The eMOP Project: Partnering with Proprietors

Laura Mandell

@mandellc

4 March 2015

http://www.ar-c.org

The Advanced Research Consortium (ARC)
Building Bridges between Academic Networks

Elizabeth Grumbach [@EMGrumbach], ARC Project Manager
Initiative for Digital Humanities, Media, and Culture (IDHMC) at Texas A&M University

As a hub of humanities reseach nodes, ARC contains scholarly resources spanning the bulk of existing Western-written documents, scanned page images, text transcriptions, scholarly research, and teaching and research tools to help huma-nities researchers work with digital text and images. ARC coordinates the resources of these research environments.
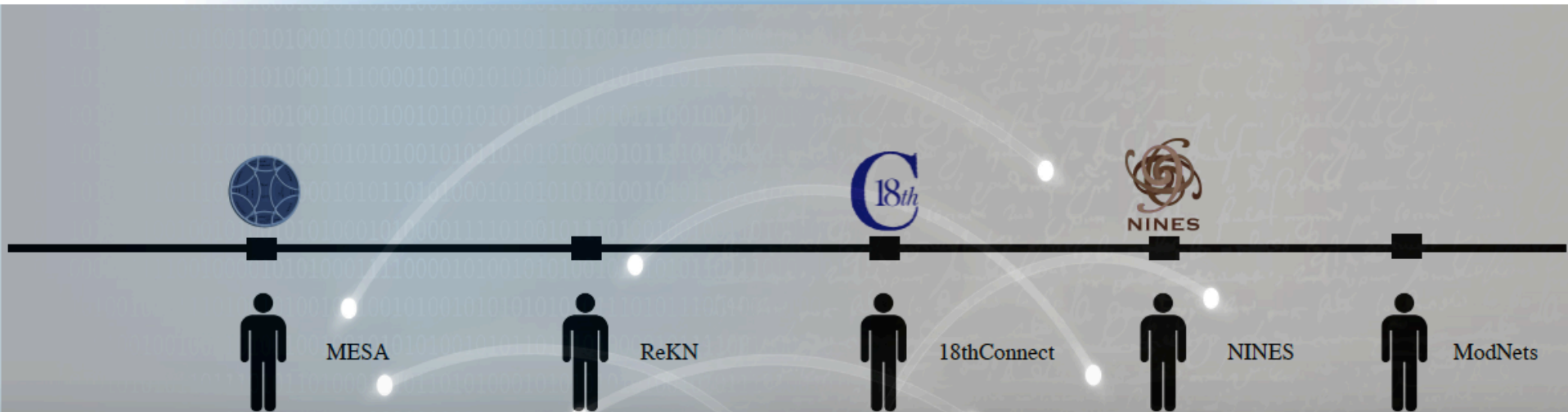
MESA ReKN 18thConnect NINES ModNets

The Advanced Research Consortium (ARC)
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Data Aggregation

ARC RDF
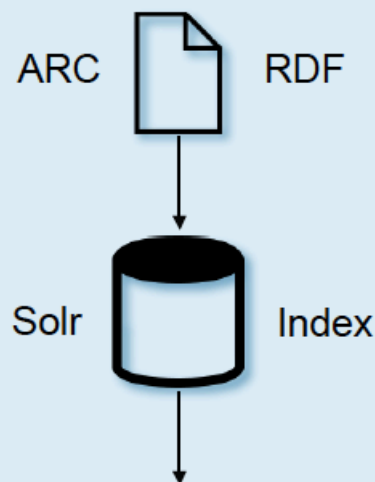
Solr Index

Arc Catalog

Try the Beta of our API!

ar-c.catalog.org

Peer Review for digital projects

Archives submit for peer review

C18th NINES

P&T Letter
Metadata Ingestion

Metadata Standards

Dublin Core

Custom <collex> elements

Consultation & Standards Meetings
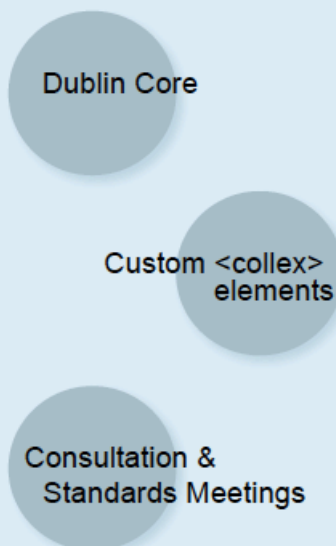
Data indexed in our
Solr Index

