requests, this assignment is apparently popular with some high-school teachers these days.<sup>3</sup>

Like *Luminarium*, this site is a model of accurate acknowledgment of sources, efficient design, and useful links. As Gray rightly points out, search engines do not distinguish quality from popularity, and consequently sites like *Mr. Shakespeare and the Internet* are fine mediators to lead scholars and students to the most reputable sites. The top of the homepage offers immediate links

to the site's own 'Introduction', 'What's New', 'Site Map', and 'Search', while the left frame offers a variety of headings. Rather than linking directly to texts, these headings direct the surfer to annotated subpages, guides to Web resources. Thus 'Works', rather than producing playtexts, will yield a detailed and annotated list of links to virtually every 'complete works' site on the Web, as well as student guides, teacher guides, and a variety of other guides. Similarly, the subheadings 'Life', 'Theatre', 'Criticism', 'Renaissance Sources', 'Educational', 'Best Sites', and 'Other Sites' also offer Gray's extensive annotated bibliographies of useful links to a timeline, genealogy, and even to the text of Shakespeare's will. 'Searching' is extraordinary, providing not only the best list of search engines for early modern literature, but also advice about *how* to search and *where* to search for particular sorts of information. Gray's list is exhaustive and well-structured. An e-mail link provides a quick way to congratulate him on his excellent site.

Most readers of *Early Theatre* will certainly agree that the Records of Early English Drama Project is the most important research initiative of the past twenty years. REED's *WWW links for Theatre History and Early Music* (<<http://www.chass.utoronto.ca/~reed/stage.html>>), from the University of Toronto, is, as its name implies, a scholarly site specific to the interdisciplinary study of theatre before 1642, to multi-cultural and multi-lingual materials. Employing very basic production values (the site could use a makeover in wallpaper and color scheme to make reading more easy on the eyes), the site downloads rapidly to a useful list of Web resources. Copyrighted for 1995, 1996, and 1997 and maintained by Abigail Anne Young, the site may be slightly out of date by now; there is no record of when it has been updated recently, and several links have moved or disappeared. Nevertheless, the REED site acknowledges that early modern theatre is an international interdisciplinary art, and that textual scholars work closely on primary sources, and so provides links to music, dance, and art history, as well as the more traditional scholarly sites for paleography, manuscripts and on-line journals. Scholars of European theatre will appreciate links to texts and resources from the continent.

The coding is very basic, the fonts are quite small, and the site contains only three small graphics, so the download time is quick. Lacking frames, the user may either scroll down or use a hot-spotted table of contents at the top of the page to eight subheadings: 'Mediaeval and Early Modern Theatre'; 'Shakespeare'; 'Other Theatre Resources'; 'Play Texts'; 'Early Music'; 'Dance'; 'Journals Online'; 'Manuscript Repositories'; and 'Paleography'. Each subheading provides a list of scholarly links with a sentence or two to indicate the nature, quality, and special features of the resource.

This site should be, like the REED project itself, the jewel in the crown of early modern theatre studies. Perhaps someday, with an infusion of funds, it will be. Here, it seems, is a fabulous opportunity for resources to be available in a form that scholars can use with ease. Interactive maps might show routes, with links to other maps, biographies of actors and patrons, even groundplans of performance spaces. Lexias of interconnected files could make tracking a traveling troupe or a text possible over time and space – the possibilities are virtually endless. Already a tantalizing example of such a database is available in Sally-Beth MacLean and Alan Somerset's 'Patrons Database' (<<http://www.utoronto.ca/patrons/>>), which includes a zoom-able map, as well as information on titles, offices, properties and performances for Robert Dudley, earl of Leicester. Alan Somerset and Sally-Beth Maclean have been working on a new REED Patrons and Performances website, featuring Lancashire patrons, professional performances, and performance venues linked with interactive maps. This site, <<http://eir.library.utoronto.ca/reed/>>, will premier in January 2003.

But, as with most projects in a capitalist society, the REED project is forced to be a commodity as well as an academic exercise. Here again we find a locus for the central conflict of the internet: is it a free public library, a source of entertainment, or a business opportunity? Certainly without the financial support that the project deserves, REED's hard-copy volumes, CDs, videotapes, and databases must be sold to libraries and individuals in order to generate funds to help offset costs. While scholars would welcome the presence of an online, searchable database of the collected records and the editions of playtexts created by REED and the Poculi Ludique Societas, can we reasonably expect to receive these resources with paying for them? The best we can probably hope for is that subscriptions and CD-ROMs of the records (preferably with sophisticated search engines) will someday be available for purchase.

McMaster University underwrote some free subpages that includes REED's work with McMaster faculty, such as the handy table-of-contents to the *REED* Newsletter, established by Helen Ostovich (<<http://www.humanities.mcmaster.ca/~reed/reedlist.htm>>); this site is now located as a subsection of *Early Theatre's* website, <[www.earlytheatre.ca](http://www.earlytheatre.ca)>. Another subpage on 'Teaching Early Drama with Modern Technology' (<<http://www.humanities.mcmaster.ca/~reed/DRAMA.HTM#shakespeare>>), produced by Geoffrey Rockwell, Director of the Humanities Computing Centre at McMaster, is a bit more upscale in production values, with clean multicoloured design and attractive parchment wallpaper, but is in serious need of attention. It hasn't been updated

since 1995, when Rockwell and Sally-Beth Maclean developed the site as an experiment; now, over half the links are inoperable. It too is slated for deletion. The Poculi Ludique Societas Homepage, built and maintained by David Klausner (<<http://www.chass.utoronto.ca/~medieval/www/pls/>>), offers a history of PLS, its newsletter, and great visual images of its past productions. The REED page also links to the Massachusetts Institute of Technology's pioneer database of the complete works and to the Georgetown *Labyrinth*.

Georgetown University's *Labyrinth: Resources for Medieval Studies* (in its original incarnation at <<http://www.georgetown.edu/labyrinth/index.html>> or in the new edition at <<http://labyrinth.georgetown.edu/>>), first launched at the Medieval Congress at Kalamazoo in 1994, offers an easily navigable, rich source of links which is of limited use to theatre historians. Nevertheless, contextual materials in history, art, music, and religion are available here. The site is uncluttered, well organized, and downloads quickly. Organized by outlines without much in the way of advice or annotation, *Labyrinth* is a site for scholars who know what they want and simply need to access it quickly. Frequently updated and well maintained by Martin Irvine and Deborah Everhart (who have even developed software to check the viability of the thousands of links they include), *Labyrinth* is cleanly designed with attractive wallpapers and easily readable fonts. Users are invited to suggest links, so early modern theatre historians should, indeed, take advantage of this opportunity to help Irvine and Everhart expand their site.

Amanda Mabillard's *Shakespeare On Line* (<<http://www.shakespeare-online.com/>>) is quite different from the academic and not-for-profit sites that I have thus far discussed. A commercial site with pop-up advertising, this contains a large but mixed bag of resources. Some seem geared toward students: analyses of sonnets; quizzes and contests; 'themes in xxx'; and a section on how to study Shakespeare. It is in the forum section that the site shows its commercial colours, for here the link immediately invites students to buy papers about the plays and sonnets (the insidious *Shakespeare Papers* at <<http://www.shakespearepapers.com>> – promising SAME DAY DELIVERY! – figures prominently here), or to get their original work published. Simply clicking on the forum will garner for you four open advertising windows at the base of your screen. This raises serious pedagogical issues that I will discuss below, since some of the major sponsors for commercial sites invite students to plagiarize.

The site includes texts of the plays, perhaps its own input, since a source is not mentioned and the link does not connect to the usual MIT or UVA database. Again, by omitting proper systems of acknowledgment, the site

models poor scholarly apparatus for students, a significant danger in the world of free information. Commentaries from out-of-copyright secondary texts about *Hamlet*, *Macbeth*, *Othello*, and *Richard III* encourage our students to take the easy but out-of-date approach to research; with plot summaries, essays and even topics for essays, the site includes everything a student avoiding confrontation with the actual text might want. To be fair, there are also pages that provide pedagogical tools for the classroom – biography, important dates, sources of the plays, pictures and descriptions of the theatres (and, finally, instructions on how to cite the page), a list of Shakespeare scholars from the 18<sup>th</sup> to the early 20<sup>th</sup> centuries, and a search engine. Essays found elsewhere on the Web have been compiled and sorted by title.

Amidst these elementary pages there is one real gem – the Links page. This sends users to lists of all sorts of interesting materials about Shakespeare and the Renaissance, from currency values to calendars to maps to Islam. Most valuable, perhaps, are the four pages of links to literary theorists and the page devoted to scholarly journals. Here the site truly redeems itself and proves useful to scholars and advanced students. Another plus for the source is its clarity and organization, for which it has won many internet awards. Amanda Mabillard, who designed the original and still writes most of the site, maintains it very well – and with over 600 links to monitor that is no mean feat. The holder of a Bachelor of Arts from the University of Alberta, Ms. Mabillard also writes Shakespeare entries for About.com, is working on a book, and provides an example of what an intelligent graduate can do with her skills outside the academy. Throughout the site she tries to guide students to proper use of sources, even though her advertisers are simultaneously undermining her efforts.

*Literary Resources on the Web* (<<http://andromeda.rutgers.edu/~jlynch/Lit/>>), a dense and extensive list of literary resources covering topics from classical literature to post-modern and hypertext, maintained by Jack Lynch of Rutgers University, includes a section listing 'Medieval Resources' and a section listing 'Renaissance Resources'. Like the REED site, these are workman-like pages, using basic fonts and without graphics to produce a scrollable list of all sorts of resources; unlike the REED site, the homepage also includes a search engine to help the user to navigate. The 'Medieval' section includes links to literary as well as dramatic sites in Old and Middle English; individual writers; and continental literature. The 'Renaissance' section includes subheadings on: 'Shakespeare'; 'The Authorship Question'; more general 'Renaissance' materials; and individual authors, both continental and English. Both sections

include course syllabi and links to professional mailing lists and conferences, an asset to teachers. Lynch lists only reputable scholarly sites, and provides a brief summary of each site in his extensive list. His assessments, though brief, are extremely helpful; he indicates sites that have search engines, that are graphic-intensive, that are directed toward a student rather than professional audience, that are refereed, that are by subscription only. The site is frequently updated, and links that have become inactive are noted as such but preserved, a unique style that actually captures the history of internet flow. The list, with minimal subheadings distinguished by small bullets, is not terribly easy on the eye, but certainly gets the job done.

