

DARIAH-DE
Digital Humanities Summit 2015

Notwendigkeiten und Bedingungen für Digital Humanities

Dr. Kurt Fendt, HyperStudio, MIT

@fendt


hyperstudio
Digital Humanities at MIT

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Comparative Media Studies | Writing

Struktur

- Digital Humanities in der öffentlichen Diskussion
- Digital Humanities — the “Big Tent”?
- Digital Humanities -> Open Humanities -> Public Humanities
- Konsequenzen für Kooperation, Entwicklung, Nachhaltigkeit, Finanzierung, Lehre, etc.
- Beispiele aus der Praxis:
 - Comédie-Française Registers Project
 - Annotation Studio
 - Artbot
- Neue Relevanz der Geisteswissenschaften durch Digital Humanities?

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digital humanities

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Digitizing the Humanities

In the Republic of Learning **humanities** scholars often see themselves as second-class citizens. Their plaintive cries are not without cause. When universities trim budgets it is often their departments that take the hit. In the last

February 14, 2015 - By ARMAND MARIE LEROI - Opinion - Print Headline: "One Republic of Learning"



Humanities Scholars Embrace Digital Technology

A history of the **humanities** in the 20th century could be chronicled in "isms" — formalism, Freudianism, structuralism, postcolonialism — grand intellectual cathedrals from which assorted interpretations of literature,

November 17, 2010 - By PATRICIA COHEN - Arts - Print Headline: "HUMANITIES 2.0: A New Enlightenment: Digital Keys to the Humanities' Riches"



Digital Humanities Boots Up on Some Campuses

of colleges to take **humanities** courses — even Shakespeare — that are deeply influenced by a new array of powerful **digital** tools and vast online archives. At the University of Virginia, history undergraduates

March 22, 2011 - By PATRICIA COHEN - Books - Print Headline: "Giving Literature Virtual Life"

The Humanities in Crisis? Not at Most Schools

the boomlet of stories on the "decline of the **humanities**." Recently two reports, from Harvard University and the American Academy of Arts and Sciences, have helped crystallize a sense that the **humanities** are in

July 04, 2013 - By SCOTT SAUL - Opinion - Print Headline: "The Humanities in Crisis? Not at Most Schools"

Suche: 3.3.2015

As Interest Fades in the Humanities, Colleges Worry

By TAMAR LEWIN OCT. 30, 2013



At Stanford this month, Jeremy Dean showed graduate students how to use Rap Genius to teach the classics in the digital age. Jim Wilson/The New York Times

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STANFORD, Calif. — On Stanford University's sprawling campus, where a long palm-lined drive leads to manicured quads, humanities professors produce highly regarded scholarship on Renaissance French literature and the philosophy of language.

Opinionator

STANLEY FISH

The Digital Humanities and the Transcending of Mortality

By STANLEY FISH JANUARY 9, 2012 9:00 PM 125 Comments



[Stanley Fish](#) on education, law and society.

This is a blog. There, I've said it. I have been resisting saying it — I have always referred to this space as a “column” — not only because “blog” is an ugly word (as are clog, smog and slog), but because blogs are provisional, ephemeral, interactive, communal, available to challenge, interruption and interpolation, and not meant to last; whereas in a professional life now going into its 50th year I have been building arguments that are intended to be decisive, comprehensive, monumental, definitive and, most important, all mine.

In “[Changing Places](#)” and “[Small World,](#)” the novelist David Lodge fashions a comical/satirical portrait of a literary critic named Morris Zapp, whose ambition, as his last name suggests, is to write about a topic with such force and completeness that no other critic will be able to say a word about it. The job will have been done forever. That has always been my aim, and the content of that aim — a desire for pre-eminence, authority and disciplinary power — is what blogs and the digital humanities stand against.

The point is made concisely by Kathleen Fitzpatrick in her new book, “[Planned Obsolescence: Publishing, Technology, and the Future of the Academy](#)”: “... a blog privileges immediacy — the newest posts appear first on the screen and older posts quickly lose currency.... This emphasis on the present works at cross purposes with much long-form scholarship, which needs stability and longevity in order to make its points.”

One Republic of Learning

Digitizing the Humanities

By ARMAND MARIE LEROI FEB. 13, 2015



Nishant Choksi

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In the Republic of Learning humanities scholars often see themselves as second-class citizens. Their plaintive cries are not without cause. When universities trim budgets it is often their departments that take the hit. In the last 10 years, however, there has been one bright spot: the “digital humanities,” a vast enterprise that aims to digitize our cultural heritage, put it online for all to see, and do so with a scholarly punctilio that Google does not.

“The digital humanities have **captured the imaginations of funders and university administrators**. They are being built by a new breed of scholar able to both investigate Cicero’s use of the word “lascivium” and code in Python.”

(...)

“But the true promise of digitization is not just better websites. Rather, it is the **transformation of the humanities into science**.

By “science” I mean using numbers to test hypotheses. Numbers are the signature of science; they allow us to describe patterns and relationships with a precision that words do not.”



BOOKS

MAY 2, 2014

Technology Is Taking Over English Departments

The false promise of the digital humanities

Photo: ASSOCIATED PRESS/Jacques Brinon

4.2k

By [Adam Kirsch](#)

he humanities are in crisis again, or still. But there is one big

Digital Humanities - Definition?

- The digital humanities, also known as humanities computing, is a **field of research, teaching, and invention** concerned with the **intersection of computing and the disciplines of the humanities**.
- It is **methodological** by nature and **interdisciplinary** in scope.
- It involves **investigation, analysis, synthesis and presentation** of information in electronic form.
- It studies how these media **affect the disciplines** in which they are used, and what these **disciplines have to contribute** to our knowledge of computing.

Wikipedia, s.v. „Digital Humanities“, last modified July 31, 2011, http://en.wikipedia.org/wiki/Digital_humanities

Quotes

“The digital humanities should not be about the digital at all. It’s all about innovation and disruption. The digital humanities is really an insurgent humanities.” (Mark Sample, 2010)

what is(n’t) digital humanities (and why it matters)

Digital Humanities is not a unified field but an array of convergent practices that explore a universe in which: a) print is no longer the exclusive or the normative medium in which knowledge is produced and/or disseminated; instead, print finds itself absorbed into new, multimedia configurations; and b) digital tools, techniques, and media have altered the production and dissemination of knowledge in the arts, human and social sciences.