Software Sustainability

COLLEX
a COLLections & EXhibits builder
bit.ly/COLLEX

TypeWright
crowd-sourced OCR correction
bit.ly/typewright

Juxta
textual collation on the web
bit.ly/jcommons

Apache Solr
customized for ARC
bit.ly/arc-solr

Warnings

CAKE

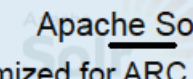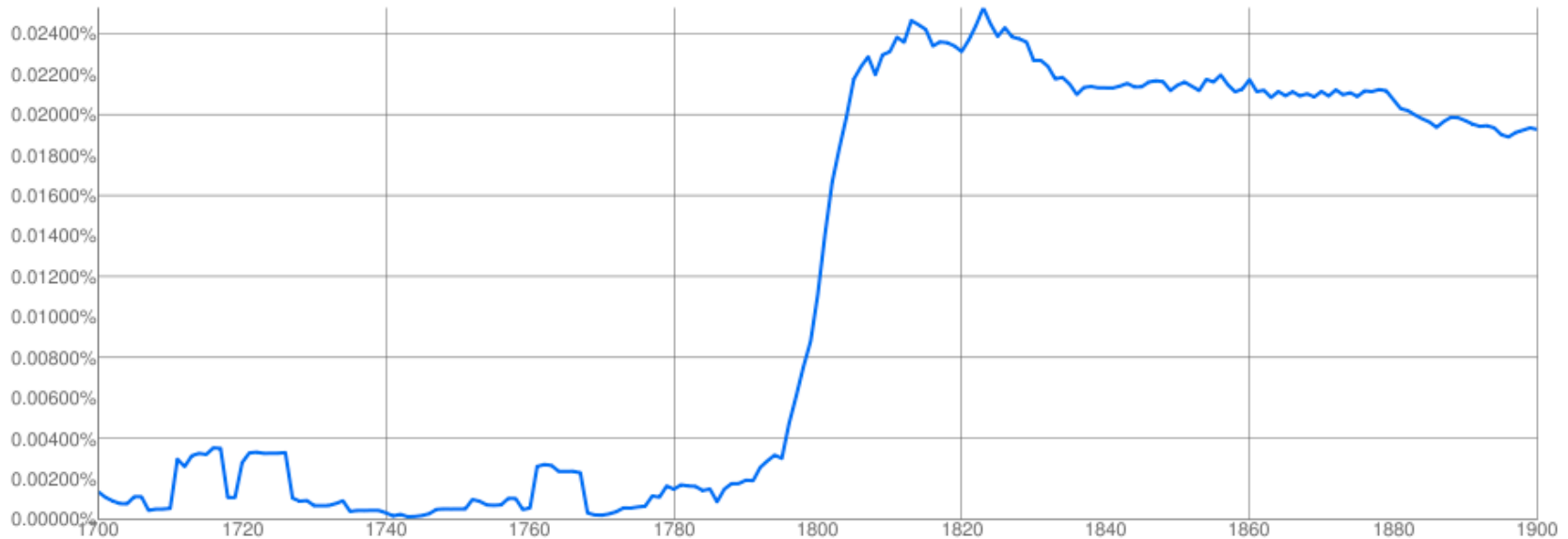| Dec	Hx	Oct	Char		Dec	Hx	Oct	Html	Chr	Dec	Hx	Oct	Html	Chr	Dec	Hx	Oct	Html	Chr
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2	2	002	STX	(start of text)	34	22	042	"	"	66	42	102	B	B	98	62	142	b	b
3	3	003	ETX	(end of text)	35	23	043	#	#	67	43	103	C	C	99	63	143	c	c
4	4	004	EOT	(end of transmission)	36	24	044	$	$	68	44	104	D	D	100	64	144	d	d
5	5	005	ENQ	(enquiry)	37	25	045	%	%	69	45	105	E	E	101	65	145	e	e
6	6	006	ACK	(acknowledge)	38	26	046	&	&	70	46	106	F	F	102	66	146	f	f
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12	C	014	FF	(NP form feed, new page)	44	2C	054	,	,	76	4C	114	L	L	108	6C	154	l	l
13	D	015	CR	(carriage return)	45	2D	055	-	-	77	4D	115	M	M	109	6D	155	m	m
14	E	016	SO	(shift out)	46	2E	056	.	.	78	4E	116	N	N	110	6E	156	n	n
15	F	017	SI	(shift in)	47	2F	057	/	/	79	4F	117	O	O	111	6F	157	o	o
16	10	020	DLE	(data link escape)	48	30	060	0	0	80	50	120	P	P	112	70	160	p	p
17	11	021	DC1	(device control 1)	49	31	061	1	1	81	51	121	Q	Q	113	71	161	q	q
18	12	022	DC2	(device control 2)	50	32	062	2	2	82	52	122	R	R	114	72	162	r	r
19	13	023	DC3	(device control 3)	51	33	063	3	3	83	53	123	S	S	115	73	163	s	s
20	14	024	DC4	(device control 4)	52	34	064	4	4	84	54	124	T	T	116	74	164	t	t
21	15	025	NAK	(negative acknowledge)	53	35	065	5	5	85	55	125	U	U	117	75	165	u	u
22	16	026	SYN	(synchronous idle)	54	36	066	6	6	86	56	126	V	V	118	76	166	v	v
23	17	027	ETB	(end of trans. block)	55	37	067	7	7	87	57	127	W	W	119	77	167	w	w
24	18	030	CAN	(cancel)	56	38	070	8	8	88	58	130	X	X	120	78	170	x	x
25	19	031	EM	(end of medium)	57	39	071	9	9	89	59	131	Y	Y	121	79	171	y	y
26	1A	032	SUB	(substitute)	58	3A	072	:	:	90	5A	132	Z	Z	122	7A	172	z	z
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28	1C	034	FS	(file separator)	60	3C	074	<	<	92	5C	134	\	\	124	7C	174	|		
29	1D	035	GS	(group separator)	61	3D	075	=	=	93	5D	135	]	]	125	7D	175	}	}
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31	1F	037	US	(unit separator)	63	3F	077	?	?	95	5F	137	_	_	127	7F	177	&#127;	DEL

ASCII Decimal
CAK&#69

Binary Data

01000011 01000001 01001011 01000101

Ontologies

birthday_cake.gif

@mandellc

Picture 2.png

plainTxtProc

oemsSoundPM
A1.pdf

primitives_file

"As computational data structures, images differ radically and fundamentally from electronic text. . . . [A]ll raster-based image formats—GIF, TIFF, JPEG, and BMP, to name some of the most common—are stored . . . as a matrix or grid in which each pixel is assigned a color value . . . ," as "a table of these pixel values."

It is for this reason that "images remain largely opaque to the algorithmic eyes of the machine."

Matt Kirschenbaum, "The Word as Image in an Age of Digital Reproduction," in ed. Mary Hocks, Michelle Kendrick, *Eloquent Images*, pp. 137-58.

THE

Firste volume of the
Chronicles of England, Scot-
lande, and Irelande.

CONTEYNING,

The description and Chronicles of England, from the first inhabiting vnto the conquest

The description and Chronicles of Scotland, from the first originall of the Scottes nation, till the yeare of our Lorde. 1571

The description and Chronicles of Yrelande, likewise from the firste originall of that Nation, vntill the yeare. 1547.

Faithfully gathered and set forth, by
Raphaell Holinshed.

AT LONDON,
Imprinted for Iohn Harrison.

