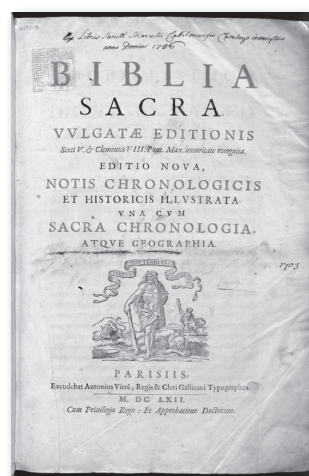


The AGU Digital Access Project

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Overview

This report on the *AGU Digital Access Project* necessarily begins, as it did with our 2021 report, with an overview of the project and a review of other critical details concerning our ongoing work, after which specific challenges and achievements in FY2022 will be explored in more detail. The *AGU Digital Access Project* was initiated in FY2018 in conjunction with the digital access staff at the Folger Shakespeare Library in Washington, D.C. It might seem peculiar to some that a Shakespeare library would be interested in religious holdings and specifically rare Bibles. The answer to this question is immediately obvious to anyone who has undertaken the serious study of the Reformation period or of the Shakespearean period and has seen the strong overlap between both of these fields. Having kept a long-term eye toward the entirety of the English cultural period before, during, and after Shakespeare, the Folger also holds major rare editions of early modern religious print editions, including many early printed biblical works. Indeed scholars of the Reformation and early modern Christianity who are not specifically tied to Shakespeare research view the Folger as a top and sometimes primary destination for archival research in religious studies.



Biblia Sacra, Vitre, Antoine, Aoyama Gakuin Archives. On display at the Folger Shakespeare Library Miranda Platform (until November 2023).

The talks hosted as a parallel initiative for the *AGU Digital Access Project*, as we will see below, punctuate how Shakespeare and early modern religious studies are interlinked and how, indeed, digital development in these fields has been of critical importance to researchers and to our general understanding of human history. Specifically, the *AGU Digital Access Project* works in

conjunction with the *Speaking of Shakespeare* series, a YouTube program and audio podcast hosted by Thomas Dabbs that has presented the research of over 50 scholars in early modern studies since 2020. These talks explore areas that include but are in no way limited to Shakespeare, including digital advances in library science, recent scholarship in theology, and new approaches to humanities education. The overarching mission of this series is to show the intersection between technology and humanistic studies. The specifics of these initiatives are available from the websites developed for each project.¹

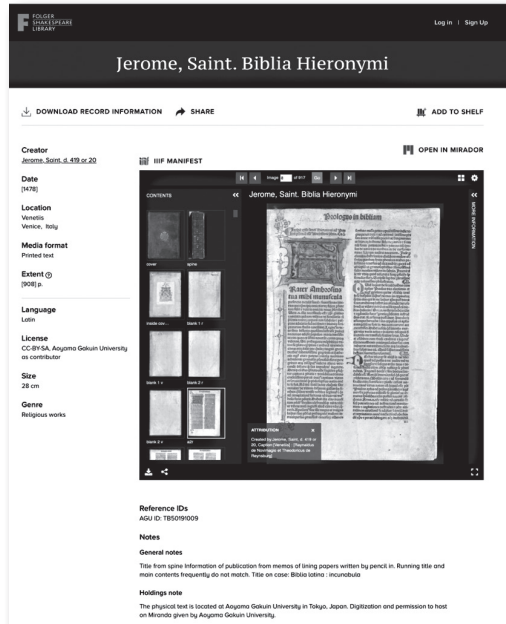
This said, beginning with the digitization of rare Bibles, the project's basic and initial goal was and is to digitize five rare editions held by Aoyama Gakuin University, making it so that these editions can be viewed freely online (or open access). We digitized three of Aoyama Gakuin's rare editions on the Folger's server by March of 2019: the *Biblia Latina* (1478), the *Biblia Sacra* (1662), and John Milton's *The History of Britain* (1670). They were staged for viewing at the Folger in June of 2020. More information on these editions and the links to the full texts are available from the *AGU Digital Access Project* website.

