



EEBO-TCP: Old Words for your
New Tools

EEBO: Early English Books Online

EEBO
EARLY ENGLISH BOOKS
ONLINE



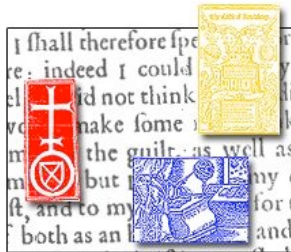
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ABOUT EEBO

INFORMATION RESOURCES

WHAT'S NEW?



Early English Books Online (EEBO) contains digital facsimile page images of virtually every work printed in England, Ireland, Scotland, Wales and British North America and works in English printed elsewhere from 1473-1700 - from the first book printed in English by William Caxton, through the age of Spenser and Shakespeare and the tumult of the English Civil War. [More](#).

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TO THE RIGHT HONORABLE MY SINGV- LAR GOOD LORD, THE LORD

CHARLES HOVVARD, Erle of Notingham,
Baron of Effingham, Knight of the noble Order
of the Garter, Lord high Admirall of England,
Ireland, and Wales, &c. one of her Maiesties
most honorable private Council.



Right Honourable and my very good Lord, after I had long since published in Print many Navigations and Discoueries of Strangers in diuers languages, as well here at London, as in the cite of Paris, during my five yeeres abode in France, with the wortheie Knight Sir *Edmund Staufford* your brother in lawe, her Maiesties most prudent and carefull Ambassador ligit with the French King: and had waded on hill farther and farther in the sweet studie of the historie of Cosmographie, I began at length to conceiue, that with diligent obseruation some thing might be gathered which might commend our nation for their high courage and singular acitie in the Search and Discouerie of the most vnknown quarters of the world. Howbeit, seeing no man to step forth to vndertake the recording of so many memorable actions, but euerie man to follow his priuate affaires: the ardent loue of my countrey deuoted all difficulties, and as it were with a sharpe goad prouoked me and thrust me forward into this most troublesome and painfull action. And after great charges and infinite cares, after many watchings, toiles, and trauels, and wearieng out of my weake body: at length I haue collected three fouerall Volumes of the English Navigations, Traffiques, and Discoueries, to frange, remote, and farre distant countreys. Which worke of mine I haue not included within the compasse of things onely done in these latter dayes, as though litle or nothing wortheie of memorie had beene performed in former ages; but mounting aloft by the space of many hundred yeeres, haue brought to light many very rare and worthy monuments, which long haue lien miserably scattered in mullie corners, & retchlelly hidden in mistie darkenesse, and were very like for the greatest part to haue bene buried in perpetuall obliuion. The first Volume of this worke I haue thus for the present brought to light, reseruing the other two vntill the next Spring, when by Gods grace they shall come to the Presse. In the meane season be thinking my selfe of some manifest and bountifull Patronne, I called to mind your honorable Lordship, who both in regard of my particular obligation, and also in respect of the subiect and matter, might iustly challenge the Patronage thereof. For first I remembered how much I was bound, and how deeply indebted for my yonger brother *Edmund Hacklays*, to whom for the space of foure whole yeeres your Lordship committed the government and instruction of that honorable young noble man, your sonne & heire apparant, the lord *William*

TCP: Creating Searchable Text

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Howard, of whose high spirit and wonderful towardlinesse full many a time hath he boasted vnto me. Secondly, the bounden duetie which I owe to your most deare sister the lady *Sheffield*, my singular good lady & honorable mistresse, admonished me to be mindfull of the renowned familie of the *Howards*. Thirdly, when I found in the first Patent graunted by Queene *Marie* to the Moscouie companie, that my lord your -ather being then lord high Admirall of England, was one of the first fauourers and furtherers, with his purse and countenance, of the strange and wonderful Discouerie of Russia, the chiefe contents of this present Volume, then I remembered the sage saying of sweet *Isocrates*, *That sonnes ought not onely to inherite their fathers substance, but also of their commendable vertues and honours*. But what speake I of your ancestors honors (which to say the truth, are very great, and such as our Chroniclers haue notably blazoned) when as your owne Heroicall actions from time to time haue shewed themselves so admirabile, as no antiquitie hath afforded greater, and the future times will not in haste (I thinke) performe the like. To come to some particulars, when the Emperors sister, the spouse of Spaine, with a Fleet of an 130. sailes, stoutly and proudly passed the narrow Seas, your Lordship accompanied with ten fliets onely of her Maiesties Nauie Roiall, enuironed their Fleet in most strange and warrellike sort, enforced them to stoope gallant, and to vaile their bonets for the Queene of England, and made them perfectly to vnderstand that olde speech of the prince of Poets;

Non illi imperium pelagi saeuum(que) tridentem,
sed tibi sorte datum.