"Dirty OCR"

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the Hurgeons,and the arte of
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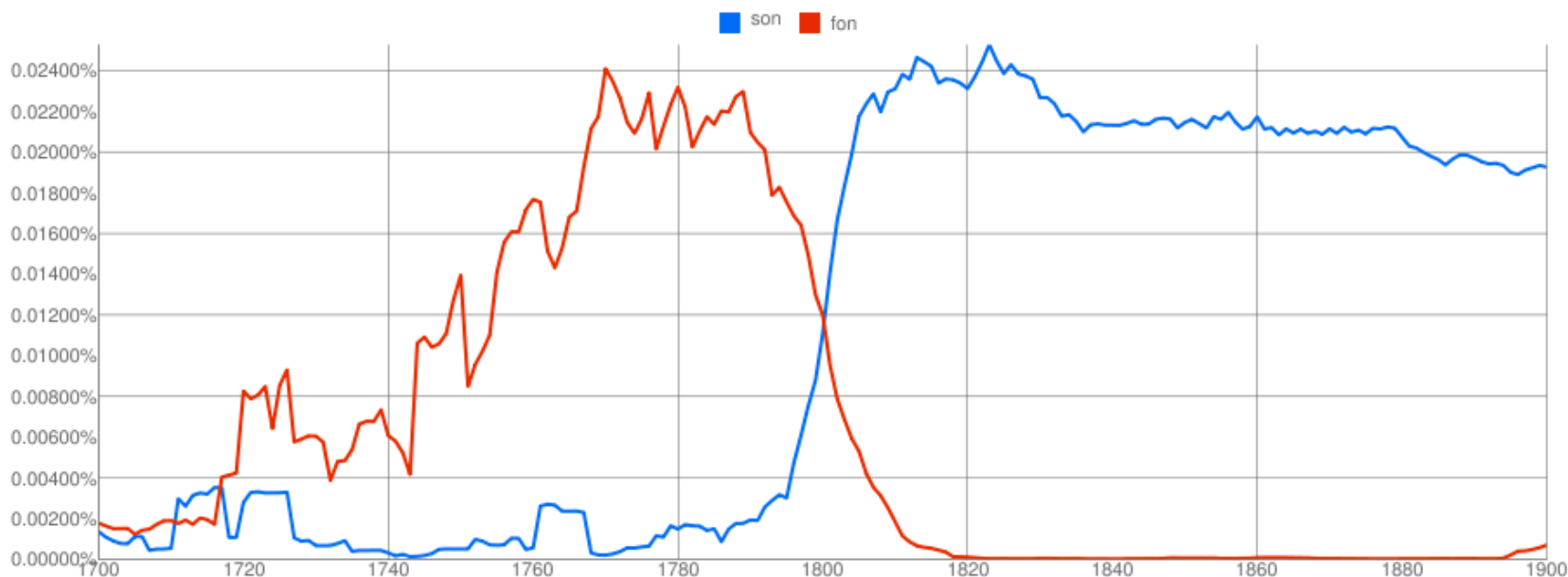- K X Z,
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EEBO – 12 million page images

ECCO – 33 million page images

Scanned ←→ 1970s

Microfilmed ←→ 1980s

Digitized ←→ 1990s

gretly abaſſ... or enbardle ſuppoſeng ſerely ſhat...
thow hadeſte... dampх . ande be cauſe alſo thow
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Early Modern Printing

- Individual, hand-made typefaces

- Worn and broken type

- Poor quality equipment/paper

- Inconsistent line bases

- Unusual page layouts, decorative page elements,

- Special characters & ligatures

- Spelling variations

- Mixed typefaces and languages

P A M E L A;

O R,

V I R T U E Rewarded.

In a Series of FAMILIAR LETTERS.

V O L. III.

L E T T E R. I.

My dear Father and Mother,

E arrived here laſt Night, highly pleaſed with our Journey, and the Occaſion of it. May God bleſs you both with long Life and Health, to enjoy your ſr et Farm, and pretty Dwelling, which is juſt what I wiſhed it to be. And don't make your grateful Hearts too un-eaſy in the Poſſeſſion of it, by your modeſt Diffidence of your own Worthineſs: For, at the ſame time that it is what will do Honour to the beſt of Gentlemen,

VOL. III.   B   is

- Irregular Layouts
- Print Bleedthrough

The Maiden's Bloody Garland;
Or, HIGH-STREET TRAGEDY:

Shewing how SARAH HOLLY, *a poor unfortunate Serving Maid of the City of* Oxford, *being wronged by her Sweetheart, cut her Throat from Ear to Ear, was next Morning found dead in her Bed, and afterwards buried in the King's Highway.*

Tune, There were Three Pilgrims.

A Mournful Ditty I will tell,
 Ye knew poor *Sarah Holly* well,
Who at the *Golden Leg* did dwell.
   Heigh-bo, Heigh-bo:

She was in Love, as some do say,
Her Sweetheart made her go affray,
And at the laft did her betray.
   Heigh-bo, &c.

The Babe within her Womb did cry,
Unto her Sweetheart fhe did hie,
And Tears like Rain fell from her Eye.
   Heigh-bo, &c.

For I my wretched Days muft end,
Yet e'en for thee my Prayers I'll fend,
I die to all the Word a Friend.
   Heigh-bo, &c.

Then to her Friends fhe bid adieu,
And gave to each fome Token true,
With, " think-on me when this you view."
   Heigh-bo, &c.

Unto the Oftler at the *Bear*,
She gave a Ringlet of her Hair,
And faid, Farewell my Deareft Dear.
   Heigh-bo, &c.

O then to *Madam Luff* fhe faid,
To-morrow Morn come to my Bed,
And there you'll find me quite Stone dead.
   Heigh-bo, &c.

Too true fhe fpoke, it did appear,
Next Morn they call'd, fhe could not hear:
Her Throat was cut from Ear to Ear.
   Heigh-bo, &c.

No Spark of Life was in her fhown,
No Breath they faw, nor heard a Groan,
Her precious Soul was from her flown.
   Heigh-bo, &c.

She was not as I once have feen
Her trip in *Martin Gardens* green,
With Apron ftarch'd, and Ruffles clean.
   Heigh-bo, &c.

With Bonnet trimm'd and flounc'd and all,
Which they a *Dulcimer* do call,
And Stockings white as Snows that fall.
   Heigh-bo, &c.

But dull was that black laughing Eye,
And pale thofe Lips of Cherry-Dye,
And fet thofe Teeth of Ivory.
   Heigh-bo, &c.

Thofe Limbs which well the Dance have led,
When Simmons *Biuter'd Prefe* hath play'd,
Were bloody, lifelefs, cold and dead.
   Heigh-bo &c.