*The Folger Shakespeare Library* in Washington DC (<[http://www.folger.edu/Home\\_02B.html](http://www.folger.edu/Home_02B.html)>), is an independent research library despite the 'edu' in its URL. Most of us are familiar with the holdings at the library itself, which are, of course, unavailable as a database on the website. Rather, this page operates as publicity and public information, listing the activities, regulations, and procedures of the Folger and its Institute (with the obligatory stop at the 'Museum Shop'). For researchers, however, there is a brief guide to the collections, and for audiences a schedule of the year's performances and online booking function. Deeper in the site is *HAMNET*, the complete catalogue to the holdings, with a fabulous search engine for keywords, authors, subject and genre for works published since 1800. Although the rare books and manuscripts are not all represented in the catalogue at present, the library has, appropriately, begun work with the Shakespeare materials and the rare materials recently purchased. As with the Huntington Library in California (<<http://www.huntington.org/LibraryDiv/LibraryHome.html>>), another important specialist library for our discipline, the holdings at the Folger site are obviously crucial to our work. In addition, many of us affiliate with the Folger as research fellows or participants in seminars, and these are listed and archived here, with bibliographies of publications. The 'Links' page (<[http://www.folger.edu/institute/on\\_the\\_web.cfm](http://www.folger.edu/institute/on_the_web.cfm)>) also provides one of the best listings of research libraries, e-texts, discussion lists, and journals available on the internet. For advanced scholars pursuing research or contact with colleagues, this is information central.

### Specialist gateways

Theatre practitioners are sometimes interested in different information than are academics, and several sites will provide scholarly information about performance. Barry Russell's non-profit *www Virtual Library* contains a

multi-cultural and multi-lingual section devoted to 'Theatre and Drama' (<<http://vl-theatre.com/>>), which is perhaps more useful for academic theatre practitioners than for professionals, since it does not devote much space to technical theatre, costume, or design. Although not specifically directed at early modern studies, some of the studies, syllabi, texts, and essays included on the site do pertain to medieval and renaissance drama. Shakespeare, Medieval English, French, Spanish, and German theatre are well represented in links to projects, texts, databases, and critical essays. The site is easily navigable, with a homepage list that directs users quickly to the appropriate subhead pages; these are briefly annotated with descriptive summaries and link to a variety of resources from various historical periods and cultures. The site aims at an audience of theatre historians, practitioners, and scholars, and includes diverse and useful links to: theatre companies and organizations; monologues for actors; images; theatre and film achieves; online text and criticism; and manuscripts. Its chief virtue is in its internationality – here users will find information about theatrical cultures from Asia to Zambia, from the ancient Egyptians to the Wooster Group.

Another site focused specifically on performance is *Theater Connections* (<<http://libweb.uncc.edu/ref-arts/theater/>>), by Judith Van Noate, the humanities reference librarian of the University of North Carolina at Charlotte. Although its focus is on the performing arts in general and its time frame ranges to the present, the site also provides an annotated list of links for early modern drama, including one to the University's *Shakespeare on the Web*. A research guide includes: criticism, general background information, reference books, bibliographies, performance reviews, periodical indexes, and theatre criticism on the Web. The site also links to materials about acting, costume, design, lighting, playwriting; and puppetry, and search engines.

The handful of sites devoted to the authorship question demonstrates clearly how appropriate the Web is for discussing controversy. Dr. Hardy Cook's editorial principles for his fabulous discussion site *SHAKSPER* do, however, indicate many theatre historians's contempt for the issue: 'Contributions that are clearly irresponsible, offensive, or apart from *SHAKSPER*'s purpose will be returned unpublished as will submissions concerning the so-called "Authorship Question."' (<<http://www.bowiestate.edu/academics/english/hardym-cook.htm>>, 29 May 2002). Dueling websites, each claiming authority, can be accessed side-by-side for students trying to weigh the arguments. The simplest of these is perhaps the anonymous *Shakespeare Oxford Society Home Page* (<<http://www.shakespeare-oxford.com/>>), which claims to be 'second oldest

continually operating organization (the Bacon Society dates back to 1886) involved in the two-centuries-old Shakespeare authorship debate'. This simple one-page site is divided into two subheadings: 'Current News' and 'Calendar'. The introductory paragraph lists about a dozen links for evidence of deVere's authorship of Shakespeare's works, and the rest of the site covers notices of conferences and books on the authorship controversy, mostly links to the e-mail addresses of other Oxfordian usernet discussion groups. Careful readers can easily spot the rhetorical strategy of ignoring the opposing argument, since the site excludes links to most Shakespeare websites, but does include an invitation to sign, along with 400 others, a petition asking the Shakespeare Association of America 'in light of ongoing research, to engage actively in a comprehensive, objective and sustained investigation of the authorship of the Shakespeare Canon, particularly as it relates to the claim of Edward de Vere, 17th Earl of Oxford'. Signatories include actors Michael York, Sir Derek Jacobi, the late Sir John Gielgud, and surprisingly Mark Rylance, artistic director of Shakespeare's Globe Theatre, which depends on the Bard for its very existence.

A glitzier site can be found at <<http://www.sourcetext.com/sourcebook/index.htm>>, *The Shakespeare Authorship Sourcebook*, copyrighted by Mark Alexander for 1997–2002. The sections advancing the argument for deVere offer mostly internal links, huge files of transcribed out-of-print records and books. One page entitled 'Elizabethan E-texts' provides an alphabetical listing of about 100 links to the usual sources of e-texts, and some obscure ones. Many of the links, however, are dead or have changed addresses, which certainly lessens the authority of the site in general. Baconians are also represented on the Web in several sites, most notably by Lawrence Gerald's whimsical *Sir Francis Bacon's New Advancement of Learning* (<<http://www.sirbacon.org/>>). Regardless of whether the authorship question is valid, this site is full of good humor, and worth visiting just for the entertainment of the homepage, which features a Monty-Pythesque illustration of Bacon in a variety of settings – riding a motorcycle on a Florida Beach with a flying saucer overhead, over the San Francisco Bay Bridge, standing on the stage of the Globe theatre. Here other functions of the internet emerge, for the technology offers opportunities to create art and to entertain as well as to inform and to sell. Gerald's links are mostly internal, and the site is searchable from the home page.

Countering the Oxfordians and Baconians is Alan Nelson's 'Authorship' homepage (<<http://socrates.berkeley.edu/~ahnelson/authorsh.html>>) and the *Shakespeare Authorship* page, 'dedicated to the proposition that Shakespeare Wrote Shakespeare' (<<http://shakespeareauthorship.com/>>), authored and

managed by David Kathman and Terry Ross, with an announced audience of the 'intelligent non-specialist'. This long page is scrollable to review the entire site, or hotspotted at the top for quick travel to the appropriate subheading. Kathman and Ross have worked hard to collect press coverage of the authorship question, Oxfordian arguments, physical evidence of Shakespeare's life, and to counter the various Oxfordian arguments. The site is updated frequently, and the user can sense, both from the tone of the site and from its thoroughness, that the managers are passionate about Shakespeare's defense.

*The Shakespeare Birthplace Trust* (<<http://www.shakespeare.org.uk/>>) utterly ignores the authorship question, of course, and uses a professionally designed site, slow to download, acknowledging no one person as designer or manager. In mid-May 2002, a flash banner advertising bank holiday events a good three weeks after the holiday indicates that maintenance is less than regular, and many of the external links (most link to pages within the site) were not live. One basic homepage provides a site search engine; a clear menu within a right frame and at the bottom of the page guides users to links mostly of use to visitors, including: a calendar of events; information about the museums; a guide to Shakespeare's life and works; several educational services with helpful guides for school students and teachers; a guide to the library and the properties; and of course a connection to the shops.

The English Department of University of Reading, home of the International Shakespeare Globe Centre, sponsors *Shakespeare's Globe Research Database* (<<http://www.rdg.ac.uk/globe/>>) originally designed and built by Chantal Miller-Schütz, now revised and maintained by Lyn Holman (last modified in June 2000, but apparently updated more recently). Professor Andrew Gurr, chief academic advisor and Director of Globe Research, has dedicated himself to ensuring that this is perhaps the best all-around site for users interested in understanding the intellectual and technical processes involved in modern stagings of Shakespeare at the New Globe. Rich with visual images, the site also comprises bibliographies, models of the Globe, a timeline and the phenomenal Quicktime 'virtual reality tour of the Globe', while it was under construction, which should be seen by every student of early modern drama. Unfortunately, the site has no search engine, so users must rely on the homepage, which links to four categories: 'About this site'; 'Shakespeare's Globe'; 'The New Globe'; and 'Research'. Within these the user can find just about any information about the Globe theatre that is available on-line. The 'Research' page is particularly valuable, with links to the major Shakespeare and early modern theatre sites, as well as to information about the contempo-

rary London theatre season, including a schedule of current performances at the Globe (with a link to the booking office at <<http://www.shakespeares-globe.org/>>). Of special interest, particularly to practitioners or teachers who focus on performance, are the detailed descriptions of the rehearsal process for each production at Shakespeare's Globe Theatre, reviews, and reports. In fact, this academic site provides much more information about the Globe Theatre than does the official Globe Theatre site, which is primarily concerned with booking tickets. The University of Reading site contains photographs, and references to the video collection at the University, which can be viewed only on campus at present. Also of interest here to early modernists of the non-Shakespearean persuasion is the 'Renaissance Texts Research Centre' (<<http://www.rdg.ac.uk/english/english-renaiss.htm>>), which is working on the computerized *New Variorum* Shakespeare editions, and on a listing of early modern texts presently being edited; this site also links to an *Index of Poetry in Printed Anthologies 1640–1682* (<<http://www.adamsmyth.clara.net/>>), useful to scholars seeking contextual materials.

*Shakespeare Illustrated* foregrounds one of the most important uses of the internet – access to hundreds of images previously unavailable without extensive travel to major research libraries and galleries. Courtesy of Harry Rusche of the English Department, Emory University, at <[http://www.cc.emory.edu/ENGLISH/classes/Shakespeare\\_Illustrated/Shakespeare.html](http://www.cc.emory.edu/ENGLISH/classes/Shakespeare_Illustrated/Shakespeare.html)>, the site offers a unique archive of mostly 19<sup>th</sup> century illustrations, paintings, engravings, and later photographs, with an extensive bibliography of sources. Although restricted to Shakespeare studies and later art, the site is nevertheless an attractive archive for theatre historians who are interested in restagings of and visual allusions to Shakespeare. Menu pages download quickly while those comprising images, of course, take a bit longer. But the downloads are sensible – one jpeg thumbnail per link, which can be saved, printed or sent. Rusche comments on each image, and gives auspices.

Andrew Draskoy's *Renaissance Dance* (<<http://www.rendance.org/>>) is a grassroots site, which grew from a 1993 discussion list, as its org URL indicates. This site covers dance materials from the fifteenth to seventeenth centuries, including primary and secondary source materials, performance groups, reenactments, courses, and even a link about horsemanship! Frequently updated, it includes a discography, bibliography, and search engine, which can be accessed only from the main homepage, so the handy 'turn back' button at the bottom of each screen is put to good use. Midi files can be downloaded, and links to related fields like music, costume, and individual instrument pages are available. Two versions of the homepage, one with main headings, one

including subtopics, allow the user clear access to the links with a minimum of fuss and download time.