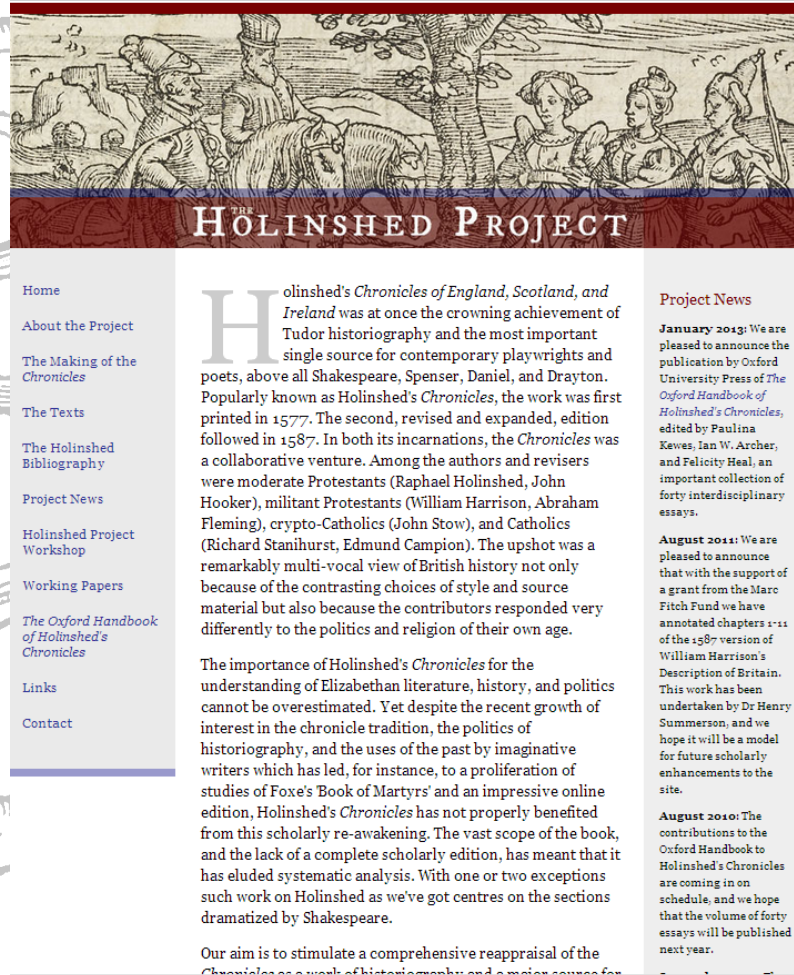


Why? Three major Functions

- **Search:** depends on accuracy at the character, word and phrase level
- **“Distant reading”:** depends on some measure of accuracy, but mostly a huge sample size generated from a known corpus
- **Electronic text edition,** legible in absence of page images: depends on accuracy, completeness, and sensible structure

What can one do with it?

Create a digital edition



HOLINSHED PROJECT

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Holinshed's *Chronicles of England, Scotland, and Ireland* was at once the crowning achievement of Tudor historiography and the most important single source for contemporary playwrights and poets, above all Shakespeare, Spenser, Daniel, and Drayton. Popularly known as Holinshed's *Chronicles*, the work was first printed in 1577. The second, revised and expanded, edition followed in 1587. In both its incarnations, the *Chronicles* was a collaborative venture. Among the authors and revisers were moderate Protestants (Raphael Holinshed, John Hooker), militant Protestants (William Harrison, Abraham Fleming), crypto-Catholics (John Stow), and Catholics (Richard Stanhurst, Edmund Campion). The upshot was a remarkably multi-vocal view of British history not only because of the contrasting choices of style and source material but also because the contributors responded very differently to the politics and religion of their own age.

The importance of Holinshed's *Chronicles* for the understanding of Elizabethan literature, history, and politics cannot be overestimated. Yet despite the recent growth of interest in the chronicle tradition, the politics of historiography, and the uses of the past by imaginative writers which has led, for instance, to a proliferation of studies of Foxe's *Book of Martyrs* and an impressive online edition, Holinshed's *Chronicles* has not properly benefited from this scholarly re-awakening. The vast scope of the book, and the lack of a complete scholarly edition, has meant that it has eluded systematic analysis. With one or two exceptions such work on Holinshed as we've got centres on the sections dramatized by Shakespeare.

Our aim is to stimulate a comprehensive reappraisal of the *Chronicles* as a work of historiography and a major source for

Project News

January 2013: We are pleased to announce the publication by Oxford University Press of *The Oxford Handbook of Holinshed's Chronicles*, edited by Paulina Kewes, Ian W. Archer, and Felicity Heal, an important collection of forty interdisciplinary essays.

August 2011: We are pleased to announce that with the support of a grant from the Marc Fitch Fund we have annotated chapters 1-11 of the 1587 version of William Harrison's *Description of Britain*. This work has been undertaken by Dr Henry Summerson, and we hope it will be a model for future scholarly enhancements to the site.