The Crowner and the Jury came,
To give their Verdict on the fame;
They doomed her harmlefs Corpfe to Shame.
   Heigh-bo, &c.

At Midnight, fo the Law doth fay,
They did her mangled Limbs convey,
And bury in the King's Highway.
   Heigh-bo, &c.

No Prieft in Woe did there attend,
His kind Affiftance for to lend,
Her Soul to Paradife to fend.
   Heigh-bo, &c.

No Shroud her ghaftly Face did hide,
No Winding Sheet was round her ty'd,
Like Dogs, fhe to her Grave was hied.
   Heigh-bo, &c.

It would have melted Stones to fee
Such Savagenefs and Cruelty
Us'd to a Maid of Twenty-three.
   Heigh-bo, &c.

Ye Maidens an Example take,
For *Sarah Holly*'s wretched Sake,
O never Virtue's Ways forfake.
   Heigh-bo, &c.

Ye Maidens all of *Oxford* Town,
O never yield your chafte Renown
To Velvet Cap, or tufted Gown.
   Heigh-bo, &c.

And when they do to Love pretend,
No Ear unto their Fables lend,
But think on *Sally*'s difmal End.
   Heigh-bo, Heigh-bo:

But oh! the Wretch's Heart was hard,
He to her Cries gave no Regard,
Is this, fays fhe, my Love's Reward?
   Heigh-bo, &c.

Oh! woe is me! I am betray'd,
Oh! had I liv'd a fpotlefs Maid,
I ne'er with Sobs and Sighs had faid.
   Heigh-bo, &c.

But now I'm prefs'd with Grief and Woe
And Quiet ne'er again can know,
God grant my Soul to Heaven may go.
   Heigh-bo, &c.

F I N I S.

A PREFACE

... nes al our bleffings, health, wealth, and profperitie to the increafe of Satans kingdome, are there abufed: that not only lie they are tearmed, as of late The fchoole of abufe, *by one* [a]; The fchoole of Bauderie *by another* [b]; The neft of the Diuel, and finke of al finne, *by a third* [c], fo long agoe, The chaire of peftilence, *by Clement Alexandrinus* [d]; *by Cyril* [e], *and Saluianus* [f] The pompe of the Diuel; the foueraigne place of Satan, *by Tertullian* [g].

 And albe I cal them, A fecond and third blaft, &c. yet do I not fo, as though there were no moe blaftes, or dehortations fo them, or inuectiues againft them befide. For in al ages the moft excellent men for learning haue condemned them by the force of eloquence, and power of Gods worde (as I am to proue vpon ante good occafion offered). But fo do I tearme them

[margin:] ... Con-... in his inuectiue againft plaies, called The Schoole of abufe. " 3. Blaft of retrait fro plaies. M. Spark in his rehearfal fermon at Paules croffe, 29. of April. Ann. 1579. d Clement. Alexand. li. 3. Pedag. cap. 12. e Cyril. Catech. 1. Myftagogica. f 2. blaft of retrait fro plaies. g Tertul. lib. de fpectaculis.

A Prognostication.

Dayes.

at Whitchurch, count. Waterford.
at Iland Kierie, count. Kierie.
25 at Ballanrobe, count. Mayo.
at Newtowne, at Onve.
at Dundanouan, count. Corke.   } S. Iames.

26 at Tombaggard, count. Wexford.
at Galballie, count. Limbrick.   } S. Annes day.

Fayres in August.

at Belfast, count. Antrim.
at Ballikillie, Queenes countie.
at Knocke Anie, count. Limbricke.
at Wicklow, count. Wicklow.
at Kil-cocke, count. Kildare.
at Carrig-Dramrucke, count. Lettrim.
at Kil-kenie, count. Westmeath.
1 at Afaune, count.
at Tallow, count.   } Waterford.
at Kil-macktomas, count.
at Slygo, count. Slygo.
at Killichanan, count. Dunragall.
at Inchiloghte, count. Farnamanay.
at Eyres, count. Mayo.
at Buckarcke, count. Tipp.   } Lammas day.

2 at S. Tannaues greene, count. Wexford.

3. & 4. at Juniskilling.

at Knocklong, count. Limbricke.
at Palmerstowne, count. Dublin.
10 at Ardee, count. Louth.
at Moy-mors, count. Westmeath.   } S. Laurence.

at Raketle,

---

(6)

... Powder and ... For here you may Observe, that we were ...
... except four were ... and ... my small ...

I can ... forget to ... We ... these Fellows in their common ...
... Belfaoh ... ington, and ... whenever they ...
... the Prisoners ... or Spaniards ...
... them ... any thing ... the most ...
... Creatures ... Sons of Men, and this I ...
... the best way of ... the Voyage. There-
fore ... return to Mr. G... the World judge if these
Ropes (whose Cruelty ... Cowardice) were not up-
on ... from time to time ... happy and perfect the
Voyage, for here was Belfaoh ... the Mate,
B... the Gunner, a disburthen'd ... with the never be for-
g... ble Capt. Taw... speak of he never. But
in the ... comes out Barn... and ... Toomas, and some o-
ther ... Demanding their Cloaths, and ... As soon as ever
the white Chipping was gone, the rest of the Crew made
a Demand to have the Money and Plate; and what was got,
... amongst them, which I... do; and when I found
they were in the Mutinying ... I produc'd the Queens Or-
ders, and told 'em it was not of any Power; but if at the End
of the Voyage, they would carry the Ship into any Port of the
West-Indies, or East, I would do Justice to my Owners and them.

Mr. Funnell forgets that we should ... of one thing that I ... very
been ... to him (which was that all ... were my
Friends, and then they should have no ... Nor ... Ship; that
we would be Mutiny, and ... with Death.

As to the Acapulca Ship ... he mentions ... Hostility,
when we came up with the Acapulca Ship, we gave her Several
Broadsides before she could get any of her Guns clear. To
this I answer,

It is False Intirely ... I no sooner Fell on her, but she suddain
me, and had her Guns out ... Again he says,

That while some of them were Quarrelling about ... ing
her on Board, and some Disputing the Contrary, she got out
a Teer of Guns and then was too hard for us.