Albert Masters, a technician at the University of Toronto Library, maintains a homepage (<<http://www.geocities.com/albertmasters/>>) with links to medieval manuscripts and rare books on the Internet. Hosted by Geocities and therefore replete with advertising, this site is somewhat different from most gateway and list sites. An introductory essay does more than simply direct users to resources; rather, like Terry Gray's site, it teaches users **how** to search for resources. As Masters writes,

Search engines, subject directories, specialized lists, and individual Web sites of particular interest will all be examined in an attempt to discover not only what type of information about medieval manuscripts is available on the Net but also what type of search strategies might be appropriate in particular circumstances. (14 June 2002)

This style makes the site particularly instructive for novices learning to navigate the Web, and even experienced researchers can learn much from Masters's advice. Enfolded in the essay are many useful links. Three additional pages provide lists of links, without annotations, to primary source collections of manuscripts and rare books.

*The Internet Medieval Sourcebook* (<<http://www.fordham.edu/halsall/sbook.html>>), from Paul Halsall of the Fordham University Center for Medieval Studies, while not dedicated specifically to early modern theatre, is a huge index to medieval texts and secondary sources. Multi-cultural and multi-lingual, the site concentrates on religious, cultural, and political history from the fall of Rome to the Reformation, as well as the major texts of the medieval and renaissance periods. The usual links to the University of Virginia's text site for the *Cycle Plays* and *Everyman* text are included, but otherwise not much attention is paid to drama, music, dance, or theatre. The site includes, in addition to one powered and limited to Fordham resources, an additional search engine powered by HotBot that can be directed to other sites; this yields mixed results – links to Hroswitha's plays and Spanish medieval drama are followed by links to classical Japanese Noh plays, and the Fordham Theatre Company. After the 10<sup>th</sup> site, the search is in another country, and the connections to early modern theatre become tangential.

A commercial umbrella site for traders of collectibles offers a connection to *Medieval Drama Links* and the *Bibliography of Cornish Medieval Drama* offers over 200 sites for early modernists. Sydney Higgins, by his own testimony 'a

retired Professor of English drama and theatrical director who has written over fifty books and organized many international conferences and festivals', began the site, because 'I have wasted countless hours chasing after alleged medieval drama links on the World Wide Web that turned out to be either non-existent or of little value' (<<http://www.collectorspost.com/>>, 20 May 2002). Professor Higgins has gathered together eight pages of links to texts, bibliographies, articles, illustrations, manuscripts, and art. Most important for the practitioner, he also includes links to set designs, properties, makeup, costumes, music (including links illustrations of medieval instruments), dance, and many other sites useful to actors and directors. Since the site is primarily commercial (yet blessedly free of intrusive ads), Higgins patrols frequently for inactive links.

Dennis G. Jerz of the English Department, University of Wisconsin at Eau Claire, has provided a particularly entertaining and informative site called the *York Corpus Christi Cycle Pageant Simulator* at <<http://www.uwec.edu/jerzdg/psim/index.html>>. Here, if your CPU is equipped with Java, you can start the *Cycle* and watch how the wagons proceed around the city – noting which pageants are at which stations. The site also provides a few pictures and links to articles about contemporary stagings of medieval plays. Professor Jerz's more general page of drama links (<<http://www.uwec.edu/jerzdg/English277/links.htm>>) provides extensive and useful notes to students on reading and writing about drama, as well as further links to internet pages about world drama in addition to the three dedicated to the early modern period: 'Medieval'; '*Dr. Faustus*'; and '*Hamlet*'. The contemporary play *Goodnight Desdemona (Good-morning Juliet)* is also represented. Unfortunately, some of the more tantalizing links (like 'Phillippines Crucifixions') had disappeared when I visited in May of 2002, and a link to the *York Mystery Plays* of 2002 yielded a bizarre commercial site with no discernable connection to drama or early modernism. But there are a few QuickTime clips of the Toronto productions in 1977 and 1998 to show students examples of stagings. The pageant simulation alone is worth the visit.

A limited, but lovely site dedicated to the Cornish *Ordinalia* (<<http://www.ordinalia.com/>>) was constructed by Jim Hall of Falmouth College of Arts, Cornwall, but last updated in January 2001. The site includes production photographs from 1969, 2000, and 2001, texts for the three plays from Edwin Norris's 1859 translation, as well as Keith Syed's *Kernewek Kemmyn* Welsh adaptation and Ray Edwards's translation. In addition, links take the user to about 100 secondary sources on Cornish, English, and French medieval theatre. A search engine may be directed to either the site or the entire Web, as the user chooses.

Drea Leed, a software engineer with a passion for and expertise in early modern costume, has constructed a wonderful combination of academic and practical information on a site called *The Elizabethan Costuming Page* at <http://costume.dm.net/>. With a computer specialist at the helm, the site is, of course, meticulously managed, clean and well-organized. The information listed and linked will thoroughly educate users on every aspect of Elizabethan costume from the tips of shoes to headdresses. If you want to know about Elizabethan underwear or how to lace (or indeed make) a corset, need period recipes for makeup, or a pattern for a sixteenth-century Islamic woman's dress, you will find detailed directions here. You will also find transcriptions of Elizabethan Sumptuary Statutes and a list of Mary Tudor's Wardrobe Accounts, searchable by color, fabric, and garment. An extensive list of links takes users to a large library of visual images of historical costume, both period and modern reconstructions. This is a superior site for costume designers or theatre students.

Most professional theatre companies that specialize in Shakespeare have commissioned commercial sites to advertise their programs, from the familiar ACTER to regional theatres; these offer homepages (easily found by entering the name of the company in any commercial search engine) which fall, in my mind, somewhere between scholarly and commercial. The sites are clearly intended to familiarize the public with the offerings of the theatres to entice audiences to attend or institutions to book tours. But frequently the sites also link to or from scholarly sources, which indicates to me that these companies know that the kind of audience they are likely to attract would be interested in further information and willing to perform further research if it were easy.

Clearly the winner in the book-the-domain-first contest, and the top return for most search engines except Google (which returns MIT's texts site, an indication, I suppose, of Google's quality), *Shakespeare.com* (<http://www.shakespeare.com>) seems tailored for popular consumption. With a clean homepage, a minimum of graphics for quick downloading, and plenty of advertising for t-shirts, CDs and Amazon.com, this site targets at best a high-school audience.

In the prime-print-journalism position of the upper-right corner, a link to *All Shakespeare* (<http://www.allshakespeare.com/index.php>) for students seeking 'character analysis, quotes, essays, and more' confirms this impression. *Shakespeare.com* is primarily a commercial site, maintained and copyrighted by Dana Spradley. Here students will find the Web-version of *Cliffs's Notes*, searchable, complete with texts and 'essays and criticism'; some of these

resources are restricted to those who subscribe. Besides these diversions, the site itself begins with a quick but out-of-date history lesson to contextualize the sixteenth century inquiry; on the last day I visited I discovered:

The Queen of France doesn't care for the King's mistress, London's theaters raided to impress soldiers for Flanders, and the Council agrees the war in Ireland has been a waste. Read all about it in 400 Years Ago This Month for May. (26 June 2002)

In the left frame, users will find a site index, the order of which indicates the nature of the site: 'Reviews'; 'Market'; 'Questionnaire'; 'Poetry Machine'; and 'Works'. 'Reviews' links to short reviews of Seattle-area Shakespeare productions by 'Boz' and 'Prospero'; 'Market' lists Shakespeare products and books, in addition to the site's constant generation of pop-up banners; 'Questionnaire' gives students to opportunity to vote on their favorite character or play; 'Poetry Machine' comprises a 'rearrange-the-words' game. 'Works' is, obviously, the most useful link here. Entitled the 'First Web Folio Edition' (actually posted in April of 2000, the ambiguously placed 'First' is misleading – it belongs with folio, not with Web) the database offers students complete unmediated texts – without notes or glosses – in clear, readable type. An enticing link to multi-lingual translations is no longer viable, and has not been removed. At the bottom of the folio index are two handy word-search engines, and a link to Rhymezone (<<http://www.rhymezone.com/?loc=shakespeare.com>>), an intelligently playful site owned by Lycos/Carnegie Mellon University.

The 'Queries' section prompts me to rate this for high-schoolers. Here are two examples:

I need to know who influenced William Shakespeare's life. I kind of need to know by the end of the night or by about 6 am because I am giving a speech tomorrow on him.

You've been a great help when I asked when Macbeth [sic] was written. Now I learned from different sources that it was written for James of England. But which one? I heard it was James I but other sources said James VI. Does anyone know?

All in all, *Shakespeare.com* is infotainment in the same way that television provides news these days – a marketing and summarizing engine for non-specialists. Nevertheless, we ignore such sites and such movements at our peril. Students are very inclined to cruise through the internet in search of shortcuts and catchy information bites.

A similar site is *Absolute Shakespeare* at <<http://absoluteshakespeare.com/>>, the allusion to Vodka no doubt intentional. The site includes the usual link to texts, biography, and teaching resources, with a search engine for finding quotes and images, and a great deal of attention to popular film adaptations of Shakespeare. Basically, the simple-to-navigate site, like other commercial gateways, concentrates on materials that beginning students would find attractive – mostly plot summaries, essays, and character analyses. Were it not for copyright laws, I would expect to see a bottle-shaped Will in the masthead.

The homepage is a clean quicklist of links to subpages that cover the texts without glosses, introductions, or annotations from the 1908 W.J. Craig edition, ('including the acclaimed Sonnet 18', surely a reference to *Shakespeare In Love*), 'Pictures'; 'Trivia'; 'Biography'; 'Films'; 'Timelines'; and 'Quizzes'. And of course 'Study Guides' are always available in the left hand frame, which offer for each play: a plot summary (including 'A quick review of the plot of *King Henry IV*, Part I including every important action in the play. An ideal introduction before reading the original text'); 'Commentary' ('Detailed description of each act with translations and explanations for all important quotes. The next best thing to a modern English translation'); 'Character Analysis'; and an out-of-copyright essay. The site offers flash notes but generates pop-up advertising windows which harbor at the base of the screen. The 'Authorship Question' figures prominently as item six on the homepage, well ahead of bibliographies and a page devoted to the Globe theatre. Like *Shakespeare.com*, this commercial site clearly targets high school and undergraduate students who want a quick fix for tomorrow's class. To its credit, *Absolute Shakespeare's* FAQ sheet preserves basic questions without the specificity of student-searching-for-essay bites. While my tone here is certainly disparaging, I believe strongly that faculty should know about and bookmark these sorts of pages. Our students certainly do.