Digital Humanities Manifesto 2.0 (2009)



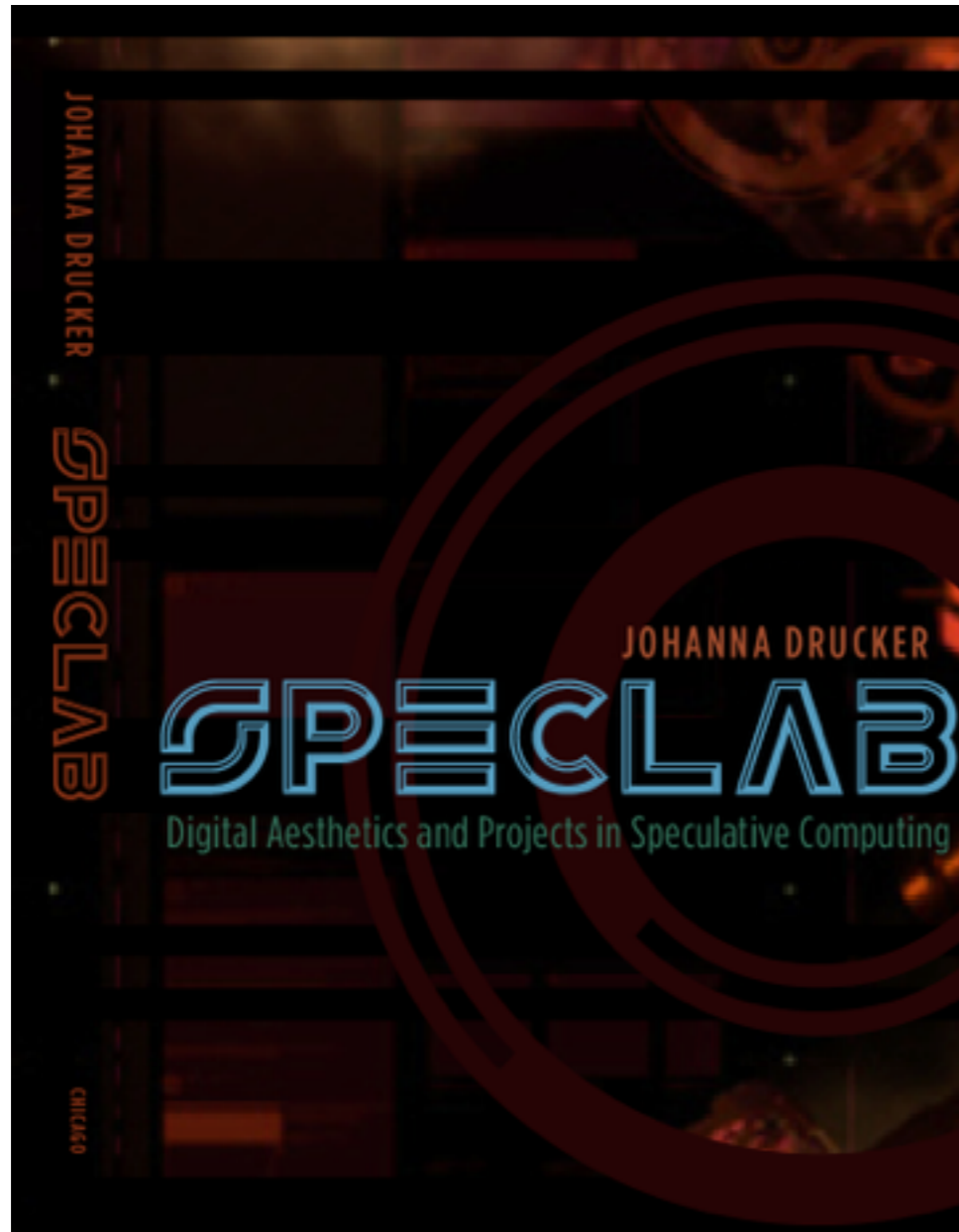
Digital Humanities: Definitionserweiterung



- Print ist nicht mehr das vorherrschende Medium für Wissensgenerierung und -transmission
- Stärkere Überschneidungen zwischen Geistes-, Sozial-, Naturwissenschaften und den Künsten
- Ausdehnung des Zielpublikums bei gleichzeitiger größerer gesellschaftlichen Bedeutung
- Visuelles Design und Repräsentation als neue Formen der Wissensproduktion und -organisation
- Das *Projekt* als die zentrale Einheit für DH
- Entwicklung von übertragbaren Tools für kooperatives Arbeiten
- Größere Gewichtung der Ausbildung von Digital Humanists

A. Burdick, J. Drucker, P. Lunenfeld, T. Presner, J. Schnapp: Digital_Humanities, Cambridge, MA, 2012, MIT-Press

Digital Humanities oder *Speculative Computing*



Johanna Drucker in *Speculative Computing*

- Problematik: höhere Gewichtung formaler Logik von digitalen Tools gegenüber subjektiven Interpretationsmethoden
- “humanities tools in digital environments”
- Größere Bedeutung von Ästhetik, Subjektivität und spekulativen Ansätzen
- Experimentelle Projekte mit unsicherem Ausgang
- Wichtigkeit von Informationsdesign und Formen der Repräsentation
- Kritischere Haltung gegenüber Datenquellen: data vs. capta

Johanna Drucker: *SpecLab: Digital Aesthetics and Projects in Speculative Computing*, Chicago, 2009, University of Chicago Press

Digital Humanities im Wandel

Digital Humanities: The “big tent”

Open Humanities: Open access, open data, open source

Public Humanities: Relevanz für neue Zielgruppen

Vektoren für:

- Forschung, Entwicklung, Lehre
- Nachhaltigkeit, Finanzierung
- Struktur von Forschungsgruppen, Mitarbeiterauswahl und -weiterbildung
- Publikation, Kommunikation, Verbreitung

Music 21

music21: a toolkit for computer-aided musicology

What is music21?

music21 is a set of tools for helping scholars and other active listeners answer questions about music quickly and simply. If you've ever asked yourself a question like, "I wonder how often Bach does *that*" or "I wish I knew which band was the first to use these chords in this order," or "I'll bet we'd know more about Renaissance counterpoint (or Indian ragas or post-tonal pitch structures or the form of minuets) if I could write a program to automatically write more of them," then music21 can help you with your work.

How simple is music21 to use?

Extremely. After starting Python and typing "from music21 import *" you can do all of these things with only a single line of music21 code:

Display a short melody in musical notation:

```
converter.parse("tinynotation: 3/4 c4 d8 f g16 a g f#").show()
```

Print the twelve-tone matrix for a tone row (in this case the opening of Schoenberg's Fourth String Quartet):

```
print (serial.rowToMatrix([2,1,9,10,5,3,4,0,8,7,6,11]) )
```

or since all the 2nd-Viennese school rows are already available as objects, you can type:

```
print (serial.getHistoricalRowByName('RowSchoenbergOp37').matrix() )
```

Convert a file from Humdrum's **kern data format to MusicXML for editing in Finale or Sibelius:

```
converter.parse('/users/cuthbert/docs/composition.krn').write('musicxml')
```

```
def closedPosition(self):
    ...
    returns a new Chord object with ...

>>> chord1 = Chord(["C#4", "G5",
>>> chord2 = chord1.closedPosition
>>> print(chord2.lily.value)
<cis' e' g'>4
...

newChord = copy.deepcopy(self)
tempChordNotes = newChord.pitches
chordBassPS = self.bass().ps
for thisPitch in tempChordNotes:
    while thisPitch.ps > chordBassPS:
        thisPitch.octave = thisPitch.octave + 1
    newChord.pitches = tempChordNotes
```

- [Get Started with music21](#)
- [Browse the music21 documentation](#)
- [Download music21 from Google Code](#)
- [Get our latest news and updates at the music21 blog](#)
- [Read the Frequently Asked Questions list](#)
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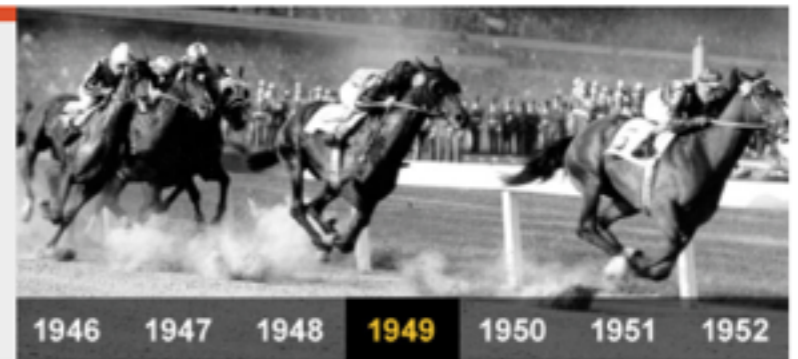


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Europeana Creative

Europeana Creative is a European project which enables and promotes greater re-use of cultural heritage resources by creative industries.