Mr. Funnell ... our Divisions, as he calls it, among the Men;
That was nothing to my Command ... They might have taken her,
would they have Obey'd my Advice, which was to Ply her with my
Chace Guns, and Command her that way; For we had nothing to
do

Image Quality

- Noise introduced to images of pages
- Skewed pages
- Warped pages
- Missing pages
- Inverted pages
- Incorrect metadata
- Extremely low quality TIFFs (~50K)

Training Tesseract

Aletheia

Created by PRImA Research Labs. A team of undergraduates uses Aletheia to identify each glyph on the page images, and ensure that the correct Unicode value is assigned to each. Aletheia outputs an XML file containing all identified glyphs on a page with their corresponding coordinates and Unicode values.
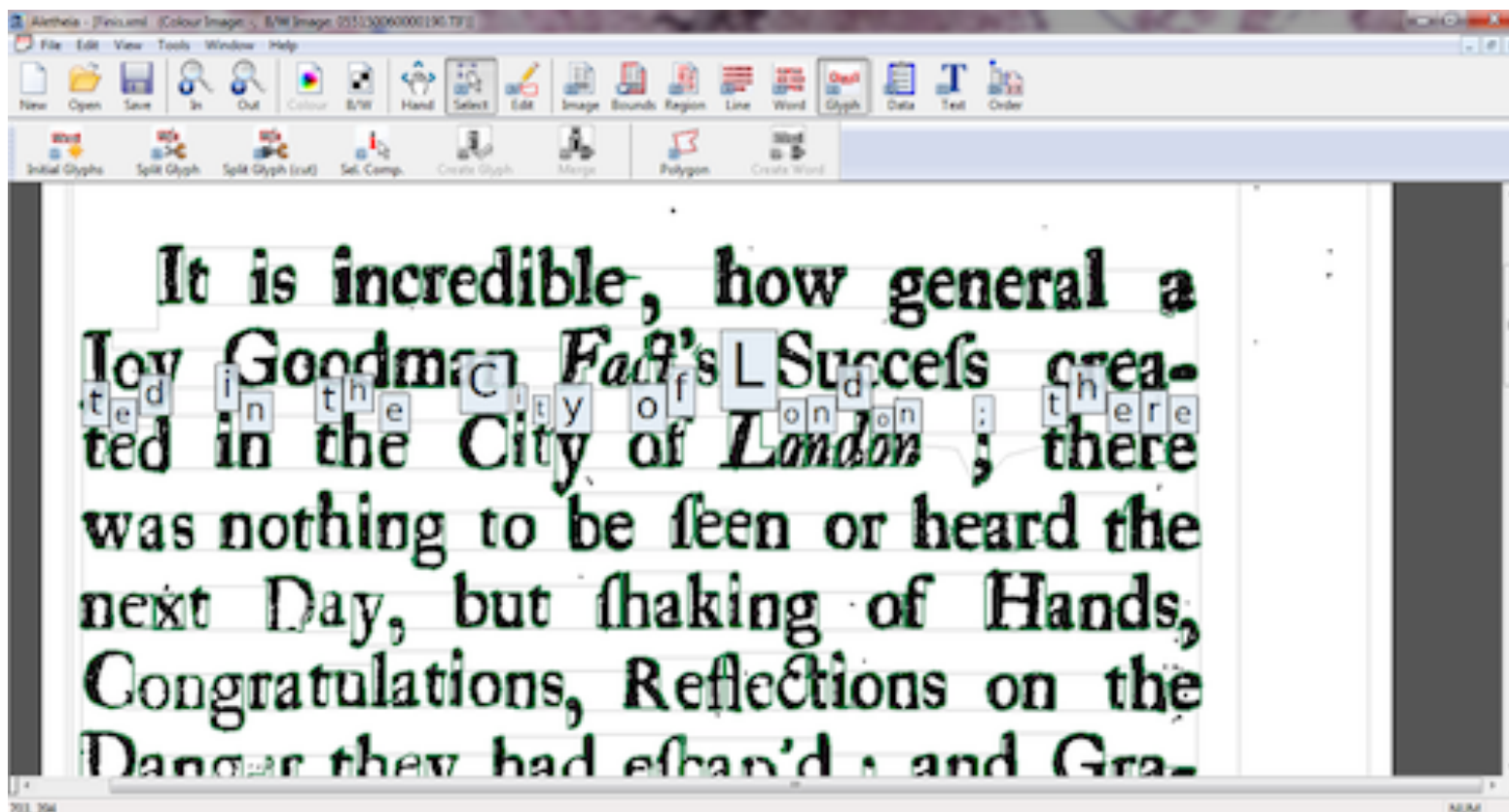
Training Tesseract
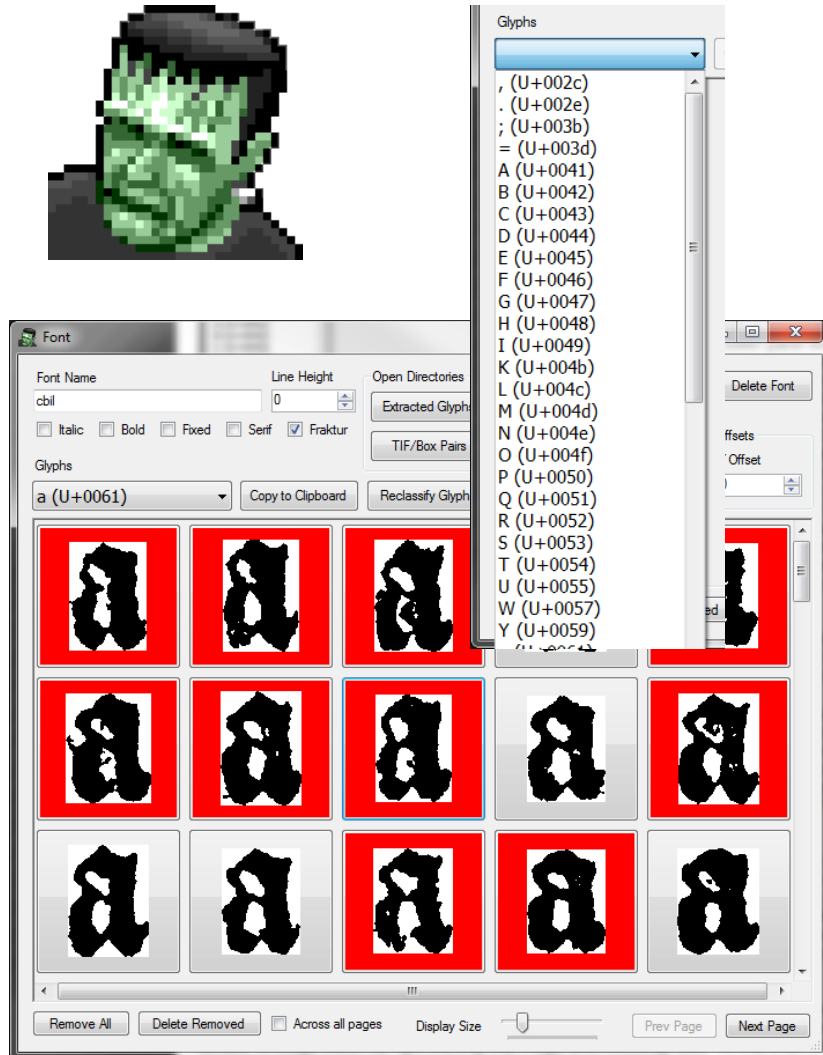
Franken+