In contrast, *The Shakespeare Resource Center* (<<http://www.bardweb.net/>>) gets off to a more promising start, with a search engine, a notification of what's new to the site, and 'How to cite this source' link in the privileged upper right corner of the homepage. The first paragraph of the introduction also makes it clear that the site means business: 'the *SRC* will not provide answers to questions about homework, paper topics, interpretations, etc. There are already enough sites out there that deal in homework assistance' (21 May 2002). J. M. Pressley, who holds a B.F.A. in Theatre Arts and an M.A. in Writing, from DePaul University, began the site in 1997 as a technical writing assignment, and continues to update, redesign, and add to it frequently. Included on the

subpages, conveniently listed on a frame to the left as well as an annotated list centrally placed on the homepage, are comprehensive links to: biography, texts, Elizabethan culture, synopses of plays, the authorship debate, and the Globe Theatre. Of special note, is the excellent subpage on 'Language', which acknowledges that students have a great deal of difficulty with sixteenth and seventeenth century forms, and so includes links to all sorts of pages dedicated to Elizabethan glossaries, grammar, usage, accent, and dialects, with several pages that introduce students to the intricacies of Shakespeare's language. This approach is infinitely preferable to the summary/synopsis/*Cliffs Notes* of most introductory gateways. Commercial interests are represented in 'The Reading List' and 'Shop', which link to Amazon.com and the History Channel, but plenty of bibliographic information is available under 'Other Links', which directs users to most of the major Shakespeare sites on the Web. Pressley's credentials as a theatre practitioner and professionally-trained writer clearly pay off here, since the site is extremely clear and user-friendly, while offering a great quantity of information to the serious student (including an MLA style sheet for acknowledging internet sources).

Another similarly comprehensive and slick site is Amy Ulen's *Surfing with the Bard* (<<http://www.ulen.com/shakespeare/>>), which advertises itself as 'Your Shakespeare Classroom on the Internet'. Here the spin is a bit different, since the site announces its pedagogical purpose. The site is visually gorgeous and plays to student tastes with hip slang in the 'Bard Zones' listed in the left frame, the 'favorite zones' in the right frame (with links to major sites such as *Mr. William Shakespeare and the Internet* and MIT's *Collected Works*) and audience 'zones' ('Plays'; 'Teachers'; 'Students'; 'Fun'; 'FAQ') at the bottom. Lesson plans, audio and video clips, a *Star Trek* connections page, a very extensive discussion board (inspired by *SHAKSPER*, Hardy Cook's paragon of discussion sites), and a hotspot that will delete cookies set by the page (very unusual, generous, and handy) indicate that *Surfing with the Bard* strives to mix profit with the pleasure.

For the professional scholar, the *Early Modern England Sources* page <<http://quelle.org/emes/index.html>> is perhaps the most indispensable tool. This site connects to National Archives in both the US and the UK, to specialist bibliographies and archives, to local record offices and local history repositories, to museums, journals, listserves, and associations. Although the URLs (particularly for the budget-challenged local offices) often go dead, the site does list every major public manuscript repository and many important research libraries such as the British Library, Bodleian, Cambridge, Folger, Guildhall, and National Libraries of Scotland and Ireland. In addition, the links include

helpful tools such as an English Calendar for dating documents, interactive maps, as well as resources for heraldry, archaeology, cartography, and folklore. Although primarily directed toward historians, there is much here of value for those of us who work with primary source documents in what is becoming increasingly a very interdisciplinary field.

### Databases and archives

It is practically platitudinous to say that the internet has profoundly fundamentally affected the profession. None of us would choose to forego the luxury of on-line reference materials and databases that we have come to expect at the click of a mouse. The online catalogues that libraries began in the 1980s have obviously revolutionized the way we conduct research, and while some may feel nostalgic for the old British Library reading room and its monumental volumes of entries (some of the Bodleian's still handwritten), most prefer the relative sanity of the new British Library, though the catalogues still seem byzantine in their organizational principles, and books still seem occasionally to go missing somewhere in Wales. We can now prepare much more effectively for research trips, search for obscure materials in libraries worldwide, and consult detailed annotated bibliographies in our quests for precise and appropriate materials. In addition, lonely scholars at small institutions no longer need to work in isolation; discussion groups, like REED's *REED-L* (<<http://www.chass.utoronto.ca/~reed/reed-l.html>> – though the link to a search engine for the archives is difficult to negotiate), the Medieval and Renaissance Drama Society's *PERFORM* (<<http://www.byu.edu/~hurlbut/perform/>> – which also includes a promising link to course syllabi that are not uploaded as yet) and Hardy Cook's *SHAKSPER* (<<http://www.shaksper.net>>) ensure that we can be in frequent contact with our colleagues around the world.

Indexes, dictionaries, and databases offer almost too much material for the scholar to comprehend. While libraries are busily uploading their collections to CD-ROMs and hard drives, many concerned scholars are voicing their fears that electronic copy will not be as durable or as accessible as the old-fashioned paper, parchment, and vellum copy. Most recently, in *Double Fold: Libraries and the Assault on Paper* Nicholas Baker has argued that in our love affair with the technological aspects of library science we are actually putting our collections at risk; by seriously overestimating the longevity and reliability of CDs and CPUs, we destroy our paper-based collections and catalogues at our peril. Certainly my new IBM contains no slot for the large floppy disks I began

composing on twenty years ago (the ones that *really* flopped, even though the term survives), or even boot up my first computer, a Kapro. Although Richard Cox, in the forthcoming *Vandals in the Stacks?: A Response to Nicholas Baker's Assault on Libraries*, suggests that Baker is crying wolf, certainly we can all attest that reading a manuscript online or on microfilm is a far different experience than reading the original.<sup>4</sup>

We also risk being overwhelmed by the sheer number of sites that will deliver an electronic image of a book or manuscript to our desktop desktops, not to mention the number of on-line journals, a few freely available on the Web, but most by subscription through our libraries. Already in this review I have mentioned dozens of sites, and each of these opens into hundreds more. While there is no argument that the sheer availability of material is almost a miracle for scholars, there is also a serpent in the garden: the absolute explosion in publication that has resulted from the computer revolution (and from the intense competition for employment in academia, powered by publication) has made it difficult to keep up with our fields, much less to master a discipline.

The academic rituals of employment and promotion have also raised the issue of internet publication as a credible activity for scholars. Since many sites are unrefereed and e-texts can be published by anyone with a rudimentary knowledge of html, institutions have found themselves trying to catch up with technology as they re-write their policies on electronic publication. I, and many of my colleagues, can recount tales of search committees that refuse to take seriously scholars who explore the Web for their doctoral work. Many are wary of submitting work to on-line journals for publications, fearing that their evaluators will not consider sites as reputable as they do hard-copy journals. Since 1993, the Modern Language Association's Committee on Computers and Emerging Technologies has worked to raise institutional consciousness about electronic information and publications, but only in May 2000 did the executive approve a set of guidelines for evaluating e-publications at hiring, tenure and promotion time (available at <[http://www.mla.org/reports/ccet/ccet\\_frame.htm](http://www.mla.org/reports/ccet/ccet_frame.htm)>, with, ironically, a graphic of a fountain-pen nib as its icon). The Committee rides the crest of the Web in developing new pedagogies, new appreciations, and even a new term for what education should look like for the next century – 'Distributed Learning' which 'refers to the use of information technology to create an educational environment that incorporates both traditional and high tech approaches to instruction' (<[http://www.mla.org/reports/ccet/ccet\\_frame.htm](http://www.mla.org/reports/ccet/ccet_frame.htm)>, 27 May 2002). This issue is also cogently discussed by Rob Kling of the University of California, Irvine for refereed e-journal *The Information Society* (<

tro114.html>), in an article called 'Controversies About Electronic Journals and Scholarly Communication: An Introduction', and by Ian Lancashire, a dedicated pioneer of free internet access, in 'Beyond Print: Scholarly Publishing and Communication in the Electronic Environment' (<<http://citd.scar.utoronto.ca/EPub/talks/E-Shakespeare.html>>).

This sort of discussion is clearly crucial to our pedagogies and professions in the near future. Not only must the academy concern itself with how its faculty make use of and publish on electronic media, we must also begin to open our own minds about offering courses that teach our students how to be savvy readers and writers of hypertext. More immediately, internet plagiarism, which I will discuss further below, has become a crushing issue; teaching our students to use the internet with skill, wisdom, and integrity has become almost as time-consuming as searching the internet for the source of plagiarized materials.

The sites I focus on now are primarily databases freely available on the Web, (though I will mention a few important subscriptions), lists of e-texts and resources that link directly to information, or to other sites of e-texts, rather than homepages that categorize and annotate information before linking. For example, *Project Gutenberg* (<<http://promo.net/pg/index.html>>) is perhaps the grandparent of all E-text collections. Since 1971, Michael Hart and his cohorts have attempted to provide as many out-of-copyright texts in as simple a form as possible to allow anyone with internet access to download all sorts of texts – from 'light' to 'heavy' to 'reference' works. The site is not terribly useful for playtexts from the early modern period; Shakespeare and Marlowe are here, but not Middleton or Beaumont. Ben Jonson's plays appear, but not his poetry. Spenser is missing, but Milton is present. The oeuvre of 'anonymous' does not include any medieval or early Tudor plays. Those searching for quotations, a quick reference to the Bible, or a more modern text will be more satisfied.

In contrast, the Humbl Humanities Index, part of the Research Discovery Network, is a gateway as well as a database (<<http://www.humbul.ac.uk/Se/index.html>>). With Dr. Michael Fraser at the helm, Alun Edwards as cataloguing officer, and Chris Stephens as systems developer, this is an extremely useful and professional site. Here users will find a very thorough annotated list of resources available on the internet for most disciplines in the Humanities. The extensive team of internet librarians, following systematic cataloguing guidelines, provides details, URLs, publishers, affiliations, summaries, and assessments (of both technological and scholarly quality) for hundreds of sites. So, while users may not find the text of *Everyman*, they will find a link directing

them to *Luminarium*. *Dr. Faustus* is not available, but a link to the *Complete Works* from Perseus is. Most useful for pedagogical purposes are the on-line tutorials, available for specific disciplines, designed to teach students skills for finding and using information on the internet. Very legible, very quick to download, with a search engine and various frames for ease of navigation, the site is catalogued and rigorously maintained by Humbl librarians Collaborating with Oxford University Computing and Library Services (with assistance from the Universities of London and York).

For Shakespeareans, the two oldest and most complete sites have long been Massachusetts Institute of Technology's *The Complete Works* page (<<http://the-tech.mit.edu/Shakespeare/works.html>>), and the University of Virginia's *Shakespeare Resources* (<<http://etext.lib.virginia.edu/shakespeare/>>) where Web, E-book, and Palm downloads are offered. Both are based on *The Complete Moby(tm) Shakespeare* (<<ftp://gatekeeper.dec.com/pub/data/shakespeare/>>) originally transcribed in html by Paul Vixie in 1992, apparently from the *Globe* edition of 1866, edited by William George Clark and William Aldis Wright. UVA also maintains an E-book library for free downloads to MS Reader and Palm devices (they claim 1,800 public-domain transcriptions and 6.4 million free E-books 'shipped' from the site – commercial language that should alert us to future problems in the publishing industry), but that is the subject for an entirely different 'Issues in Review'.