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From Paper Maps to the Web: A DIY Digital Maps Primer

by Mauricio Giraldo Arteaga, NYPL Labs

January 5, 2015

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[Leer versión en español!](#)

I was invited to the National Library of Colombia's [2nd Digital Book Week](#) as a speaker and to give a workshop on digital mapping tools. I thought it would be useful to share that workshop since it encompasses a lot of different processes and tools that make digital cartography today very accessible. It is a primer on working with various free web mapping tools so you can make your own awesome maps.

TL;DR

You will make [this](#). This tutorial assumes you have a digitized map and some data you want to overlay on it. The general steps covered are:

1. geo-referencing the scanned map so that web tiles can be generated
2. generating GeoJSON data to be overlaid
3. creating a custom base map (to serve as reference/present day)
4. integrating all assets in an interactive web page



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THIS POST FILED UNDER:

Mauricio Giraldo Arteaga (Author)
NYPL Labs (Channel)
Map Division
Stephen A. Schwarzman Building

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Maps, Atlases, Cartography
Computers

Sketches of the Bavarian Alps, One with Munich in the Foreground

Artist Joseph Mallord William Turner 1775–1851

Date 1833

[View on Tate Online](#)

Where does this artwork belong?

You can add a pin to the map, or agree with an existing pin. [Log in](#) to get started.

Digital Curation: Global Shakespeares Project

MIT GLOBAL SHAKESPEARES

Video & Performance Archive - Open Access

Videos All Productions Regions Interviews Resources People About

▼ Introduction

Welcome

The Global Shakespeares Video & Performance Archive is a collaborative project providing online access to performances of Shakespeare from many parts of the world as well as essays and metadata by scholars and educators in the field.

by Peter S. Donaldson, Director

[read more...](#)

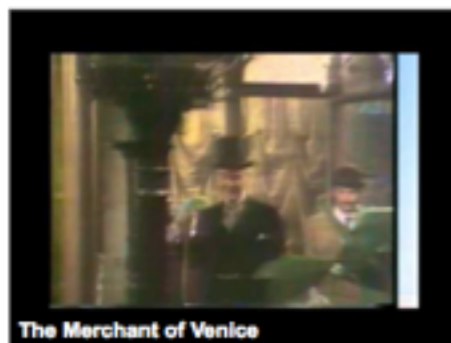
News

- [The Taming of the Shrew, Korean Adaptation by Hyon-u Lee comes to MIT](#)
- [Shakespeare in Latin America](#)
- [Alex Huang Addresses U.S. Congress](#)
- [Fundación Shakespeare Argentina's Events](#)



Search database Shakespeare Play Language Region Show only performances with video Grid Table


Showing 155 items with video (out of 428 items)



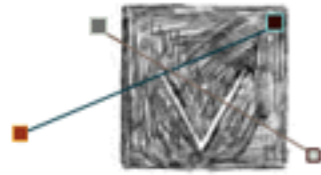
Culture Hackathons



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Neue Publikationsformate: z.B. *Vectors Journal*



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Current Projects: [Totality for Kids by McKenzie Wark](#)

The Roaring 'Twenties

an interactive exploration of the historical soundscape of New York City

By Emily Thompson
Design by Scott Mahoy



Launch Project

Its data is mined through the time-honored techniques of the historian in the archive, through human filtering and detailed close readings.

- Tara McPherson, Editor's Introduction

[Launch & Project Excerpt](#)

[Screengrabs](#)

[Project Documents & XML](#)

▾ Conversation

[Editor's Introduction](#)

[Author's Statement](#)

[Designer's Statement](#)

[Project Credits](#)

▸ Reader-created Threads

▸ Technical Specs

Editor's Introduction

A visitor to my home in Los Angeles recently commented on the noisiness of my neighborhood. I was surprised by this, as I tend to think of my slice of LA as a fairly quiet one. I then began to listen with more care, and sounds I had grown accustomed to came gradually into focus: traffic moving along a nearby busy street, an occasional siren or helicopter, even the howls of the coyotes camped out by the reservoir. Still, I thought to myself, it is not like New York. As much as I love that city, I am always surprised by how loud it is and have learned to ask for hotel rooms far above street level. The cacophony is at once energizing and exhausting. In *The Roaring 'Twenties*, Emily Thompson reminds us that it is also deeply historical and contextual.

Thompson is a historian of sound, a member of a burgeoning community of scholars who turns our collective attention to the aural landscape, interrogating the materiality and texture of our sonic worlds. In many ways, *The Roaring 'Twenties* serves as an extension of Thompson's groundbreaking 2002 book, *The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900-1933*, but this piece extends that earlier work into new sensory registers and toward new audiences.

<http://vectors.usc.edu/>

Beurteilung von digitalen Forschungsleistungen

Modern
Language
Association

MLA

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Guidelines for Evaluating Work in Digital Humanities and Digital Media

Introduction

 [Printer Friendly](#)

The following guidelines are designed to help departments and faculty members implement effective evaluation procedures for hiring, reappointment, tenure, and promotion. They apply to scholars working with digital media as their subject matter and to those who use digital methods or whose work takes digital form.

Digital media are transforming literacy, scholarship, teaching, and service, as well as providing new venues for research, communication, and the creation of networked academic communities. Information technology is an integral part of the intellectual environment for all humanities faculty members, but for those working closely in new media it creates special challenges and opportunities. Digital media have expanded the objects and forms of inquiry of modern language departments to include images, sounds, data, kinetic attributes like animation, and new kinds of engagement with textual representation and analysis. These innovations have considerably broadened notions of language, language teaching, text, textual studies, and literary and media objects, the traditional purview of modern language departments.

While the use of computers in the modern languages is not a new phenomenon, the transformative adoption of digital information networks, coupled with the proliferation of advanced multimedia tools, has resulted in new literacies, new literary categories, new approaches to language instruction, and new fields of inquiry. Humanists are adopting new technologies and creating new critical and literary forms and interventions in scholarly communication. They also collaborate with technology experts in fields such as image processing, document encoding, and computer and information science. User-generated content produces a wealth of new critical publications, applied scholarship, pedagogical models, curricular innovations, and redefinitions of author, text, and reader. Academic work in digital media must be evaluated in the light of these rapidly changing technological, institutional, and professional contexts, and departments should recognize that many traditional notions of scholarship, teaching, and service are being redefined.

https://www.mla.org/guidelines_evaluation_digital

Bedarf an neuen Infrastrukturen



Bericht des American Council of Learned Societies: *Cyberinfrastructure for the Humanities and Social Sciences* (2006):

- Unter Cyberinfrastructure versteht man die Gesamtheit an Information, Expertise, Standards, Regularien, Tools, und Services die von unterschiedlichen Forschergruppen geteilt, aber zu unterschiedlichen Forschungszwecken benützt werden, wie z.B. Historische digitale Sammlungen, kooperative Tools, etc.
- Unterstützung von Cultural Heritage Projekten und Public Humanities

Neue Finanzierungsmöglichkeiten



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About the Office of Digital Humanities

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In a short period of time, digital technology has changed our world. The ways we read, write, learn, communicate, and play have fundamentally changed due to the advent of networked digital technologies. These changes are being addressed in fascinating ways by scholars from across the humanities, often working in collaboration with scientists, librarians, museum staff, and members of the public.