1. Takes Aletheia's output files as input.
2. Groups all glyphs with the same Unicode values into one window for comparison.
3. Mistakenly coded glyphs are easily identified and re-coded.
4. A user can quickly compare all exemplars of a glyph and choose just the best subset, if desired.
5. Uses all selected glyphs to create a Franken-page image (TIFF) using a selected text as a base.
6. Outputs the same box files and TIFF images that Tesseract's first stage of native training.
7. Also allows users to complete Tesseract training using newly created box/TIFF file pairs, and add optional dictionary and other files.
8. Outputs a .traineddata file used by Tesseract when OCRing page images.

Brazos High Performance Computing Cluster

CPU Hours: Total: by Group

2015-02-01 to 2015-02-17 Src: HPcDB. Powered by XDMoD/Highcharts
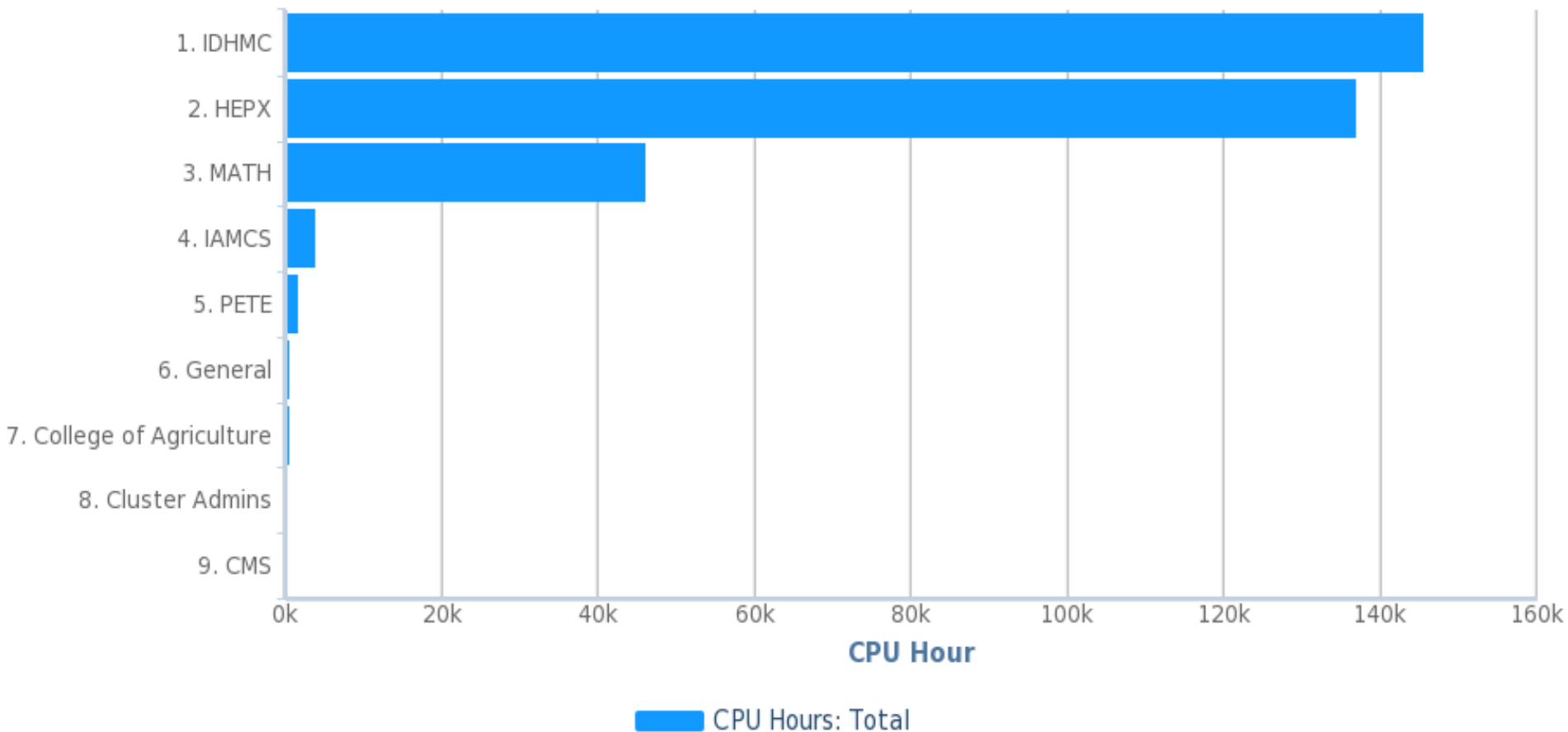
!! results !!

27 pages per second
15 million pages done

On ECCO: 86% Correct

TypeWright

- www.18thconnect.org/typewright/

- Available through 18thconnect.org

- Crowd-sourced correction tool for OCR.
- Currently available for ECCO collection, based on original ECCO OCR results.
- Will be ingested with eMOP OCR for ECCO and EEBO by year-end.
- Users can correct a whole document and then receive the text or a lightly encoded TEI XML version for use in a digital edition or whatever.