It should be added here that the presence of the Bibles and other rare religious material in our archive represent the Christian values upon which Aoyama Gakuin was founded as an institution. Since Aoyama Gakuin's establishment by Methodist Episcopal missionaries in the Meiji period (1868-1912), members of the Aoyama Gakuin community have over time seen to the acquisition of rare Christian editions. Full Bibles and New Testament editions are a major part of these acquisitions, but Aoyama Gakuin holds other rare religious works in Latin, Japanese, English, French, German and other languages. This project, therefore, forwards these values along with presenting the university and the entire institution of Aoyama Gakuin in the light of its foundational mission. Such initiatives, in short, help to express our values to the public and also help to bolster our reputation and standing, and, most importantly, our values.

AGU's special collections are small when compared with those of major libraries like the Folger or, say, the British Library. When this project was begun, it was not an institutional priority to expend the human or technical resources to digitize rare editions, to build a viewing platform, and to maintain a dedicated server for this effort within the university. So, the second goal of this project in

¹ See the *AGU Digital Access Project* website at: <https://agudigitalprojecten.blogspot.com> (in English) and at <https://agudigitalproject.blogspot.com> (in Japanese). The full list of talks for the *Speaking of Shakespeare* series is at: <https://www.youtube.com/c/SpeakingofShakespeare>.

the beginning was to stage our editions on the digital branch of the Folger Shakespeare Library, a large institution with a name that would bring attention to our holdings from the shelves of a world class library. It was our hope that this project might provide an operational model for other holders of smaller collections who wish to share their holdings online, and that perhaps they, too, could establish a relationship with larger libraries to display their holdings. In short, this project shows the potential for displaying major works from small collections placed within the collections and context of large and prestigious libraries. The bibliographical information that accompanies these editions signals their provenance and thus brings



Biblia Latina (1478), Aoyama Gakuin Archives.
Digital display on the Folger's Miranda platform
(until November 2023).

attention to the institution where these editions are held—in our case, Aoyama Gakuin. In the years since this project was conceptualized and put into motion, we have achieved this goal. The screenshot image provided here shows how, for example, the *Biblia Latina* was displayed at the Folger on its Miranda platform. From 2020 to 2023, the three editions listed above from the Aoyama Archives were made available to be examined page by page in high resolution from anywhere on the globe, both by professional researchers and by interested members of the public.

The Folger will retire the Miranda platform in November of 2023. However, in terms of our project, the Folger will still share our images through a descriptive page from their comprehensive *Folgerpedia* website that will link to the images from these editions at a Google Drive viewing platform.² In all, the Miranda initiative gave the Digital Access Team at the Folger and our team at AGU a fine opportunity to learn more about how a high-end IIIF viewing platform works and to gain experience in how to collaborate across collections using such a platform.

Recently the environment for digital development has changed in such a way that a third goal is

² See *Folgerpedia* at: https://folgerpedia.folger.edu/Main_Page.

taking shape for our project. This goal was not stated initially because it rested in the realm of hope and not in the arena of practical project outcomes. However, we did hope to pique an interest internally at Aoyama Gakuin in housing digital images of its rare editions locally on a university server. In the years since this project was begun, new developments in the building of online viewing platforms have made it easier and less expensive to stage rare editions locally, particularly those held in smaller collections. Also, the Covid-19 pandemic, as hard as it has been on people across the globe, has managed to draw more attention to the positive ways in which digital technology can be used to reach people remotely across the globe. And, at this writing, there are also new developments in AI technology that may mandate an increasing interest in digital development. Though we seek to continue our relationship with the Folger, we are also anticipating that our university might become willing to move this project into an established, in-house viewing platform managed by university staff. There have been indications that the Aoyama Gakuin library system might be open to taking on such a project.

Oversight, Operations, and Funding

The project is co-directed by the authors of this research report, Thomas Dabbs and Wataru Sasakawa, both of whom are professors in the Department of English and American Literature, School of Letters, Aoyama Gakuin University. Throughout the project, we have been able to employ fine part-time graduate and advanced undergraduate students who have brought diligence, competence, and care to their work. During our training of these students, we often and very happily experience our training being flipped when the students end up instructing the directors about the best ways to manage the details of our work. We are currently fortunate to have recruited two brilliant fourth-year students, Abigail Mika Nagayama and Saskia Kotone Filson, both of whom began working for the project in FY2022 and will continue through FY2023. We also owe a great debt to Professor Naomi Tonooka of the Department of English and American Literature for her role in helping us conceive and find initial funding for the project.