August 2010: The contributions to the *Oxford Handbook of Holinshed's Chronicles* are coming in on schedule, and we hope that the volume of forty essays will be published next year.


What can one do with it?

Build a digital hub/collection around a certain theme

WITCHES IN EARLY MODERN ENGLAND

A DIGITAL HUMANITIES PROJECT FOR UNVEILING WITCHCRAFT NARRATIVES

FEATURED CONTENT



Mapping Witches in England

The WEME Witchmap beyond the defining, tracing, searching, and compiling which James IV, Joseph Glanville, and Matthew Hopkins did to find witches. It gives voices to research subjects by providing new, sympathetic, and critical analyses of the role of witchcraft in Early Modern England. To achieve this, witches' information is placed within a relational database, which contains information including biographical, temporal data, and geospatial data. Each witch is mapped to a given parish...

[Mapping](#)

WELCOME

The *Witches in Early Modern England* project, led by Kirsten C. Uszko, designs and deploys strategically intersecting, innovative, and experimental digital tools to allow for robust searching and pattern finding within the corpus of texts relating to early modern witchcraft. Beyond that, its open-ended platform encourages further expansion by users, to push the limits of how digital technologies can enhance and inspire the academic interrogation of existing corpora.

WEME is a digital exploration of the nano-histories: a way to study the history of early English witching. Using WEME's resources, you can use a time line, map, search box, or filter to explore almost three thousand individual multi-dimensional nano-histories of and align them, using digital technologies, to create a composite of the true and terrible stories of the early English witches.

Part reading / part seeing, WEME uses the metaphor of a stack of cards to magnify individual experiences. You can hover over the card stacks to see the content, click on the one you want, and click on the cards to see the information in the nano-history there - a mini-biography of the witch, a biography of her familiar, the event she was involved in, who else was there, what was in effect, where the event happen, and what text it is recorded in - all you need to know to see if this moment of witching is relevant to your study. If you would like to keep the nano-history, drag the card into the basket and email it to yourself.

PRIMARY LINKS

- [Welcome](#)
- [about WEME](#)
- [Witch Tools](#)
- [Throwing Bones](#)
- [Data Browser](#)
- [Brimstone](#)
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SEARCH

Search this site:

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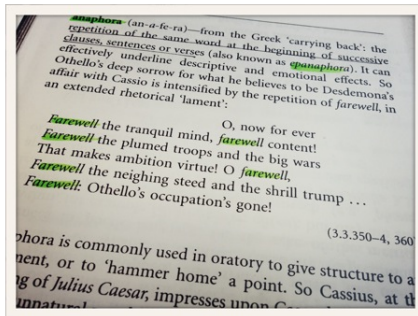
Username: *

What can one do with it?

Digital humanities/text analysis projects

Launch of the Zeugmatic

My project for Summer 2013 is to design a text-analysis algorithm capable of recognizing Shakespeare's rhetorical figures. For instance, this repetition of "farewell" in *Othello* is called an *anaphora*:



[1]

That's a pretty straightforward *anaphora*, and is just the kind of linguistic feature that a pattern-recognizing algorithm could detect. I could show you more complicated examples, but first let's imagine the higher-order interpretations that this algorithm would enable.

Start with that idea of recognition. The average schoolboy in Renaissance England was rigorously trained to recognize rhetorical figures, in order to imitate them in his own writing.[2] This was formalized analysis according to classical precepts, adapted for the English language. John Milton's copy of Harington's translation of Ariosto's *Orlando Furioso* is thick with marginal annotations on its rhetoric — recognizing not only its argumentative stages but also "the fineness of speech in the Rhetorical ornaments, as

THE MAP OF
EARLY MODERN LONDON

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Map of London: Home Page

The Map of Early Modern London (MoEML) maps the streets, sites, and significant boundaries of late sixteenth-century and early seventeenth-century London (1560–1640). Taking the Agas map as its platform, the project links encyclopedia-style articles, scholarly work, student work, editions, and literary texts to the places mentioned therein. Students will view the landmarks of Shakespeare's London and learn about the history and culture of the city in which he lived and worked. Teachers will find the map and encyclopedia useful in teaching Renaissance plays and other texts set in London. Scholars are welcome to contribute articles, links, sources, or compilations of data.

Click on the map to begin your journey or go to the [encyclopedia](#) to search for streets, sites, churches, wards, neighbourhoods, people, livery companies, and other topics. Go to the [library](#) to read transcriptions of texts about early modern London and extracts from plays set in early modern London.

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This project is supported by the Social Sciences and Humanities Research Council.

University of Victoria Humanities Computing and Media Centre

Social Sciences and Humanities Research Council of Canada



What else can you do with it?

- Have students produce editions or do other assignments
- Request texts to be keyed
- Request raw files for one or many texts



Thank you!