This will be the first time that EEBO documents are available as searchable text, and that they can be corrected by scholars for use and/or publication.

Edit button identifies "TypeWright" enabled Texts.

Type

TEXT

XML

Search interface

My18th

signed in as mchristy | log out | admin | about | news

What is 18thConnect? | Peer Review

Search Query : fulltext-edited-pamela
Add new search criteria or select limiters to refine your search.

New Search

Full Text	Only resources that contain full text	AND	🗑
TypeWright	Only resources that can be edited	AND	🗑
Discipline	Literature	AND	🗑
Genre	Fiction	AND	🗑
Search Term	pamela	AND	🗑
Search Term	click here to add new search term	AND	Add

Click here to see the top authors, editors, and publishers found in your search

Search Results (21)   Sort by: Relevancy

[Select All] [Collect Selected] [Uncollect Selected] [Tag Selected] [Expand All Entries]

Pamela: or, virtue rewarded. In a series of familiar letters from a beautiful young damsel, to her parents. Now first Published In order to cultivate the Principles of Virtue and Religion in the Minds 🔗 ...[show full title]
Source: Full text provided by the Text Creation Partnership.
By: Richardson, Samuel
Tags: dress | epistolary | narrative | novel | prose | trade [add tag]
Site: ECCO
[more...]

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| Codex | 21 |

| Discipline | # of Objects |
| Literature [X] | 21 |

| Genre | # of Objects |

TypeWright editor

18Connect

"Pamela: or, virtue rewarded. In..."

abc Insert Above | abc Insert Below | OCR Source: **gale**   Document Home | first | prev | Page 2 | next | last

lity in ſo eaſy and agreeable a manner, as
ſhall render them equally delightful and

PREFACE BY THE EDITOR

9 I F to inculcate Religion and Mora-
10 lity info eaJy and agreeable a manner, as
11 Jfall render them egually delightful and

report this page
resize red box

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In this document the original spelling should be retained.

Instructions:
Use arrow buttons above-right or click on the thumbnail to jump around the page.
You can add and delete lines; even if some lines are incompletely outlined in red, type every word on the line in which the red box appears.

• If a word or portion of a word is illegible, type "@" in its place; please do not make any guesses about what a word might be.
• Copy original spelling and punctuation, typing what you see on the page, except in the case of the long 's': use 's' and not 'f' when 's' is called for.
• Include end-of-line hyphens, preserving the syllables as they occur on each line.

Keyboard Shortcuts	
Key	Action
Ctrl+Delete	Delete the line
Ctrl+Enter	Assert the line is correct
Ctrl+Y	Undo/Redo
Ctrl+Shift+I	Insert line above
Ctrl+Shift+H	Find and replace
Ctrl+I	Insert line below
Down Arrow	Go down one line
End	Move cursor to end of line
Enter	Go down one line
Home	Move cursor to beginning of line
Page Down	Go down three lines
Page Up	Go up three lines
Up Arrow	Go up one line

Feedback   More about how to edit

TEXT panel

Pamela: or, virtue rewarded. In a series of familiar letters from a beautiful young damsel, to her parents. ... In two volumes. The third edition. To which are prefixed, extracts from several curious letters written to the editor on the subject. ...

Page 1

PAMELA:
OR,
VIRTUE Rewarded.
In a SERIES of
FAMILIAR LETTERS
FROM A
Beautiful Young DAMSEL,
To her PARENTS.
Now first Published
In order to cultivate the Principles of VIRTUE
and RELIGION in the Minds of the YOUTH
of BOTH SEXES.
A Narrative which has its Foundation in TRUTH and
NATURE; and at the same time that it agreeably entertains,
by a Variety of curious and affecting INCIDENTS, is int@@ely divested
of all those Images, which, in too many Pieces calculated for
Amusement only, tend to inflame the Minds they should instruct.
In Two VOLUMES.
The THIRD EDITION.
To which are prefixed, EXTRACTS from several curious
LETTERS written to the Editor on the Subject.
VOL. I.
LONDON:
Printed for C. RIVINGTON, in St. Paul's Church-
Yard; and J. OSBORN, in Pater-naster Row.
M DCC XLI.

Page 2

PREFACE
BY THE
EDITOR.

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eMOP: http://emop.tamu.edu

Gale and 18thConnect Partner to Improve Access to Eighteenth Century Documents

By Dana Wheeles on November 5, 2010

[18thConnect's work with Gale/Cengage has been publicized by a press release, copied in this message. Users of 18thConnect already have access to citations from Gale's *ECCO* catalog here.]

Farmington Hills, Mich., Nov. 4, 2010 — Gale, part of Cengage Learning, and 18thConnect, a scholarly organization dedicated to forging links between eighteenth-century archives and today's digital research environment, today announced a partnership to share scholarly content and improve the searchability of documents within Gale's *Eighteenth Century Collections Online* (ECCO) archive.

"Gale's partnership with 18thConnect gives us a unique opportunity to collaborate with a leading scholarly organization in order to improve upon the user experience within ECCO, the leading database for research and teaching of the eighteenth century," said Jim Draper, Vice President and Publisher, Gale.

Gale's ECCO archive, one of the largest academic research collections of its kind, contains more than 180,000 key English and foreign language titles published primarily in the United Kingdom. Despite Gale's use of the best in Optical Character Recognition (OCR) technology, eighteenth-century typefaces can still be challenging to capture with perfect accuracy, which may impact results when searching or data-mining.