We were funded initially with a grant from AOYAMA VISION, and with this funding the directors were able to employ part-time workers, purchase the necessary equipment, and pay for travel to the Folger and to other digital humanities conferences. As mentioned in our prior report, the first full year of this project (FY2019) was highly productive. We also hosted an event with the digital team at Keio University that featured talks by Professor Takami Matsuda of Keio University on their

digital initiatives and by Professor Emeritus Hiroko Sano of AGU on the history of Aoyama Gakuin's religious foundation and on the acquisition of the rare Bibles held by the AGU library.

The project endured a major setback, of course, due to the Covid-19 pandemic. From March of 2020 until September of 2022, we were unable to continue our digital work within the offices of the Aoyama Gakuin Shiryō Center (青山学院資料センター). Therefore, we utilized AOYAMA VISION funding in 2021 to pay part-time workers to work remotely or in safe spaces on campus to construct a general database for the project. We were also able to run a highly detailed check of our images and indexes before having them uploaded to the Folger server.

The AOYAMA VISION grant expired at the end of FY2020, after which this project was sustained in FY2021 in part with support from the Aoyama Gakuin University Institute of the Humanities (青山学院大学文学部附置人文科学研究所), for which this report is written. We were also supported in part by the Japan Society for the Promotion of Science, or JSPS. Both funding sources helped us to continue with digital development and project outreach during a difficult period. We were still unable to proceed with the digitizing of new images in FY2021 and the first half of FY2022, but even so the project managed to take significant steps toward fulfilling its mission. The *AGU Digital Access Project* website was maintained and upgraded, and though it was impossible to hold events on campus during this period, the project pivoted to become part of the above-mentioned *Speaking of Shakespeare* series that was launched in the fall of 2020 and remains in continuation.

In FY2022, we were very fortunate to receive a two-year project grant from the Aoyama Gakuin Information Media Center (青山学院大学情報メディアセンター). Throughout FY2022, this grant provided funding for part-time workers and also for new hardware and software that we needed to continue the project. We were also able to continue online digital outreach with the Institute of Humanities funding and with the help of the JSPS. In the second half of FY2022, we were allowed to resume the digitization of rare books from our collection, beginning with two very small and rare editions of the New Testament. These editions will be discussed in more detail below.

Technical Overview

A comprehensive look at the technology that underlies this project was provided last year in our

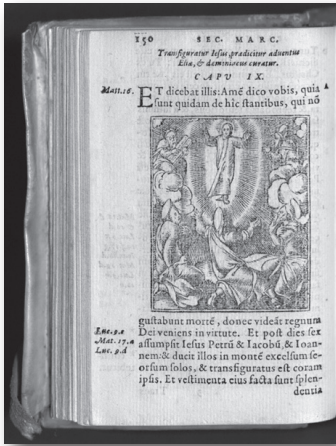
report entitled “The *AGU Digital Access Project*: Digitizing and Sharing Rare Editions.”³

Our prior report went into great detail about International Image Interoperability Framework, or IIIF (pronounced “triple-eye-eff”) and APIs in a technical discussion that was admittedly difficult for many of our readers to follow. These technical features, however, are essential components specifically regarding the specifications of the images we produce and generally regarding the future of online research that requires precision in the study and analysis of print and illustrations. In this report, though, in far more simple terms we only wish to argue for the continuing value of our initiative from a technological standpoint.

There are of course many reasons to digitize rare books. Because of their value and because they are old and delicate, one needs special permission to access and handle such editions. Without the permission to examine holdings in an archive firsthand, the only chance one might have to even see such editions is during one of the few times that they are brought out to be displayed under glass. Such displays are valuable for educational reasons and also to increase public interest, but they do not allow one to interact closely with the actual work.

Even with the qualifications to gain access to rare editions, these holdings may be in locations far away from where one lives. In the case of say, a multi-volume commentary, one might find that one would have to travel thousands of kilometers to several major libraries in order to view the entire work. With the benefit of such digital repositories as *Early English Books Online*, or *EEBO*, one would be able to consult every volume online from the office or at home. Though not the same as gaining access to the actual material, online access to rare editions still goes a long way toward helping scholars, students, and other interested members of the public examine and interact with an edition, cover to cover, page to page. The digitization of these rare editions will present many research opportunities even beyond the subject matter of the text. These books also feature unique works of art that reflect the historical period in which they were produced and the original sentiments of the readership. The fonts, texture of the paper and binding can also be zoomed in on and analyzed as can the way the books are structured. Such editions as the ones being digitized by this project are literary, artistic, and historical documents that can influence a wide array of scholarship and also pique the interest of anyone interested in our global past.