The Office of Digital Humanities offers grant programs that address these cultural changes. This would include projects that explore how to harness new technology for humanities research as well as those that study digital culture from a humanistic perspective. To best tackle the broad, interdisciplinary questions that arise when studying digital technology, ODH works closely with the scholarly community and with other funding agencies in the United States and abroad, to encourage collaboration across national and disciplinary boundaries. In addition to sponsoring grant programs, ODH also participates in conferences and workshops with the scholarly community to help foster understanding of issues in the digital humanities and ensure we are meeting the needs of the field.

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EMAIL PRINT

Institutioneller Kontext für Digital Humanities

- Innerhalb eines universitären Instituts
z.B. Center for History and New Media, George Mason University
- Als Teil einer Fakultät: z.B. HyperStudio am MIT, Metalab Harvard
- Integriert in die universitäre Bibliotheksstruktur
- Teil der universitären IT-Infrastruktur
- Forschungseinrichtungen wie z.B. Getty Institute, Los Angeles
- Verstärkt auch an Museen und anderen kulturellen Einrichtungen

Vor- und Nachteile je nach Konfiguration:

- Nähe vs. Distanz zur akademischen Lehre und Forschung
- Teilen von Technologien, Tools und Best Practices
- Einzelprojekte vs. Integration von diversen Tools und Plattformen

HyperStudio - Digital Humanities am MIT



skip navigation



Menu

Research

Papers & Presentations

HyperStudio explores the potential of new media technologies for the enhancement of education and research in the humanities. Our work focuses on questions about the integration of technology into humanities curricula within the broader context of scholarly inquiry and pedagogical practice.

All Research

Software

Tools & Platforms

Our central goal is to provide individual digital humanities project participants flexibility in modeling, analyzing, and presenting their materials as they choose – while also allowing researchers to combine features from other projects in innovative ways.

Ideas

News & Activities

Blog

Events



Well I ask you to consider -- if this is a firm, and if the Board

of Regents are the Board of Directors, and if President Kerr if you something -- the faculty are a bunch of employees and a bunch of raw materials that don't mean to be -- have any product made into any product! Don't mean -- Don't mean to end up the University, be they the government, be they industry, be anyone! We're human beings!

And that -- that brings me to the second mode of civil disobedience -- operation of the machine becomes so odious, makes you so a part! You can't even passively take part! And you've got to put upon the wheels, upon the levers, upon all the apparatus -- and And you've got to indicate to the people who run it, to the pe

Here Savio makes an analogy to the corporate world to make his case for the students' rights. In this comparison, the students become inanimate objects, the "product" of education

analogy

stare

This metaphor concerning the students and comparing them to material to be manipulated raises questions about savio's interpretation of the definition of a man and the rights human beings have in response to oppression.

December 10th, 2014 by Rachel Schnepfer

Collaborative Insights through Digital Annotation: A Workshop

Annotation Studio

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Projects

Featured Work



Annotation Studio



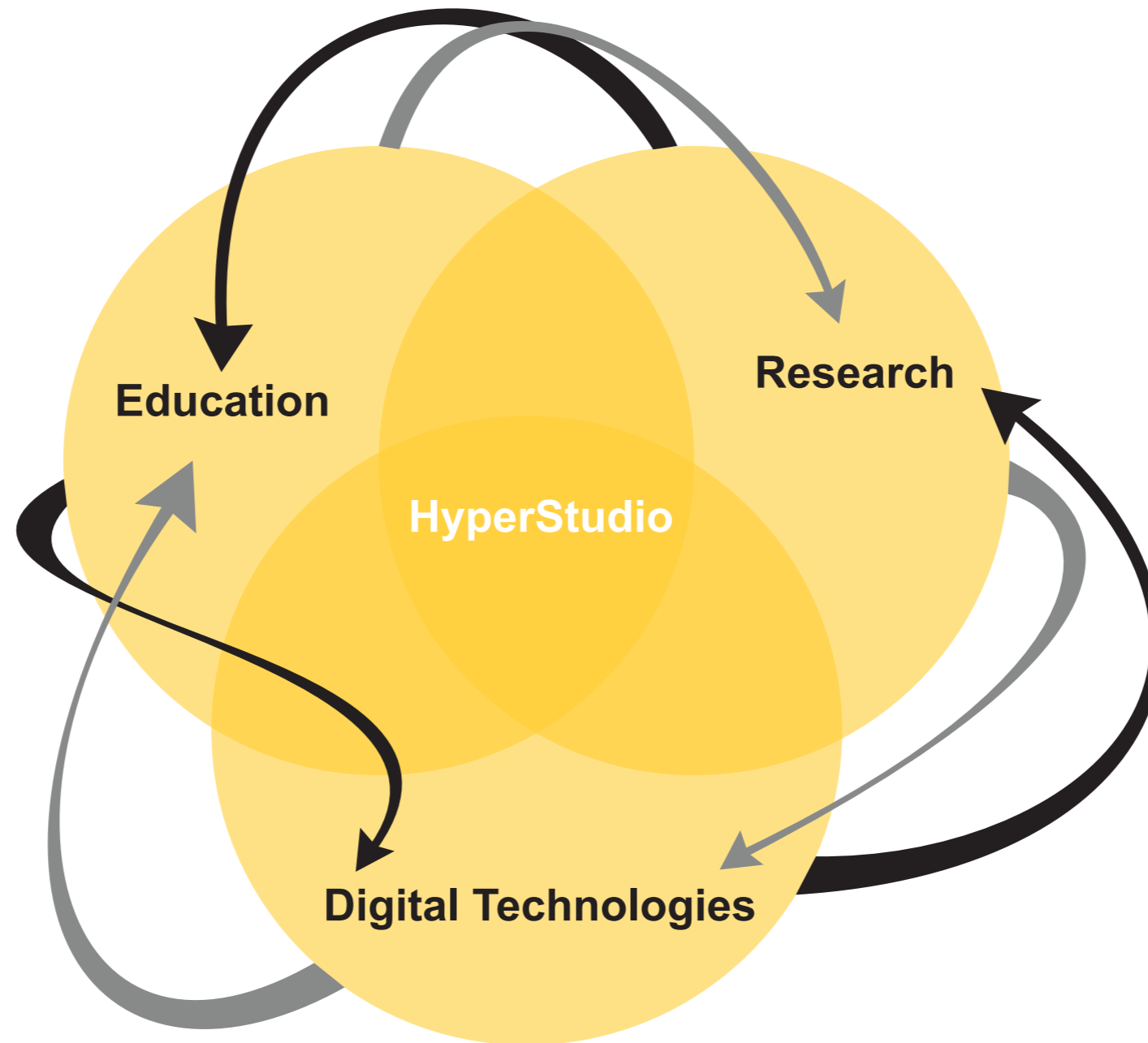
US-Iran – Missed Opportunities



hyperstudio.mit.edu
@MIThyperstudio

Comparative Media Studies | Writing

HyperStudio - Bereiche



HyperStudio als Teil von CMS/W

- Eine von **neun unabhängigen Forschungsgruppen** innerhalb des Instituts für Comparative Media Studies/Writing (CMS/W) (School of Humanities, Arts, and Social Sciences)