Recently, 18thConnect was awarded National Endowment for the Humanities (NEH) sponsored supercomputer time to re-run page images from the ECCO archive through an open-source OCR program that will generate cleaner texts. This improved OCR-created text will be incorporated into ECCO, resulting in improved searching within the resource. In addition, registered 18thConnect users will then have the opportunity to review the improved texts and correct them using a tool housed on the 18thConnect website. The correction tool will be built thanks to a grant awarded to Miami University of Ohio from the Mellon Foundation. Using this crowd-sourced correction tool, users can further correct issues not caught by the OCR process, and in exchange they will have the
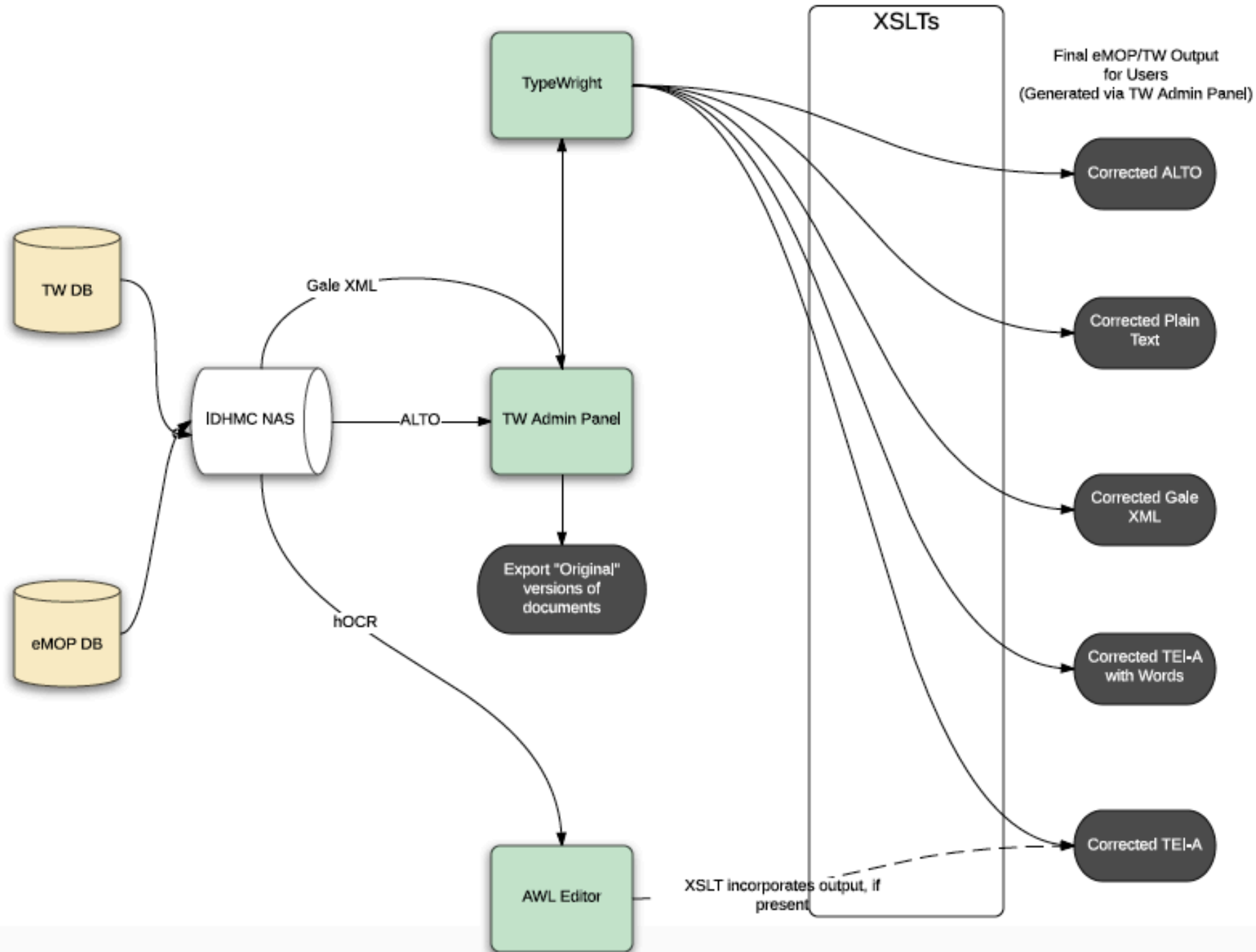
TEXT AND META DATA SHARING AGREEMENT

THIS TEXT AND METADATA SHARING AGREEMENT (this "Agreement") is entered into by and between PROQUEST LLC, a Delaware Limited Liability Company ("PROQUEST"), with offices at 789 e. Eisenhower Parkway, Ann Arbor, MI 48106-1346 and Networked Interface for Nineteenth-century Electronic Scholarship, a not-for-profit endeavor from Texas A&M University ("ARC" representing "REKN/ 18THCONNECT ") as of the Contract Date specified below (the "Effective Date").

WHEREAS, PROQUEST'S mission is to create indispensable research solutions that connect researchers with information and empower them to use, create and share content, including but not limited to its EEBO Database which includes page images of works originating in 14th to 17th century; and

WHEREAS, REKN/18THCONNECT seeks to enable REKN and 18thConnect users to explore 14th to 17th-century works currently available in digital form by providing scholars with the ability to conduct research within federated digital environments, as well as to produce personal annotated collections and exhibits using an integrated tool.

NOW, THEREFORE, in consideration of the premises and the mutual promises contained herein and other good and valuable consideration, the receipt and sufficiency of which are hereby acknowledged, the parties agree as follows:

1. DEFINITIONS

Online Humanities Scholarship:

The Shape of Things to Come

March 26-28, 2010

Participants

Schedule of Events

Advance Papers and Responses

Resources

Travel and Accommodation

Contact

Online Humanities Scholarship, The Shape of Things to Come is a three day conference to explore how to develop and sustain online humanities research and publication. Nine scholarly papers and eighteen responses will leverage discussion by a broad group of persons invited to the conference to contribute their expertise. This group includes scholars working on other projects and persons from funding agencies, publishers, museums, libraries, and professional organizations. The conference is closed to this group in order to provide maximum focus to the discussions.

The 'content focus' is a set of editorial projects that implement digital technology in different scholarly disciplines: specifically literary and cultural studies, history, classics, archaeology, and music. While the technical features of these projects will inevitably come into discussion, the social and institutional issues facing all scholarly ventures of these kinds are the imperative concern: how to sustain the life of such projects; how to address their institutional obstacles and financial demands; how to involve the greater community of students and scholars in online research and publication; how to integrate these resources with our inherited material and paper-based depositories; how to promote institutional collaborations to support these scholarly efforts; how to link online resources, which are now largely dispersed and isolated, into a connected network. The sustainability and institutional problems should be considered the two overriding topics.

Digital Editions