³ See Thomas W. Dabbs, Wataru Sasakawa, and Naomi Tonooka, 『文学部附置人文科学研究所論叢』 青山学院大学文学部附置人文科学研究所編, 4 (2022), 93-104.



Sample 1: Work sample of a high resolutional image with small print and illustration.

The problem particularly in the area of examining rare editions in research is that up until recent years viewing platforms have not been built within the understanding of the value of international compliance over a vast range of servers. This lack of compliance often makes it difficult to navigate an edition and also compare pages that are not in sequence. When one wishes to zoom in the pages, they blur before one can examine them in minute detail. IIIF-compliant viewers, however, provide the remote researcher the ability to navigate quickly to various individual images and to pull up other images in a given edition for comparison. Sample 2 demonstrates how high resolution zoom can help a researcher examine an image digitally with more exactitude than by using the naked eye, and on a IIIF-compliant platform, one can zoom in even further than the example shown here.

This said, it still falls on us to explain why online viewing, along with the continuing initiative to digitized as much material as possible, changes so much for the study of rare books. Indeed, without an understanding of the technology being used in this project, it is difficult to argue for the innovative approach being taken or to demonstrate in this print format how useful high-resolution images can be for research. After all, there is nothing new about displaying images online and being able to zoom in on those images. The attempt will be made here, however, with the two samples presented here, beginning with Sample 1 from one of the small editions with digitized in 2022.



Sample 2: A zoom in on the high resolution image in Sample 1.

Also, such viewing platforms have the added ability to pull images, not just from the edition but from other pages or editions from other collections housed locally or on any number of servers. High-resolution images can be viewed alongside each other at various sizes and shapes for

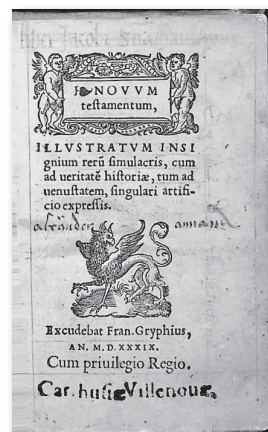
comparison or collection. For example, if a researcher wishes to form a collection of paintings from a particular artist, this researcher can draw in superb images from a variety of museums or libraries to examine and compare the works of this artist. In the case of rare editions, one could, say, draw in title pages from a variety of editions by the same printer from collections held by various libraries across the globe and examine the work of that printer. In order to be IIF compliant, all images would be high resolution with an almost limitless ability to zoom in without any blur.

FY2022 in Detail

In FY2022, the *AGU Digital Access Project* was able to achieve three specific year-long goals set at the beginning of the fiscal year. First, we were able to restart our effort to digitize rare editions. Second, we completed two video recordings for educational purposes and also for the purposes of project outreach. These recordings were produced in English and in Japanese with input from members of our project with explanations and visuals of the work that we are doing. Therefore, we actually completed four videos, two in English and two in Japanese. The project outreach videos are available on the AGU website and also on YouTube. The educational videos are available on request for class instruction or for private viewing. Third, we were able to continue hosting Zoom talks with major scholars involved in early modern digital research and development. Thomas Dabbs hosted a total of twenty these research talks with major scholars and educators involved in digital development, research, and in using digital tools for classroom instruction. Together, these talks garnered over 12 thousand views and over 1,500 hours of watch time.

Digitizing Rare Editions

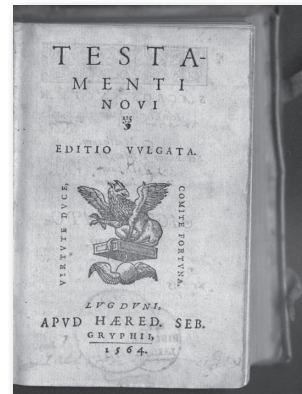
As mentioned before, the Aoyama Gakuin Information Media Center grant provided us with more substantial funding and the means to hire two part-timers who reentered the archives to begin digitizing more rare editions. We are currently working on two small (octavo) New Testament versions of the Bible, the *Novum Testamentum*, printed in Paris by Franciscus Gryphius in 1539 and the *Testamenti Novi* printed and published in Lyon by the firm of Sebastian Gryphius in 1564 (which just happens to be the year of Shakespeare's birth). The Latinize names of each printer (Franciscus and Sebastian Gryphius)