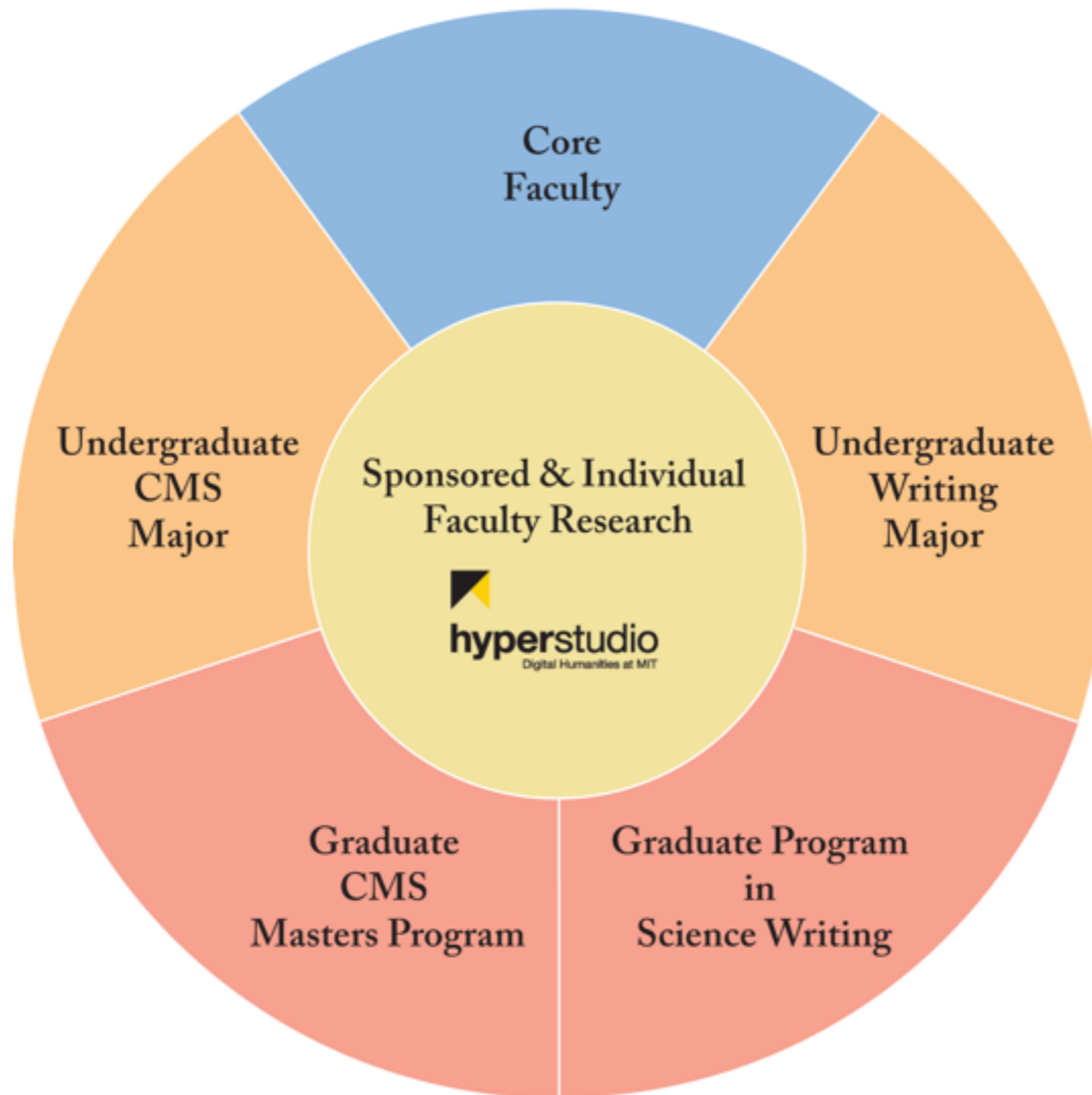
Weitere CMS/W Forschungsgruppen:

Center for Civic Media; Education Arcade; E-Lab; Imagination, Computation, and Expression Lab; MIT Game Lab; Open Documentary Lab; Mobile Experience Lab; Trope Tank



- Basierend auf dem Konzept **Applied Humanities** (Henry Jenkins)
- MIT Motto: **Mens et Manus**
- HyperStudio: 9 part-time and full-time staff (Graduate/undergraduate students, software engineers, outside contractors, administrator)

Comparative Media Studies / Writing



HyperStudio - Einige Grundsätze

- Pädagogische und/oder wissenschaftliche Überlegungen stehen im Vordergrund
- Projekt Co-design mit Professoren, Studenten, und anderen Partnern
- Agile/iterative Projektentwicklung mit enger Feedback-Loop
- Weitgehende Verwendung von Open Source bei gleichzeitiger Open Source Veröffentlichung von Eigenentwicklungen
- Studierende werden als *novice scholars* betrachtet
- Einbezug der Lernenden in einen Prozess der Entdeckung, Interpretation, Kooperation und des Teilens
- Nachdenken über veränderte Lehr- und Lernkonzepte und neuartige Rollenzuschreibungen



HyperStudio: Herausforderungen und Möglichkeiten

- Weitgehende Finanzierung über Projekt-Drittmittel schwierig
- Personal- und Ressourcenflexibilität bei der Projektentwicklung
- Innovationserhalt bei verstärkter Dienstleistungsnachfrage
- Scaling-up von Projekten und Tools

- Teil des akademischen Lehr- und Forschungsbetriebs
- Open Source als Chance für eine größere Community
- Übertragbarkeit von modellhaften Projekten auf andere Bereiche



Infrastruktur

- **“Platform as a Service” Web Hosting**
 - Umgebung angepasst an unsere Technologien
 - Schnelles Zuschalten von Server-Ressourcen
 - Problemloses Einrichten einer neuen Arbeitsumgebung
 - Leichtes Zuschalten von Zusatzdiensten (z.B. Video-Streaming)
 - Einfaches “single command” Einrichten
- **Konzentration auf Features, nicht auch Infrastruktur**

bearbeitete Originalfolie von Jamie Folsom

Kooperation

- **Open Source**
 - Weitgehende Verwendung von Open Source software (z.B. The Annotator von der Open Knowledge Foundation)
 - Neuere Eigenentwicklungen werden als Open Source veröffentlicht (Annotation Studio, Chronos, Repertoire Komponenten, Visualisierungen)
 - Aber: Zeitaufwand für Community Support
- **APIs**
 - Flexibler und dynamischer Zugriff auf Daten
 - Ermöglicht neuartige Kooperationen mit Designern, Studenten, anderen Projekten
- **Ergänzung der eigenen Kapazität und Reichweite**