Both these sites offer the complete works unedited, unglossed, unmediated. They have long provided scholars with a searchable on-line library (very handy for that nagging quotation you cannot place) in its most simple and direct form. Virtually every early modern theatre and Shakespeare site lists these two at the top of the resources list of links, certain testimony to the value of the sites. The next generation of on-line Shakespeare is being developed, mostly under the leadership of Michael Best, with the work of various students, graduate students, and scholars around the world. Future editions, we hope, will contain all the apparatus of the scholarly editions, but of course the commercial questions must first be addressed; many hard-working faculty may be unwilling to donate the time and the limited royalties they do earn by producing editions of out-of-copyright plays, particularly if the effort is viewed with suspicion by university administrations. Student work has been exciting, but their expertise is, of course, limited. And publishers, obviously, have yet to confront the Napster-like controversy that will ultimately engulf them: how will these commercial enterprises control and profit from internet editions? Rumors abound that the internet is soon to be a pay-per-view experience, or at least that a newer, better, faster information highway will be available to

toll-payers while the rest of us slog through congested local streets. While this issue cannot be my focus here, it will affect all that I have been writing.

To return to the University of Virginia's Electronic Text Center, besides *The Complete Works*, the site includes links to the first folio and quarto, seventeenth century prompt books, bibliographic studies, apocrypha, and links to cd-roms available only to their own community. MIT's site, in contrast, is a bare bones list of the plays. Apparently Jeremy Hylton, who originally set up the MIT server, discontinued a collection of Shakespeare links in 1999, presumably when it got too gargantuan to manage properly. The site is still recovering (since 2000) from a catastrophic disk failure, so many of the resources – such as the search engine, discussion forum, and poetry database – are temporarily out of commission. The texts of the plays are available.

Brown University's *Renaissance Women Online*, led by Susanne Woods (<<http://www.stg.brown.edu/texts/rwoentry.html>>), a subset of the more general *Women Writers Online*, aims to redress the balance in the 'dead white male' world of renaissance studies with, eventually, over 100 texts by women completely encoded, many of which are not available outside major research institutions. Available by subscription only, the homepage lists 'Table of Contents'; 'Introductions'; 'Search'; 'Forwards'; 'Topic Essays'; and 'Help'. The 'Table of Contents' gives a handy option for a frames view for machines that support it. 'Introductions' includes a brief scholarly essay on each work by each writer, complete with additional resources. The 'Topic Essays' are still few in number, but what appears is well researched, with extensive bibliographies of primary and secondary sources. The search engine will not yet allow searches by genre, and a general search for 'plays' yields 21 returns, mostly by Margaret Cavendish. The database should certainly be owned by university libraries, for it offers students access to virtually every known female writer of the period.

Professor Dana Sutton's *Philological Museum* from University of California at Irvine (<<http://eee.uci.edu/~papyri/homepage/webpage.html>>) is a free specialized bibliography online of 5550 items, comprised in two alphabetical lists, one of British 'Humanistic Letters' and one an 'Analytic Bibliography of On-line Neo-Latin texts'. The former provides over a hundred early modern Latin texts with many in translation in easy-to-download and read form. Sutton is meticulous about updating the site and checking the connections, and refers the user to the Bibliothèque Nationale's homepage (<<http://gallica.bnf.fr/>>) for connections to early modern materials in the Gallica collections. For researchers involved with Neo-Latin texts, this is the best and most

thorough site by far. Most of the editions are by Sutton, and many include valuable introductions with links to other works and secondary sources.

Although not specifically directed at early modern theatre, the *Voice of the Shuttle* (<<http://vos.ucsb.edu/>>) is one of the largest databases for scholarly resources – including primary, secondary, and theoretical materials – in the Humanities. ‘Woven’ by Alan Liu at the University of California Santa Barbara English Department, the site has, since its launch in 1995, been an advocate of humanities in a technological age. A search engine on the home page is tricky to maneuver; for example, a search for ‘medieval theatre’ yields no results, though using ‘medieval’ OR ‘theatre’ is more productive. Similarly, searching for play titles or playwrights is often fruitless, although the information needed may well be on the site somewhere.

A left-frame menu on the homepage links to ‘Literature’, either ‘in English’ or ‘other than English’, a feature that nicely acknowledges continental interests for many scholars. Linking generates pages of further links, with extremely brief or non-existent annotations beyond the title and administrator of the linked page, so users looking for assessments of quality or content will be disappointed. Here, however, the early modernist will find sections specifically devoted to genre, period, and culture. Unfortunately, on 15 May 2002 when last I visited, several of the links had gone dead, so updating the site appears to be less than rigorous. In its favor, *Voice of the Shuttle* is extremely community-minded. After establishing an account, users are free to comment, suggest links, submit materials, and criticize entries. Discussion groups, chat groups, and interactive communication are ‘woven’ into this tapestry, keeping the site true to its networking title. Although a bit clumsy to navigate, and a bit deficient on structure and guidance, the site nevertheless allows users to access quickly the appropriate material from a truly gargantuan hoard – with over 70 pages of links there’s something here for everyone, if it can just be found.

Tom Dale Keever, a Graduate Fellow at Columbia University has a few gems interspersed with the jungle of assorted links on his homepage. *Early Modern Chronology 1453–1716* (<<http://www.columbia.edu/~tdk3/chronology.html>>) is a quick checklist of random events from the fall of Byzantium to the establishment of the first English theatre in the new world. Keever has also created an *Early Modern Drama Database*, culled from many up-to-date secondary sources (<<http://www.columbia.edu/~tdk3/earlymodern.html>>), which can be sorted by title, playwright, date, company, and playhouse. Although it was last updated in April of 2002, there is no mention of REED volumes as sources for the database, though more recent works such as Roslyn Lander Knutson’s 1999 ‘Shakespeare’s Repertory’ and Scott McMillin and

Sally-Beth MacLean's 1998 *The Queen's Men and Their Plays* have been consulted.<sup>5</sup> Keever has noted both extant and non-extant plays and has even transcribed a copy of Colly Cibber's *Richard III* online. Again, though not a complete source for advanced scholarship, it is a handy resource for students and teachers.

Since 1996 *CERES*, the *Cambridge English Renaissance Electronic Service* (<<http://www.english.cam.ac.uk/ceres/>>) and its sister site *Copia: Ceres Online Publications Interactive*, which publishes texts online, have provided a huge resource for early modern specialists. Edited by Gavin Alexander, Raphael Lyne, and Andrew Zurcher of Cambridge's English Department, the site includes hundreds of links categorized by: 'General' (including sections on 'Cartography'; 'Emblem Books'; and 'Versification'), 'Authors' (mostly the major canon), 'Journals'; 'Libraries'; 'Databases'; 'References'; and 'Electronic texts'. An archive of back issues of the Cambridge Renaissance internet newsletter *Harvest* and a search engine powered by Freefind, with another connection to Google, complete the homepage. Most of the site is devoted to literature rather than drama or theatre. For example, *Copia* includes *Hap Hazard*, the subpage devoted to Spenser studies (with transcriptions of letters and manuscripts from the Public Record Office, as well as a scholarly edition of *A Vewe of the Present State of Ireland*), *Sidneana* and The *Dido-Aeneas* poems attributed to Isabella Whitney. Among the general links, theatre historians will find contextual materials (such as, for example, information on cartography, a link to the emblem book project, and notes on versification). Shakespeare, Marlowe, Middleton, Beaumont and Fletcher are represented in the 'Authors' links (as in most databases, the canon continues to rule). The journals are literary, with the exception of *Early Theatre*, but will, of course, contain articles on drama and theatre. Links to the Newberry, Folger, and Huntington appear with links to most major research libraries; the *Grove Guides* to music and art, and the *Oxford English Dictionary* are linked to the resources page. So, although this site is not specifically geared toward early modern theatre, it does offer resources for ancillary scholarship.

Moving on to the topic of e-texts themselves, Michael Best's *Internet Shakespeare Editions* (<<http://web.uvic.ca/shakespeare/>>) is a fine microcosm of the state of on-line texts and the philosophies reflected therein, as work with internet editions of Shakespeare takes various forms (and his links page is another superb gateway site). In the old-spelling editions, he has given us quarto and folio versions of the plays, duplicating the manuscripts as closely as is possible on screens. The texts record the original quarto and folio versions,

preserving as many of their physical characteristics as possible. Thus, all errors are preserved and line breaks are retained. Based on texts produced by the University of Victoria, the plays are unedited, and so the user receives unmediated text.

But where Professor Best's site really takes off is in the examples of edited and annotated e-texts for Shakespeare's plays. On the links page, under 'Hypertexts', we get a taste of the future, as scholarly editions of early modern plays become available over the internet. Two versions of *A Midsummer Night's Dream*, in addition to *King Lear*, *Macbeth*, and *Richard III* offer various examples of various qualities. In addition to the annotated texts, this site offers a thorough discussion of e-publication in general, including guidelines for editors. Best's 'Computing in the Humanities' subpage (<<http://web.uvic.ca/shakespeare/Annex/ShakSites26.html>>) offers the best and most extensive guide to scholarly articles about hypertext (as well as resources on the technological aspects of hypertext composition) available specifically in the context of early modern theatre studies. Links provide information that is clear to those of us lacking a degree in computer science but with an interest in 'Distributed Learning', and to a series of discussions on the impact of such pedagogy in academic circles, both as publication and as teaching tool. True to style, Best has also edited a special issue, available entirely free on-line, of *Early Modern Literary Studies* that focuses on *The Internet Shakespeare: Opportunities in a New Medium*<sup>6</sup> (<<http://www.shu.ac.uk/emls/si-02/si-02toc.html>>). In fact *EMLS* is one of the pioneers in the new world of refereed internet publishing, and as such merits our attention and support. Including scholarly articles of interest to early modernists, reviews of CD-rom and internet databases (such as, for example, Chadwyck-Healey's massive LION Collections), discussion groups and search engines, this journal models what publication could be in the future.

While many sites simply give users access to texts, *Renaissance Electronic Texts* (<<http://www.library.utoronto.ca/utel/ret/ret.html>>) with Ian Lancashire as general editor demonstrates the tremendous potential of using computer technology to analyze text. Dedicated to supplying free copies of early books and manuscripts with old-spelling and plain transcription, as well as critical, bibliographical, and technological apparatus, *RET* includes editions of *The Elizabethan Homilies* (1623), Edmund Coote's *The English School-maister*, and *Shakespeare's Sonnets*, texts of Robert Cawdrey's *A Table Alphabetical of Hard Usual English Words*, and George Cavendish's *The Life and Death of Cardinal Wolsey*, databases of early modern English dictionaries; and supplementary studies for *RET Encoding Guidelines*. These are edited and tagged by Ian Lancashire, Hardy Cook, and the University of Toronto graduate students

in Early Modern Bibliography, so in addition to providing an excellent e-text and database, the site also demonstrates how useful such projects can be in our pedagogy. Besides providing detailed introductions and notes, the site includes appendices that examine how computer-based word analysis (both variant and frequency) can illuminate familiar texts such as the sonnets, as well as a discussion of how computers can be used in the analysis of early English texts.