Title page: *Biblia Novum Testamentum*

suggests a family relationship and the two (actually François and Sébastien Gryphe) were apparently brothers. Not much is known about François personally, but Lucien Febvre and Henri-Jean Martin held that Sébastien was known as “the prince of the Lyon book-sellers.”⁴

In both cases, these editions provide copious illustrations of biblical stories and themes along with the Latin text. When digitized into high-resolution images, readers can expand or zoom in on these illustrations to experience and study the art of these engravings and see the minute details of the art inspired by New Testament stories and themes. An example of how these images can be expanded are provided here, but of course an online user would have much more flexibility to view and zoom in on these images and on the accompanying text once the editions are staged on the internet.



Title page: *Testimenti Novi*

Technical Challenges

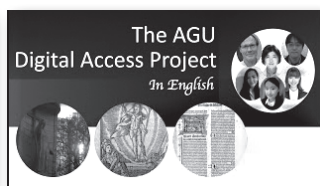
In Fall Term of 2022, we resumed digitizing images. The octavo (small) editions of two 16th-century New Testaments (more information below) presented problems with configuring a way to make high-resolution images of these particular editions without damaging them. Our larger Bookeye scanner can make compliant images for this with the option to digitize and then crop page openings. However both of these smaller editions were far too fragile to push open fully without risking damage to the spine of the book, now hundreds of years old.

Our solution was to purchase a smaller CZUR scanner, one that allows the workers to digitize recto and verso pages (half pages) individually without fully opening the book. However, the images that are produced in this system are lower in resolution than those produced by the larger scanner and therefore may not be fully IIIF-compliant. This said, though the images lose resolution at one point in zooming, they do in fact hold up to detailed scrutiny. In sum, we decided that making images of a slightly lesser standard was far more desirable than making no images at all and that the lower resolution was a compromise that we would have to make in order to avoid damaging these reditions.

⁴ *The Coming of the Book: The Impact of Printing, 1450-1800*, ed. by Geoffrey Nowell-Smith and David Wootton, trans. by David Gerard (London: Verso, 1976), p. 149. See also François Gryphe at <https://www.britishmuseum.org/collection/term/BIOG222257>.

Educational Videos, Research Talks, and Lectures

Though digitizing and documenting images from rare editions is our primary focus, this project has other important objectives as well. Given these holdings are not well known to the outside world or



even inside our university, it is incumbent that this project also finds ways to educate the general public and our own students, professors, and staff

members specifically about the preservation and study of old books and generally about the value of digital development. As mentioned above, we have filmed educational videos in Japanese and in English that give overviews and also detailed information about how the work for the project is done technologically and about what the project achieves in the way of advancing cultural awareness. Two short videos, one in English and one in Japanese were produced to provide a quick introduction to the project.⁵ Two longer videos were produced in English and Japanese for teachers or researchers who are interested in a more in-depth understanding of the project.

We also held twenty online research meetings on Zoom with major international scholars that promote our humanities programs at AGU generally and that specifically bring attention to our digital, religious, and educational efforts in the humanities. These talks were conducted under the auspices of *Speaking of Shakespeare* or *SoS* and as mentioned above, features Shakespeare and early modern studies scholars who conduct archival work in large library collections or other repositories and also those who work in digital development. As indicated above, some of our readers may not see the connection between Shakespeare and early modern studies with the effort to digitize and share rare religious material, but it should be stated again here that our work overlaps strongly with the work of people who do analyses of early modern culture and religious studies, and also with innovative educational approaches to the study of Shakespeare and other literary historical figures. The talks that are freely available on YouTube and on a variety of major audio podcast services, including Apple, Google, and Spotify.⁶ Here we will feature samples from these talks that are the most closely tied to the overall mission of the project.

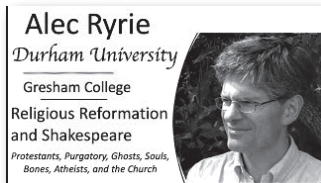
⁵ English version at: <https://youtu.be/ge5VQ9i1Th8>, and Japanese version at: <https://youtu.be/cQrl-fA3TaM>.