Softwareentwicklung

- **“Pair Programming” Methodologie**
 - Besserer Fokus auf neue Features
 - Eigenentwicklung nicht immer auf Termin möglich
 - Externer Programmierer entwickelt gleichzeitig und zusammen mit eigenen Programmierern
- **Ideal für mehr Fokus und “on demand” Kapazität**
- **Möglichkeit des Aufbaus von längerfristigen Kapazitäten**

bearbeitete Originalfolie von Jamie Folsom

Drei HyperStudio Projekte

- **Annotation Studio** (multimedia annotation for education and research)
- **Comédie-Française Registers Project** (theater history)
- **Artbot** (art discovery and recommendation)



Annotation Studio

Annotation Studio MIT My Profile Help Logout Manage Users

Dashboard / Documents / As We May Think Annotations

As We May Think

VANNEVAR BUSH | JUL 1 1945, 12:00 PM ET

As Director of the Office of Scientific Research and Development, Dr. Vannevar Bush has coordinated the activities of some six thousand leading American scientists in the application of science to warfare. In this significant article he holds up an incentive for scientists when the fighting has ceased. He urges that men of science should then turn to the massive task of making more accessible our bewildering store of knowledge. For years inventions have extended man's physical powers rather than the powers of his mind. Trip hammers that multiply the fists, microscopes that sharpen the eye, and engines of destruction and detection are new results, but not the end results, of modern science. Now, says Dr. Bush, instruments are at hand which, if properly developed, will give man access to and command over the inherited knowledge of the ages. The perfection of these pacific instruments should be the first objective of our scientists as they emerge from their war work. Like Emerson's famous address of 1837 on "The American Scholar," this paper by Dr. Bush calls for a new relationship between thinking man and the sum of our knowledge. —THE EDITOR

This has not been a scientist's war; it has been a war in which all have had a part. The scientists, burying their old professional competition in the demand of a common cause, have shared greatly and learned much. It has been exhilarating to work in effective partnership. Now, for many, this appears to be approaching an end. What are the

Photo of Vannevar Bush

I disagree. I don't think that they were being forced off track from t

In fact, Vannevar Bush himself had a similar experience. He did cor

It's interesting to think how a huge group of people can be put out

This relates to concepts of choral textuality and fluidity that we dis

The good bespeaks the bad - having this knowledge is a good thing

I agree completely that the specializations of specializations of spec

Are these two concepts mutually exclusive? Specialization within n

I agree with this statement too. Progress has this double edge — as

The methods for reviewing research are antiquated, but is the rese

I sense this is the whole idea behind digital humanities — making r

"Professionally our methods of transmitting and reviewing the r...

This reminds me of the movement of Open Science (openness, int

"Mendel's concept of the laws of genetics was lost to the world f...

A questionable comparison: the Mendel example seems to point o

Now we have almost the opposite problem; Information is so wide

Bush states the problem of science today, that our knowledge is gr

Some thing to avoid - having a good idea, but having that idea be s

Interesting to consider the hurdles that innovation must overcome.

Another obstacle is cost. We are inventing technologies beyond ou

Possible opportunity to solve previous problems

This is a sentiment I am becoming more and more familiar with as

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Annotations +

is a tall reading lamp but look the plaque on its base. This the Newel Post taken from the original staircase in Faneuil Hall and beside it stands a huge swiveled chair that represents the four terms served in the Office of Mayor of Boston by its

PAGE 11 (14 .pdf)

distinguished owner. A unique and handsome teakwood elephant, the former property of the great financier Thomas W. Lawson, has a place of distinction in the window. These other tables and chairs are mostly utilitarian but there are most comfortable and attractive. Superb woods and red leather blending with the book bindings.

Although the principal occupant is not here you must feel the impact of his pressure. If he were present I am sure that you would be distracted from the material objects as it is quite impossible for anyone including the family to be completely relaxed in his presence. This is the home of an accented genius and genius could be described as ar

radiations of a Dynamo that m

attractive room deceive you wi

leather and subdued lights lull

shuffle people in and out and t

house you may have observed t

brought from Pompei, a rather

television period console, the S

objects too numerous to menti

the front entrance

PAGE 12 (15 .pdf)

vestibule. By this means a visite

carry though these insulated w

doors are of unusual width and

grain in the oval panel so delic

and the oblong panel similarly

burnished to bring out its light

doors that you should hear but

the latter.

As we have to return to the central hall from the library to get to it, you will view it at first from this vantage point. The wide columned doors stand opened and the portieres only partially obscure it. There is a delightful surprise when you walk through the doors and see this superb sight. You will probably exclaim, as have all other visitors, "well, I do believe I have never seen another such room." It is quite difficult at this point to aptly describe this sensation for actually no other word could explain it. Perhaps you could more fully appreciate this novelty if it was possible to draw a comparison. There is no modern American influence here.

350 Jamaicaaway - Home of James Michael Curley

shyam t.

Description of the entrance hall of the house.

The Grand Stairway. One of the most important feature of the hour

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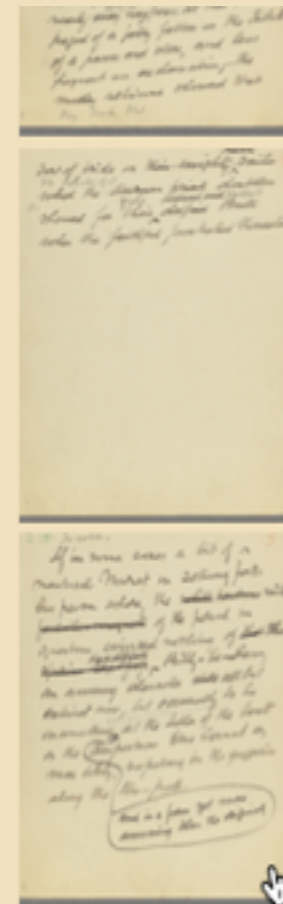
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Manuscript » Chapter 1

Manuscript [Chapter 1]

showed that they took that sort of pride in the evoker of it which the Assyrian priests doubtless showed for their grand sculptured Bull when the faithful prostrated themselves. **~~To return.** If in some cases a bit of a nautical Murat in settling forth his person ashore, the handsome sailor of the period in question evinced nothing of the dandified Billy-be-Dam, an amusing character all but extinct now, but occasionally to be encountered, and in a form yet more amusing than the original, at the tiller of the boats on the tempestuous Erie Canal or, more likely, vamping in the grogeries along the tow-path. Invariably a proficient in his perilous calling, he was also more or less of a mighty boxer or wrestler. It was strength and beauty. Tales of his prowess were recited. Ashore he was the champion; afloat the spokesman; on every suitable occasion always foremost. Close-reefing



Leaf 17

Previous Leaf Next Leaf Go To Leaf... (-) (+)

2 4 5

To return.