Continental interests are certainly less well represented (at least in the English language, supported by North American and British institutions, to which I have chosen to limit myself in this review) than is Shakespeare on the Web, but there are a few notable ones. Anchored at Brigham Young University, project director and editor in chief Jesse Hurlbut has constructed the *French Medieval Drama Data Base Project* (<<http://www.byu.edu/~hurlbut/fmddp/>>) to direct users to bibliographies and manuscripts (including images of manuscripts and miniatures) of mostly canon writers such as Adam de la Halle, Arnoul Greban, Eustache Mercade, and Jean Michel. It also provides brief biographies, and links to critical editions, translations, criticism and Graham Runnall's (of the University of Edinburgh) bibliography of French religious drama. At present the site is still under construction (but then, aren't sites ALWAYS under construction?), so it presents a limited amount of material. A *Catalogue of French Medieval Actor's Roles* provides a list of extant roles and bibliographic information. For Spanish medieval and renaissance theatre, see José L. Canet's *Parnaseo*, from the University of Valencia (<<http://parnaseo.uv.es/lemir.htm>>). This lovely and easily navigable site includes texts, bibliographies, the on-line journal *Memorabilia*, facsimiles of manuscripts, databases, links and a search engine. The entire site is in Spanish.

One of the largest and most well-known of the pay-per-view sites is Chadwick-Healy's *Literature on Line* (now, with UMI, Proquest, and XanEdu under the umbrella company of ProQuest (<<http://www.chadwyck.co.uk/>>). According to its publicity, *LION* is 'a fully searchable library of over 330,000 works of English and American poetry, drama, and prose, plus biographies, bibliographies and key secondary sources' (20 June 2002). Divided by genre, the site offers a good author, subject, title, keyword search engine, or the user can shift to 'Drama' and browse from there for out-of-copyright and out-of-print plays. The unglossed and unannotated texts have been criticized for the frequency of errors in the transcriptions, though over the years this condition seems to be improving. *Literature On-line*, for all its problems, allows teachers to assign texts or excerpts from texts that are either unavailable in print, expensive to buy in modern editions. Consequently, I am able to assign many,

many more marginal texts, or excerpts that I would not ordinarily be able to examine in undergraduate classrooms. And as the availability of pre-Elizabethan texts dwindles, this sort of database becomes more and more necessary. When I create a syllabus for my Medieval Drama course, I find that most miracles, moralities, interludes, and folk plays are utterly unavailable except in two expensive anthologies (Greg Walker's *Medieval Drama: An Anthology* and David Bevington's *Medieval Drama*) or through library reserves and xerox. In this case, on-line databases, with non-canonical and variant texts available for analysis, provide a much more full picture of the discipline. For researchers and students, the site allows quick and easy access to unmediated texts for examination in the dormitory or the technological classroom.

*Early English Books Online* (<<http://www.lib.umi.com/eebo/>>), from the University of Michigan and ProQuest, is also available by subscription only; it promises over 125,000 primary texts from 1475–1700 as images online or downloadable in PDF to be read with Adobe Reader. The database is searchable by title, author, and date of publication and covers a wide range of subject areas from history, English literature, religion, women's studies, music, and the arts, to science, medicine, astronomy, witchcraft, and exploration. Users can search and access the database by author, title, keyword, date of publication, subject, and genre. Non-traditional texts, such as musical exercises, prayer books, pamphlets, proclamations, almanacs, and calendars are a nice addition. Since it offers images of the original printed books, the site is exciting for scholars who are interested in the history of publication and texts. Although the listings in drama are very limited to Shakespeare, Marlowe, and a few other canonical works, the list includes materials from many disciplines that might be useful in cultural studies.

A free online resource, *The Perseus Project* (<<http://www.perseus.tufts.edu/>>), is a large digital library of texts and images, primarily for the study of ancient Greece and Rome but also containing some holdings in Renaissance drama, mostly playtexts by Shakespeare (from the folio, Globe edition, and *Variorum*) and Marlowe. The classical resources available are extensive and searchable by topic, period, region, and word frequency; there are also maps, atlases, encyclopedias, overview articles, links, and excellent dictionaries for those working in translation. Most of the major primary texts are here, both in the original language and in translation. There are no medieval holdings to speak of, perhaps since Clifford E. Wulfman, author of the overview, specifies that the early modern period is 'commonly called the English Renaissance' (*Perseus*, 30 May 2002) – surely a surprise to most of us! The limited Renaissance secondary

sources focus on Shakespeare, and include grammars, glossaries, lexicons, and quotation dictionaries. A *London Atlas* covers from about 1780 to the present.

*The Perdita Project* (<<http://human.ntu.ac.uk/perdita/perdita.htm>>), directed by Elizabeth Clarke of Nottingham Trent University, 'has purchased a microfilm collection of about 400 manuscripts compiled by women in the British Isles. These manuscripts were compiled during the sixteenth and seventeenth centuries, and consist of poetry, religious writing, autobiographical material, cookery and medical recipes, and accounts' (18 June 2002). Offering detailed descriptions and bibliographic information of manuscripts in various collections from the British Library to Yale, the project plans to go online with a catalogue of holdings. Subpages for the temporary homepage include 'Examples' of entries in the catalogue, 'New Manuscripts', a 'Progress' report, 'Specifications', 'Seminars', published 'Research' by members of the Perdita team, and 'Links'. The 'Links' page lists related projects and, most important, 'Manuscript Finding Aids'.

*The Early Drama, Art, and Music Project* (<<http://www.wmich.edu/medieval/research/edam/index.html>>) provides a bibliography of *EDAM* publications, as well as indexes of songs and scripts for Early English plays, mostly of the medieval period. *Comparative Drama*, which has taken over the periodical mission of *EDAM*, offers publication and subscription information at <<http://www.wmich.edu/compdr/>>.

### E-Journals

E-journals, as I have mentioned above in my comments on the MLA's new guidelines, is a topic fraught with controversy. Many of the most prestigious periodicals in early modern theatre are available in electronic form, of course, but most are through subscriptions via University library collections rather than freely available online. A few refereed journals, such as *The Information Society* are published online because this is part of their *raison d'être*. But most could not sustain the budget losses of producing their issues at no cost to the user, even though electronic publication is generally much cheaper than paper. In addition, scholars continue to be suspicious of the form for professional purposes, even though in many cases the multi-medial and interactive possibilities allow us to produce and maintain visual and aural materials we cannot easily provide on the hard-copy pages. *The Electronic Journal Miner* (<<http://ejournal.coalliance.org/>>) provides a search engine to find both free and subscription journals, with the witty command of 'Dig 'em Out!' which is an

appropriate metaphor for finding the few e-publications in our field. *Shakespeare On-line* (<<http://www.shakespeare-online.com/links/msub-journals.asp>>) also supplies a short list of journals, specifying which are free, which generously excerpt or abstract, and which are by subscription.

Just about every major literary journal has jumped into the internet stream, although most have worn their financial life jackets rather than offering the contents freely; many are available though Project Muse in university library subscriptions. For now, the majority of journals choose to publish only the bare bones on the Web, generally tables of contents, lists of the editorial boards, style sheets, and rules for submission. Some, but not all, also include paragraph-long abstracts. Major journals in early modern theatre studies that have licensed a URL, perhaps just to hedge their bets about the future of conventional publication, include: *Shakespeare Quarterly* (<<http://www.folger.edu/sq/current.asp>>), *The Review of English Studies* (<<http://www3.oup.co.uk/revesj/contents/>>), *Renaissance Studies* (<<http://www3.oup.co.uk/renstu/>>), *English Literary Renaissance* (<<http://www.umass.edu/english/ELR/elr2.html>>), *Comparative Drama* (<<http://www.wmich.edu/compdr/>>), *Renaissance and Reformation* (<<http://www.renref.ca/>>), and *Shakespeare Bulletin* (<<http://www.shakespeare-bulletin.org/>>), among many others. Any Google search for a specific title will undoubtedly yield a brief homepage for a journal, but rarely should users expect the generosity of *Renaissance Forum* or *Early Modern Literary Studies*. Rather, most invite subscriptions, then allow subscribers to read and download full-text articles after registering, thus taking advantage of the new technologies while finding a way to pay the piper.

A few journals actually qualify as full e-journals. *Early Modern Literary Studies*, a refereed online journal edited by Lisa Hopkins of Sheffield Hallam University (<<http://www.shu.ac.uk/emls/emlsframes.html>>), is a good model for what e-journals can achieve. Including not only the usual tables of contents, style sheets, and publication information, *EMLS* also supplies complete articles, a search engine for back issues, an archive, reviews of electronic resources, conference materials, and various links. Although not limited strictly to theatre studies, the journal does contain extensive materials, particularly reviews, related to early modern theatre history. Of particular interest is the 'Dialogues' page, in which a forum of three or four papers is presented for discussion. The editorial group lists many of the top scholars in the field from Universities in the United Kingdom and North America, certainly necessary for e-journals trying to garner authority as an acceptable publication in our discipline.

Jesse Hurlbut, who maintains the *French Medieval Drama Data Base Project* that I have discussed above, also hosts the *Medieval and Renaissance Drama*

*Society Newsletter* online, although the present secretary/treasurer, Gloria Betcher of Iowa State University, is responsible for content. The searchable archive, which presents full content of the *Newsletter*, goes back to Spring 1995, and also connects to *Research Opportunities in Renaissance Drama*, edited by Peter Greenfield from the University of Puget Sound (<<http://www.ups.edu/faculty/greenfield/rord.html>>). Unlike the *MRDS Newsletter*, *RORD* online offers only the tables of contents of present and back issues, together with an invitation to subscribe to the journal by joining the society. There are, however, a few production photos to tempt us.

Helen Ostovich of McMaster University edits the hard copy of *Early Theatre*, which has taken up the mantle of the *REED Newsletter* since the autumn of 1998. The website at <[www.earlytheatre.ca](http://www.earlytheatre.ca)> is edited by Gloria Betcher and managed by the Centre for Reformation and Renaissance Studies. The redesign has perked up the former site provided by McMaster University and made navigation much easier. The home-page provides quick links to the members of the editorial board; the contents of each volume, with abstracts and author biographies; a style sheet for contributors; a brief page of links (mostly to REED sites); and a very useful index of articles from the *REED Newsletter*. The clean design makes it a pleasure to read, and the information is concise and clear. Although we would naturally prefer to see full-text (if some funding organization could be found to pay for it), these sorts of e-journal listings are useful; most publications seem to be following this format at present. Such a periodical is *Renaissance Forum*, (<<http://www.hull.ac.uk/renforum/back.htm#back>>), an interdisciplinary refereed journal specializing in early-modern English literary and historical scholarship, edited by Andrew Butler and sponsored by the Departments of English and History at the University of Hull. Dedicated to providing both complete texts, reviews, and scholarly forums, *Renaissance Forum* intends to exploit the electronic medium, to propose interactive debates that cannot be as quickly and easily executed in hard copy. As for conventional journals, submissions for *Renaissance Forum* are read by two specialists in the discipline and offered free on the internet for reading or downloading. The homepage offers a table of contents for each issue which is linked to full-text subpages. After five volumes the journal appears to be going strong, with three articles and a dozen reviews of new publications in each issue.