⁶ For the full list of talks in the *Speaking of Shakespeare* series, see: <https://www.youtube.com/c/SpeakingofShakespeare>.



Stephen Greenblatt of Harvard University contributed to the *Speaking of Shakespeare* series in June of 2022 along with other fine scholars throughout FY2022, including Richard Strier of the University of Chicago, William Carrol of Boston University, Peter Holland of the University of Notre Dame, and Michael Dobson of the Shakespeare Institute, University of Birmingham.⁷ Greenblatt's work in particular focuses on the early modern history behind the scenes of the work of Shakespeare and other dramatists of the period. He also is well-known for his work in religious studies of the period and throughout history.

More specifically related to the technical side of our project are such speakers as Laura Mandell of Texas A&M University, who was featured in October of 2022.⁸ Among many other digital and print publications, Professor Mandell is the author of *Breaking the Book: Print Humanities in the Digital Age*.⁹ She is the Director of the Center of Digital Humanities Research (CoDHR), the publisher of the *New Variorum Shakespeare*, which will be staged online.



We also hosted Alec Ryrie of Durham University, who is a widely-known scholar of Reformation studies and also a minister of the Christian faith.¹⁰ Professor Ryrie's talks through the Gresham College online series on the English Reformation have garnered tens of thousands of views from the general public. His most recent work is on Protestantism in East Asia. He contributed a research talk to the *Speaking of Shakespeare* series and also gave a real time online Zoom lecture for members of the AGU English Literary Society on the subject of early Protestantism in East Asia.

⁷ See Stephen Greenblatt at: https://youtu.be/5bE7LYRO_6M, Richard Strier at: <https://youtu.be/XBRYYPpRh7I>, William Carrol at: <https://youtu.be/iAdLiTAKWYA>, Peter Holland at: <https://youtu.be/kyRrGMOMuCs>, Michael Dobson at: https://youtu.be/yLD12_PYEQ.

⁸ See Laura Mandell: <https://youtu.be/7zy8GcBtv7E>.

⁹ Wiley-Blackwell, 2015.

¹⁰ See Alec Ryrie at: <https://youtu.be/wxkAtag45ZQ>



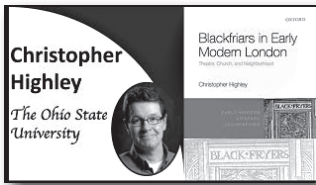
Peggy O'Brien, Director of Education at the Folger Shakespeare Library contributed a research talk on Shakespeare and literature in school education. She has become well-known in the secondary education for her development of the Folger Method for teaching Shakespeare. This talk also covered the Folger's educational offerings online and on-site, including lesson plans and other resources for those who teach Shakespeare and other literary figures.

From its beginnings in 2020, the *SoS* series has been fortunate to draw a diverse list of name scholars, including James Shapiro of Columbia University, Emma Smith of the University of Oxford, and Tiffany Stern of the Shakespeare Institute, University of Birmingham. Many of these talks feature scholars who are currently involved in major digital projects, including but not limited to *The Map of Early Modern London* (University of Victoria), the *MIT Global Shakespeares* (Massachusetts Institute of Technology), the *Virtual St. Paul's Cathedral Project* (North Carolina State University), *Lost Plays Database* (Folger Shakespeare Library), and *Shakespeare-VR* (Carnegie Mellon University).¹¹

This series also explores other important themes in early modern cultural studies by featuring scholars in critical race studies, global adaptation studies, and, in accordance with the foundational religious mission of Aoyama Gakuin, experts in Reformation religious studies. The keyword Shakespeare in the title of course draws those many who are interested in Shakespeare but also those in cultural areas well beyond Shakespeare and thus increases the scope of reception among scholars and the general public. Among our funding sources, the Aoyama Gakuin University Institute of the Humanities grant was particularly helpful in helping us continue the *SoS* series in FY2022.

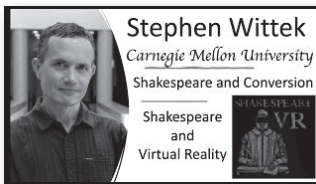
In FY2023 we will also host two in-person workshops and talks from scholars who work with digital research, virtual reality, and artificial intelligence in the area of early modern studies. The workshops and talks feature Christopher Highley of the Ohio State University and Stephen Wittek of Carnegie Mellon University. Professor Highley is Director of the Center for Medieval and Renaissance Studies at Ohio State. He specializes in early modern literature, culture, and history.