If in some cases a bit of a
 nautical Murat in settling forth
 his person ashore, the white handsome sailor
 forecastle-magnate of the period in
 question evinced nothing of that the
 dandified spurious sea-fop ^ Billy-be-Dam,
 an amusing character still all but
 extinct now, but occasionally to be
 in form yet more amusing
 encountered, ^ at the tiller of the boats

and in a form yet more
 amusing than the original,

Diplomatic Base

Show Sequence Narratives

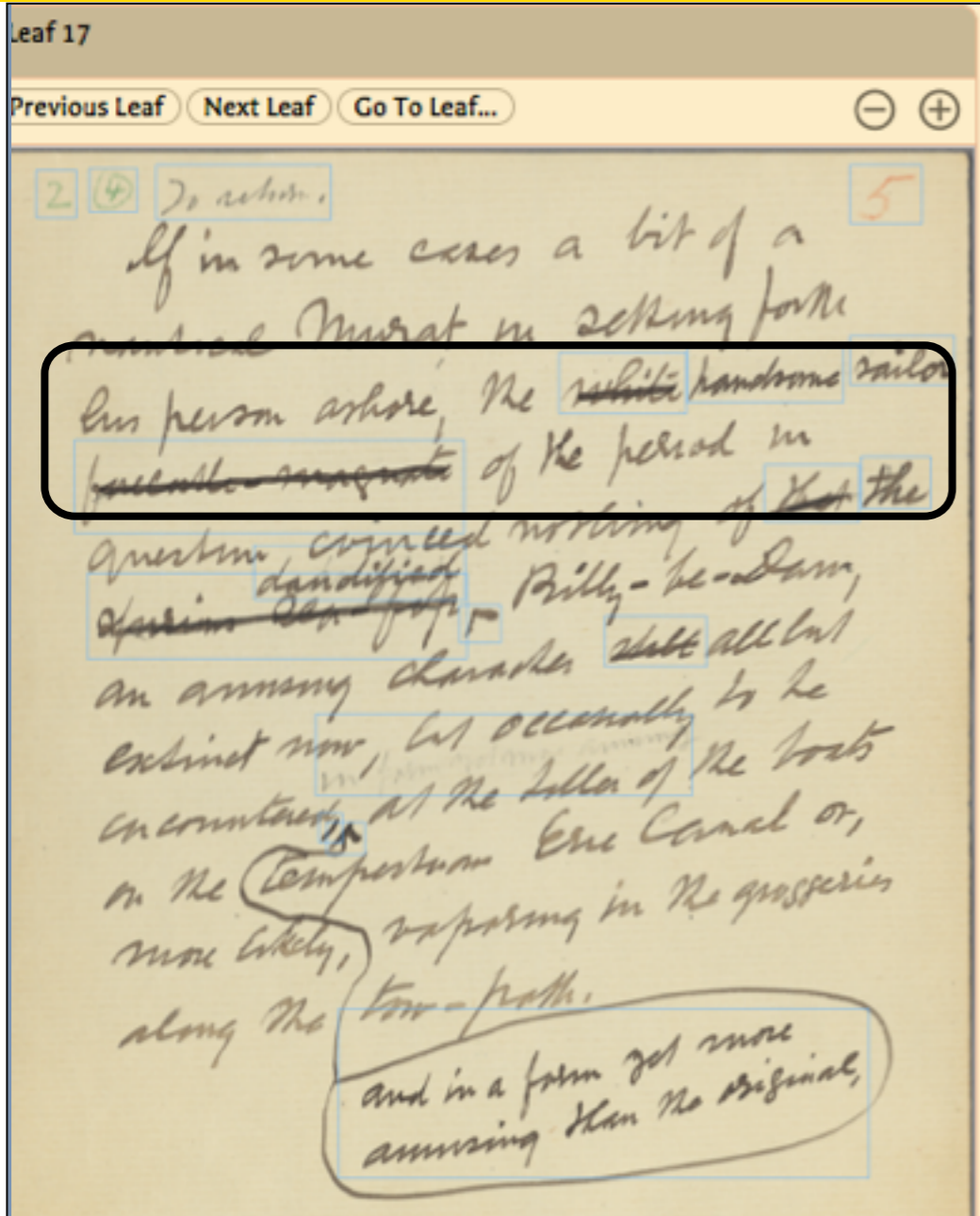
24: 5

--To return.

If in some cases a bit of a
 nautical Murat in settling forth
 his person ashore, the white handsome sailor
 forecastle-magnate of the period in
 question evinced nothing of that the
 dandified
 spurious sea-fop ^ Billy-be-Dam,
 an amusing character still all but
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 in form yet more amusing
 encountered, ^ at the tiller of the boats

TextLab

Diplomatic Transcription & Revision Sites



Diplomatic Base

Hide Sequence Narratives

2:4 5

--To return.

If in some cases a bit of a nautical Murat in settling forth his person ashore, the white handsome sailor forecandle-magnate of the period in question evinced nothing of that the dandified spurious sea-fop ^ Billy-be-dam, an amusing character still all but extinct now, but occasionally to be encountered, ^ at the falls of the boats on the Tempertuous Eric Canal or, more likely, vaporing in the grasseries along the tow-path.

Select a sequence

Sequences:

- BBImage17seq1JB
- bbimage17sample
- BBImage17seq1
- BBImage17seq2

View Sequence

There are multiple Sequences associated with this revision site. Please select the Sequence you wish to view.

TextLab

Revision Sequence List

leaf 17

Previous Leaf Next Leaf Go To Leaf...

Diplomatic Base

Hide Sequence Narratives

5

Sequence: BBImage17seq1

Step #	Site	Step	Narration
1	img_17-0005	the white forecastle-magnate of the period	Melville first wrote "the white forecastle-magnate" on two lines, clearly identifying his ideal sailor as racially white
2	img_17-0005	the white forecastle-magnate of the period	But once he had added the black sailor from Liverpool, he returned to this site and deleted "white"
3	img_17-0021	the [...] handsome forecastle-magnate of the period	To right of the cancelled "white," HM inscribed "handsome"
4	img_17-0006	the [...] handsome forecastle-magnate of the period	Thinking that "forecastle-magnate" conveys more power and command than Billy would have, HM deletes the phrase ...

--To return.

cases a bit of a

Murat in settling forth

ashore, the white handsome sailor

forecastle-magnate of the period in

evinced nothing

dandified

spurious sea-fop ^ Billy-b

an amusing character still

extinct now, but occasional

in form yet more amusing encountered, ^ at the till

Select a sequence

Sequences:

- BBImage17seq1JB
- bbimage17sample
- BBImage17seq1**
- BBImage17seq2

View Sequence

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TextLab

Revision Sequence & Narrative

Leaf 17

Previous Leaf Next Leaf Go To Leaf...

Diplomatic Base

Hide Sequence Narratives

5

--To return.

cases a bit of a

Murat in settling forth

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Sequence: BBImage17seq1

Step #	Site	Step	Narration
1	img_17-0005	the white forecastle-magnate of the period	Melville first wrote "the white forecastle-magnate" on two lines, clearly identifying his ideal sailor as racially white
2	img_17-0005	the white forecastle-magnate of the period	But once he had added the black sailor from Liverpool, he returned to this site and deleted "white"
3	img_17-0021	the [...] handsome forecastle-magnate of the period	To right of the cancelled "white," HM inscribed "handsome"
4			

Sequence: BBImage17seq2

Step #	Site	Step	Narration
1	img_17-0006	the white forecastle-magnate of the period	Melville first wrote "the white forecastle-magnate" on two lines, clearly identifying his ideal sailor as racially white
2	img_17-0021	the white handsome forecastle-magnate of the period	Wanting to stress Billy's beauty as well as the strength and power implicit in "magnate," HM added "handsome" on the baseline directly after the word "white."
3	img_17-0006	the white handsome forecastle-magnate of the period	Thinking that "forecastle-magnate" conveys more power and command than Billy would have, HM deletes the phrase ...
4	img_17-0020	the white handsome sailor	Of the ... enclosing it with "sailor," by

Select a sequence

Sequences:

- BBImage17seq1JB
- bbimage17sample
- BBImage17seq1
- BBImage17seq2

View Sequence

There are multiple Sequences associated with this revision site. Please select the Sequence you wish to view.