The University of Michigan's *The Medieval Review* (<<http://www.hti.umich.edu/t/tmr/>>), edited by Robert Berkhofer III, Deborah Mauskopf Deliyannis, and Rand H. Johnson, is a bit different than most. An electronic

journal that has no hard-copy reprint, the *Review* is free of charge to those who subscribe, the reviews distributed to subscribers via e-mail rather than immediately available for download or reading. About a hundred reviews per year of books and other research resources are available here, and as the user browses he may place items in the 'bookbag' for e-mail receipt. The electronic archive for the site boasts a sophisticated search engine that offers Boolean, bibliographical or proximity searches, and returns good results from 1993 on. Topics for review cover social, literary, theatre, and political history, consider many cultures (including eastern), and include contemporary theoretical approaches as well as traditional. *The Medieval Review* is a handy site for keeping up-to-date with new publications, at least in the earlier part of the period.

### **Pedagogy**

'My teacher told me that if you can find the information on, like, three different sites then you don't have to footnote'. These words, from the mouth of one of my undergraduates during a writing conference, indicate the new tangle of internet etiquette which our students are presently trying to negotiate. The ease with which they can find information at three a.m. from their dormitories has encouraged students to see the internet as their first line of defense in the dreaded research paper, and the pop-culture ambiance of the Web has convinced them that these sources are, somehow, not as formidable as the monograph, but certainly equally authoritative (if not more, given their recency). With the advent of this new technology, then, faculty have had to retool both their teaching of the research process and their skills at detecting and tracing unacknowledged sources.

Media in the classroom has always been a mixed blessing. Few would argue that experiencing the geography of the imagination by actually visiting the streets where *The York Cycle* was performed enhances the reading process. In the absence of field trips through time and space, many of us lugged the slide projector and phonograph into the classroom in the previous century in order to expose students to the cultural contexts of the foreign materials we hoped they would embrace as we do. Nowadays, the smart classroom, with its CPU, projector, DVD, video and *CD* capabilities certainly allows us more variety in our multimedial shows, but also presents more problems. Some of my colleagues will not risk the waste of time and threat to classroom authority that fussing with technology sometimes demands; I confess there have been times (and conferences) that I would gladly trade a sticky slide carousel for all the RAM in the world. In the classroom, sites go missing, PowerPoint refuses to

work. What looked great on the screen in the office appears entirely different on an eight-foot screen, and takes eons to download. Nevertheless, it is difficult to resist the temptation to show students a site with reproductions of manuscripts, a sound file of crumhorns, a videotape of *The Crucifixion* or an image of Foquet's miniature of St. Apollonia. By projecting library sites and demonstrating searches, we can model for our students the way we use the internet. Punishing though the process may be, we must teach our students to read and write about early modern materials with post-modern technologies.

In addition, we must acknowledge that many of our students have become what the new jargon terms 'visual learners'. I'm convinced that this is euphemism for the current inability to read difficult text, but whatever the problem, my colleagues seem to agree that we find ourselves covering less material, teaching reading techniques and critical methodology rather than text, and providing more and more audio-visual supports. In a recent interview in *The Guardian* Simon Schama blamed the academy for 'failure . . . 1. to educate their students in iconography (the scholarship of the meaning of images) and iconology (the relationship of those meanings to the cultures which produce and receive them)',<sup>7</sup> so it appears that our new pedagogies are indeed timely, and certainly early modernists are more than prepared to meet this challenge.

The broader question is, of course, what sort of cultural experiences do we present to our students when we urge them to use these sites? Many sites, with questionable motives, offer papers available for downloading and plagiarizing. Insidious, heavily mediated, dumb-downed sites pander to people who are frightened and intimidated by early modern language and literature. We have, for example, the infamous *School Sucks* (<<http://www.schoolsucks.com/>>) and the slightly less offensive *Shakespeare Queries From Lazy or Unwilling Students*, which I hit on in 1998. These days entering its URL (<<http://www.shakespeare.com/qandr/lazy/4.2.97/>>) yields a rather sarcastic message: 'I'm sorry, but that page either never did, or no longer exists on *shakespeare.com*. Why don't you come to the homepage and see what's actually there now?' (21 June 2002). Some site-managers offer the transparent defense that students simply access other students's essays for 'educational benefit'. *School Sucks* even includes a link for advertising which tries to solicit money from visitors to help subsidize their free 'service'.

While I am busy bashing these last-mentioned sites, I should stress that they do present us with lots of data to describe not only how the internet may be read, but the ideological function of some of these sites. Certainly many of the other sorts of sites – the scholarly, recreational, and even the commercial –

continue to subsidize the Shakespeare industry, reaffirming the hegemony in accepting the canonization of the texts and culture that Shakespeare represents. Here, the sites serve as 'Ideological State Apparatus', to use Althausser's term, to reaffirm the capital of European elite culture, to exclude many marginalized writers and genres. Even minor subversions, like the authorship question, are generally exiled from these sites. 'Shakespeare Sucks'-type sites, in contradistinction, preserve the subversiveness of popular culture by allowing authors and readers to voice their frustration with the hegemony and with their own inabilities to understand difficult texts, to strike blows against not only the canon but also the structure of the university curriculum and the traditions of liberal arts education.

Pedagogy of the internet is still in its infancy, but as we increase our use of on-line databases, course homepages, and Web citations in essays, we must continually ask ourselves exactly how our students are using this technology. Even professors, many of whom maintain their own Web pages for teaching purposes, are beginning to fear that we have hauled in the Trojan horse, contributing to our own obsolescence by collecting so much information, organizing it, and urging our students to use it independently. The traditional research paper has all but disappeared from my undergraduate classroom, partially because it is so easily plagiarized and partially as a result of new composition theory. Rather than teaching to the Graduate Record Exams and irresponsibly assuming that we're sending our undergraduates on to graduate school, composition studies suggests that we teach real-world writing, the sort of semiotic study and interpretation that Schama suggests. Rather than the 'relevance' of the seventies, the cultural studies of the 80s stresses the interpretation of culture and the application of that understanding to contemporary experience. And the internet can certainly aid us in this enterprise, if we teach our students to use it with responsibility.

Most universities have posted 'Acceptable Use Policies' to prevent their communities from abusing internet services, just as the institutions posted their copyright infringement policies over the photocopy machines in the previous century. The recent NAPSTER controversy certainly foregrounded issues of copyright and reproduction that will continue to play out in the courts for the next couple of decades. Recently, a colleague at a major research institution discovered that someone had recorded, transcribed, and uploaded his Shakespeare lectures, and had to threaten lawsuits to have them removed. Just last year, the computer services at my own campus were practically shut down by one student using over 90% of our capacity to download videos. Other students (and faculty) have set up their own Web businesses using university

servers. And most university libraries have posted guides for searching, critical reading, and citing sources for the internet on their own home pages (see, for example Northwestern's at <<http://www.northwestern.edu/uacc/plagiar.html>>, Hamilton College's at <<http://www.hamilton.edu/writing/style/plagiarism/plagiarism.html>>, and perhaps best, UC Davis's positive-spin 'Mastering the Art of Scholarship' at <<http://sja.ucdavis.edu/avoid.htm>>). Each semester Lafayette librarians provide my students with an 'internet awareness' workshop so that they cannot claim ignorance about plagiarism or be misled by spurious sites and information. And many institutions now find themselves subscribing to services like *turnitin.org* (<<http://www.plagiarism.org/>>) just to keep their faculty sane, or recommending free sites such as Lisa Hinchliffe's *Cut and Paste Plagiarism* (<<http://alexia.lis.uiuc.edu/~janicke/plagiary.htm>>) for tips on tracking down sources.

In spite of these difficulties (and perhaps, ironically, because of them) I teach internet literacy in my classroom, rely on the Web as my teaching assistant, model internet searches for my students, and shamelessly pillage the syllabi of my colleagues for ideas and links. For, once again, the internet provides an online academic community. When we have no time for conferences, find ourselves the only early modernist on the faculty of a small college, are working up a new preparation, or are progressive high-school teachers who want to connect with the universities our students are heading toward, the Web provides us a common room. My Google search for 'early modern theater syllabi' yielded 2,480 hits, generous colleagues who have posted their lesson plans, text orders, paper assignments, and student projects.

I am not talking here about sites such as *Shakespeare Online* (<<http://www.shakespeare-online.com/>>), where a search for 'lesson plans' yields a list of synopses and quick analysis of poems or scenes. The most useful pages, for me, are those that include not just the traditional schedules and reading assignments, but also internet applications and projects. Professor Peter Greenfield's page is such a treasure trove (<<http://www.ups.edu/faculty/greenfield/drama.htm>>), providing a model for an interesting assignment on hypertext annotation for university students. Scenes from *King Lear* and *The York Harrowing of Hell*, as well as modern English transliterations of the York *Fall of Man*, *Joseph's Troubles about Mary*, and the *Harrowing of Hell* have been supplied by students in Professor Greenfield's classes. The site also includes links to the REED and Poculi Ludique Societas activities (and some pictures), and to major early drama sites. Some of the links have become inactive, but nevertheless the

site offers an example of cogent assignments for students exploring both early theatre and hypertext applications.

*The York Domesday Project*, (<<http://www.lancs.ac.uk/users/yorkdoom/about.htm>>), edited by Meg Twycross of Lancaster University and Pamela King of St. Martin's College, offers all sorts of resources for exploiting hypertext in the study of the *York Cycle*, and gives splendid examples of how to build multi-medial PowerPoint presentations for the classroom, and guides for the use of hypermedia. Michael Best, whose splendid work with internet Shakespeare I have discussed above, offers us his experience at <[http://www.engl.uvic.ca/Faculty/MBHomePage/ISShakespeare/Ind\\_ex.html](http://www.engl.uvic.ca/Faculty/MBHomePage/ISShakespeare/Ind_ex.html)>, including examples of other syllabi and course materials he has found particularly useful.

Another gem is the *Interactive Shakespeare Project* at Holy Cross (<<http://www.holycross.edu/departments/theatre/projects/isp/>>), which includes a 'teacher's guide' for an interactive study guide to Shakespeare's *Measure for Measure* for secondary and undergraduate students. Besides clearly explaining its theory and methodology, the site provides text, video and audio material, online essays as well as writing, reading, acting, and group exercises – the MLA's 'Distributed Learning' at its best. The approach also includes contextual studies in social history as well as performance studies and reviews – even tips on how to teach meter!