¹¹ See *The Map of Early Modern London* at: <https://mapoflondon.uvic.ca>, *MIT Global Shakespeares* at: <https://globalshakespeares.mit.edu>, the *Virtual St. Paul's Cathedral Project* at: <https://vpcathedral.chass.ncsu.edu>, and *Shakespeare-VR* at: <https://shakespeare-vr.library.cmu.edu>.



Along with his many publications, honors, grants, and awards, he is the author of *Shakespeare, Spenser, and the Crisis in Ireland* (Cambridge UP, 1997), *Catholics Writing the Nation in Early Modern Britain and Ireland* (Oxford UP, 2008). His well-received and most recent book is entitled *Blackfriars in Early Modern London: Theater, Church, and Neighborhood* (Oxford UP, 2022). He is currently continuing his work on early modern London during the English Reformation period, as well as on the posthumous image of Henry VIII.

Along with his own use of new digital technologies in his research, he is also an advisor in digital development in the humanities and serves as an editorial board member of *The Map of Early Modern London* or *MoEML* mentioned above. *MoEML* is a web-based digital tool that provides mapping and location information about the City of London during and beyond the time of Shakespeare. He has kindly agreed to give a lecture about the Blackfriars district in Early Modern London to graduate and advanced undergraduate students. He will also conduct a workshop on digital research methods for a select group of seminar students and for members of the general public.



Stephen Wittek of Carnegie Mellon University conducts work that lies in the increasing large area of overlap between early modern drama, cultural studies, and digital humanities. His most recent book is *Shakespeare and the Cultural Politics of Conversion* (Palgrave Macmillan, 2022), a close examination of Shakespeare's engagement with the flurry of controversy and activity surrounding the concept of conversion in post-Reformation England. He is also the author of *The Media Players: Shakespeare, Middleton, Jonson, and the Idea of News* (U of Michigan P, 2015) and co-editor of two collections: *Performing Conversion: Cities, Theatre and Early Modern Transformations* (Edinburgh UP, 2021) and *Shakespeare and Virtual Reality* (Cambridge UP, 2021).

Professor Wittek has also kindly agreed to give a lecture entitled "The Cultural Politics of Conversion in Early Modern England" to graduate and advanced undergraduate students who will be studying the Bible in English and also to students who will be studying Shakespeare. He will also conduct a research meeting for graduate students on Shakespeare and virtual reality for a select

group of graduate and undergraduate students.

In this research meeting Professor Wittek will lead a discussion on recent developments in using virtual reality to teach Shakespeare and on recent developments in using AI tools in studying Shakespeare and other areas of cultural history of drama. Both events are open to the public, but the workshop is only open by invitation.

Outlook for 2023

In FY2023 we will continue digitizing rare religious editions and hope, perhaps, to provide advice and training to other scholars inside and outside the university who may wish to digitize holdings in other areas of interest. We will continue our relationship with the Folger Shakespeare Library, but in a modified manner that has not yet been fully determined. The library has been closed for renovations and is scheduled to re-open in November of 2023. There may have been adjustments to staff during the long period of Covid shutdown and massive renovation. Regardless of this uncertainty, we will continue to search for ways to display our rare holdings on another server that has a IIIF-compliant platform. At the very least there should be ways to continue providing open access viewing in a less dynamic online environment while we consider our options. We will also begin experimenting with other ways to work with Google Standard Workspace to build an experimental viewing platform that could be moved to the AGU server. As mentioned above, we have scheduled two in-person talks by scholars in digital research and digital development. This is an exciting prospect because we have not been able to bring speakers on campus since the beginning of FY2020. We have also scheduled 10 talks on the *SoS* series with more fine scholars in Shakespeare and early modern literature and are currently in the process of securing more commitments to these research talks in order to match the number that we completed in FY2022. We should close by giving our thanks again to the Aoyama Gakuin University Research Institute and our other funding sources for helping us continue this project. Also we would like to extend a special thanks to the Aoyama Gakuin Archives and to the university library for their assistance, kindness, and patience as we restarted our imaging efforts. We very much look forward to working together with the staff at the Archives and the AGU library again in FY2023.