Many of the sites I have discussed above as gateways also include sections on teaching. Here I come full circle, as always, to Terry Gray's masterful *Mr. William Shakespeare and the Internet*, which includes an annotated subpage devoted entirely to pedagogy under 'Educational' (<<http://shakespeare.palomar.edu/educational.htm>>), complete with 'high school teacher's cyber-guides,' NEH institute materials on teaching, various university courses, and links to the University of Texas at Austin's *World Lecture Hall* (<<http://www.utexas.edu/world/lecture/index.html>>) and *Electric Renaissance* (<<http://www.idbsu.edu/courses/hy309/>>) for online study – yet another topic for a future 'Issues in Review'.

Notable on this page is Washington State University Dr. J.M.Massi's witty *Shakespeare Classroom* at <<http://www.jetlink.net/~massij/shakes/>>, last updated 'September 30, 2000. Don't hold your breath' (21 June 2002). Dr. Massi provides guidelines for creating a 'paperless classroom', study questions, assignments, syllabi, and dozens of links to other guides, as well as a site that is intelligent but gut-splittingly funny at the same time. The 'How to Lower your Grade' and 'Some Terribly Important Things for Both of Us' remind us of how much we must love our profession.

### Fun Sites

Like Dr. Massi, early modernists are not all dry-as-dust, as the iconic representation of us tends to be. In fact, early modernists seem to have embraced technology more rapidly and enthusiastically than many other specialists, perhaps because of our interest in linguistics, or perhaps because there is something inherently anarchic in Early Modern *weltanschauung*. For whatever reason, from Noah's Wife and *Joseph's Troubles*, to *1066 and All That* (first published in 1930, and now sadly out of print) to the Reduced Shakespeare Company's *Complete Works*, humor has always been a vital component of what we do and what we teach. In addition, we should not underestimate the value of popularizing medieval and renaissance studies in our quest for enrollments in our institutions. These days, when many students seem bent on relevance and law school, a bit of *romance* might not go amiss. The contemporary film of *The Lord of the Rings* may bring in the next Tolkien, who, we recall, started off life as a scholar of Anglo Saxon literature. With this in mind, I have included a few lighthearted links here.

As we might expect, the homepage of the Society for Creative Anachronism (<<http://www.sca.org/welcome.html>>) is an exhaustive and exhausting resource for all things early modern, religiously updated (at least once a month, sometimes oftener) by the dedicated SCA Webfolks. In addition to an index of everything you ever wanted to know about every SCA chapter in North America, Europe, Africa, and the Middle East, the homepage also provides links about 'Heraldry', 'Arts and Sciences' (managed by a member, Greg Lindahl), and 'Combat and Chivalry'. The individual links are various, some to commercial or personal webpages, others to databases, libraries, and gateway sites. Consequently, surfers will encounter essays on chivalry from SCA members in the same cyberspace as directions on how to make leather armor and detailed glossaries of medieval weaponry. The home-page directs the users to subpages on early modern arts, crafts, sports, foods, costumes, dance, music – in short, just about anything a re-enactor would care to know about life from the Anglo-Saxon period to the renaissance, from the west coast of Ireland to Mongolia. Many of the links are to academic institutions (most SCA members tend not to shirk research). This page, more than most, could use a good search engine, since it contains vast quantities of information of varying quality. Students who have been bitten by the Medieval bug will enjoy browsing the pages.

John Hutton's *Kit Marlowe, PI* (<<http://dspace.dial.pipex.com/town/lane/xvv88/Home/kmpi/marl.htm>>), a cross between Christopher Marlowe and Sam Spade, is great fun for everybody – faculty and students. With uproarious references to the revenge tragedies (and, appropriately, nary a mention of the Bard), the site offers a romp through theatre history and film noir. The official *Blackadder Hall* site (<<http://www.blackadderhall.com/>>) is commercial, with right frame connections to Comic Relief and Amazon for convenient order of videos, but also offers lists of all the episodes and texts for many, a satiric guide to gardening, and recipes (Constance Hyatt has nothing to fear from the 'Cream of Rat' recipe). Even the site map preserves the hilarity of technological studies of the period, since all the user gets is a brief line: 'I'd be really grateful if you could fill this out as you go through the site. Thanks, Mad Gerald.' Brilliant.

*Life in Elizabethan England* (<<http://renaissance.dm.net/compendium/home.html>>) written by Maggi Secara and designed by Paula Kate Marmour is a collection of 'Elizabethan Commonplaces' for writers, actors, and reenactors. Originally begun in 1987 as a paper copy of information for Renaissance Fair performers, Ms. Secara's collection grew over the years, eventually ending up on the Web. The site is obviously a labor of love, a searchable treasure trove of information about life in the sixteenth century, mostly in the form of snappy original essays of varying quality and accuracy by Ms. Marmour, summarizing lots of data, with excerpts from secondary sources and original texts. Ms. Secara has provided a beautiful, easy-to-navigate site with lots of images that do not slow the download. While experienced scholars might already be familiar with most of this material, I always keep the URL handy for my students who need a quick guide to various 'factoids' about Elizabethan life. Unfortunately, sources for most of the materials are not specified or acknowledged, so the site is not really very useful for research or as a model for research; neither should the user expect political or theoretical sophistication in the database. Nevertheless, it is charming and enjoyable for novices browsing through to learn about such arcane matters as precedence in ceremonies, snack foods, and leisure activities. A similarly useful site for reenactors is the *Renaissance Faire Homepage* (<<http://www.renfaire.com/Language/index.html>>) which lists fairs in North America and also includes good advice for actors learning medieval and renaissance style, including guides to movement, dialect, pronunciation, voice, and dance.

Better than these 'commonplaces' sites, but limited to the medieval period is Beau A.C. Harbin's clever *NetSERF* (<<http://www.netserf.org/>>), a searchable gateway dedicated to all things Medieval. In scope, this is one of the best sites

on the Web, with a clear list on the homepage of interdisciplinary topics, from 'Archaeology' to 'Women'. High points include a 'Medieval Glossary', a 'Gregorian Chant Tutorial', a map collection, sites for 'Religion' and 'Law', *The Medieval and Renaissance Games Homepage*, and articles on various aspects of early drama (though once you link to the *New Advent* subpage for information on miracle plays, the Catholics won't let you go!). The site is particularly notable for its multiculturalism, including the expected Europeans as well as more exotic Eastern Europeans and Islamic civilizations. Like *Luminarium* and *Mr. William Shakespeare and the Internet*, *NetSERF* should be a standard bookmark for scholars and students.

For those who prefer their fun a bit more cerebral and aesthetic, W. Bradford Paley's brand new *Text Arc* (<<http://www.textarc.org/>>, launched in April 2002) is a unique non-linear way to view text, a combination of deconstruction and digital art. Matthew Mirapaul of *The New York Times* calls this 'the reading process made visible'. This site comprises an exciting new way to examine text:

TextArc is a tool to aid in the discovery of patterns and concepts in arbitrary texts by leveraging a powerful and underutilized resource – human visual processing. It compliments [sic] approaches such as Statistical Natural Language Processing and Computational Linguistics by providing a gestalt overview, letting intuition extract meaning from an unread text.

(Paley, <<http://www.textarc.org/TextArcOverview.pdf>>, 23 May 2002)

Try *Hamlet*, but be warned: you'll need Adobe Acrobat, a fast modem or ethernet, a lot of RAM, and some patience, or the site will freeze your system. It is, nevertheless, an interesting mindgame of lexicography, and a fascinating introduction to students of technology and writing.

And scraping the bottom of the 'high' culture barrel, but topping the 'pop' culture wave, we find sites dedicated to dethroning Shakespeare as 'Bard,' to making him user-friendly, and to providing opportunities for mediated elite culture to the masses. Most of these sites are playful, and employ various production values depending on their servers. For example, sites invite users to send a friend a Shakespearean insult at <<http://www.geocities.com/Athens/Forum/4564>> or an Elizabethan curse from Curse Central at <<http://www.tower.org/insult/>>, or swoon over a very high-tech Hollywood layout of Leonardo DiCaprio or Claire Danes at <<http://romeoandjuliet.com>>, or test their Shakespeare vocabulary at <<http://www.boston.com/commonwealth/shakespeare/vocab.htm>>, or play 'Whodunnit' through 'Nerdworld' (which

seems to have a particular preoccupation with Shakespeare) at <<http://www.nerdworld.com/nw9829.html>>, or select a quotation about lawyers at <<http://www.webcom.com/gargoyle/shake.html>>, or read the Lamb *A Midsummer Night's Dream* at <<http://shakespeare.palomar.edu/lambtales/LTMND.HTM>>. All these pages keep our Industry, and our industry, going.

Obviously much more needs to be said about how we use the internet, and how we can teach our students to use it better. Idiolectic reviews like this merely scratch the surface of my preferred materials, and all of us maintain our own massive libraries of sites, our own private shopping malls. No one doubts that the Web is revolutionizing our research and our pedagogies, but whether this new technology is completing the work that the 'Vandals in the Stacks' began, whether it is indeed making our students less literate and our texts less enduring, remains to be seen.

#### Notes

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- 1 Those interested in search engines and how they work, or wishing to work better with the engines, should refer to *Search Engine Watch* at <<http://www.searchenginewatch.com/>>.
- 2 Those interested in the on-going debate may consult pages maintained by the Shakespeare Association of America at <<http://www.shakespeareassociation.org/>>.
- 3 Google has recently institutionalized this practice on its new for-profit site 'Google Answers', which allows users to pay for answers to specific questions from professional researchers. The FAQ page explains:
 

Google's search engine is a great way to find information online. But sometimes even experienced users need help finding exactly the answer they want to a question. Google Answers is a way to get that help from Researchers with expertise in online searching. When you post a question to Google Answers, you specify how much you're willing to pay for an answer and how quickly you need that information. A Researcher will search for the answer and send you the information you're seeking, as well as useful links to web pages on the topic. If you're satisfied with that answer, you pay the amount you specified. (20 May 2002)
- 4 Nicholas Baker, *Double Fold: Libraries and the Assault on Paper* (New York, 2002); and Richard Cox, *Vandals in the Stacks?: A Response to Nicholas Baker's Assault on Libraries* (New York, August 2002).
- 5 Roslyn Lander Knutson, 'Shakespeare's Repertory', in *A Companion to Shakespeare*, David Scott Kastan (ed), (Oxford, 1999); Scott McMillin and Sally-Beth MacLean, *The Queen's Men and Their Plays* (Cambridge, 1998).

- 6 Michael Best (ed), *The Internet Shakespeare: Opportunities in a New Medium* in *Early Modern Literary Studies*, Special Issue 2 (January, 1998).
- 7 Simon Schama, 'Television and the Trouble with History', *The Guardian*, 18 June 2002, G2:6.