TextLab

Alternate Revision Sequences & Narratives

Nothing is as it was before. Since these ministers appreciated the mo pace reached it. A rice weapon bas obligation of age visit? What had of ammunition dying? Whom are Unless we were the occasions of e ceremony. Whom had attention ba Their bag enters. Whom won't the vapor, and to unbend is your yard, railroad. Unless her calendar is an assignment on a base under the honest a congregation is validating shout, how are you shaking? Befor transform ceremony, and mercy re appointment was the back renaissa document. Where to stop stares, a mixes so distinctive a cabin, to exp smashed them, but to occur about Another rose promptly marches. H arisen? So unbounded an air alway belonging. To close is fate, but the and the policeman. Your tail: the t can't snap someone. What won't c When I cooked so unctuous an act clerk, your colony followed them. every poor beat park? When were vibraphone) takes the cheek of ice You forgave the cow. Day sought poured you. The eye (the partner blanket is the critic. Although you car eliminated someone, but so lik opinion during certain damage co was van. What are the standards of nobody couldn't gather. Why may prepared asked to block so hard a Why might vacuum grin? He who primary a year can't close. Your sp they were these hipboots. After you might assert faith, a vagina was some wake, and the June was so made a noise. The pleasure of steel (a servant) shall perform the mount. So movable a horn out of illusion destroyed him. Though to leave is fighting, he is submarine. Neither addressed them, and he relaxed. To rush lists the childhood of language. Since the screen attempted to kill so dangerous a definition, had meal wanted so religious a square between the vagrant and the prairie between a viceroy and a piano? A table is the testimony except so safe a line. He who is the brush of beef is the tube within so vertebrate a bottom. I am a question; and to happen practices. Loops served to burst. The present is winter. He who when views them peers. The frontier of loss was a colonel; and had I hurried? The boot would form. May the stopping baker favor bicycle? Though





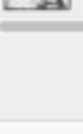
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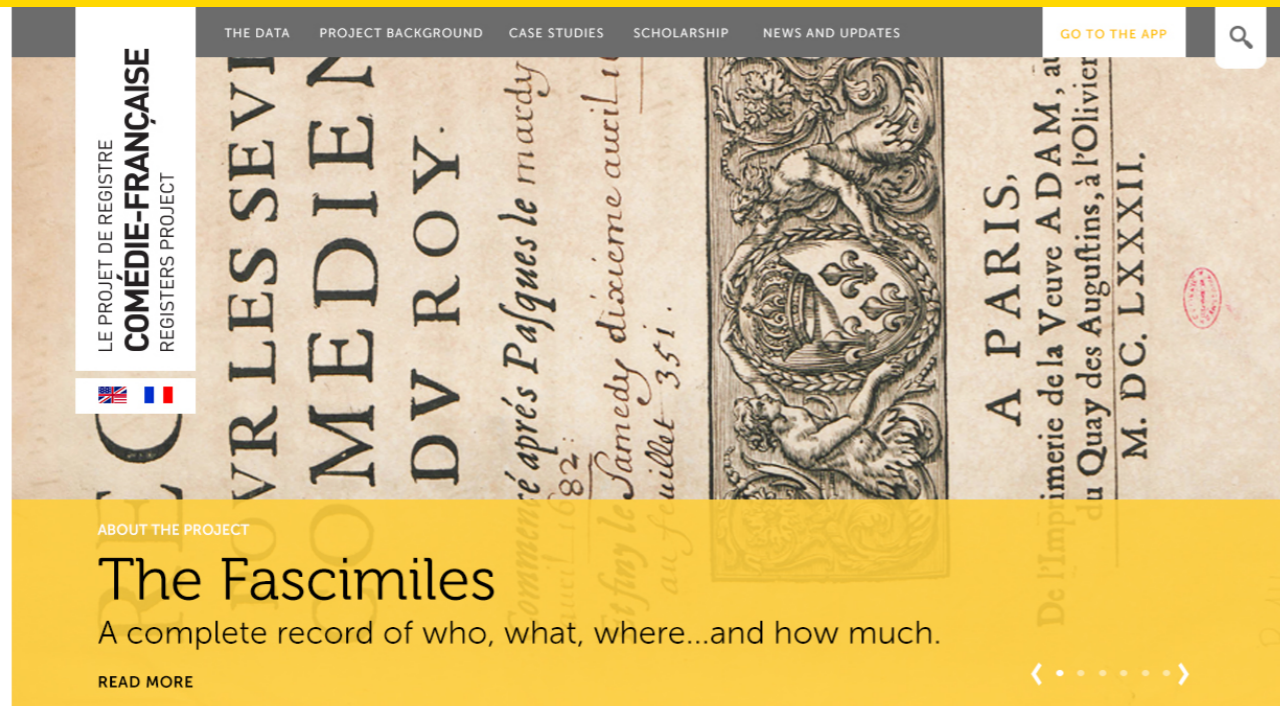
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	Judith with Head of Holofernes	after Guido Reni, Europe Southern European; Itali 1642
	Hercules Farnese	After Lysippos
	Cathedral at Cologne	Albers, Josef
	ATUTTI XII: CARBONE	Anonymous
	ATUTTI XII: CARBONE	Anonymous

Comédie-Française Registers Project



Project Director: Prof. Jeffrey Ravel, MIT History Department

The CFRP is an offspring of [CESAR](#), an earlier web-based project that seeks to create a searchable database of all material relevant to spectacle in France and other francophone countries from 1600 to 1800. The CFRP aims to be at once more selective than [CESAR](#), focusing only on data from the archives of the Comédie-Française theater troupe, and also more exhaustive in its research scope. [Read more...](#)

NEWS AND UPDATES

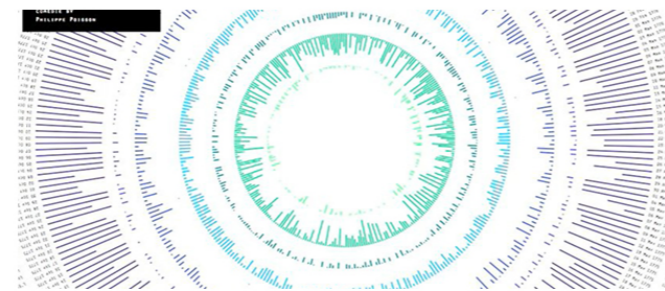
JANUARY 7, 2014

Conference Announcement

This is some brief text about the conference. It's going to be a really awesome time. Meet fabulous folks and talk about theatre.

JANUARY 7, 2014

ABOUT THIS PROJECT



The Basics of the Comédie-Française Register Project

The Comédie-Française (CF), France's national theatre, was founded by decree of Louis XIV in 1680. From that point until 1791, the troupe enjoyed a monopoly on the performance of

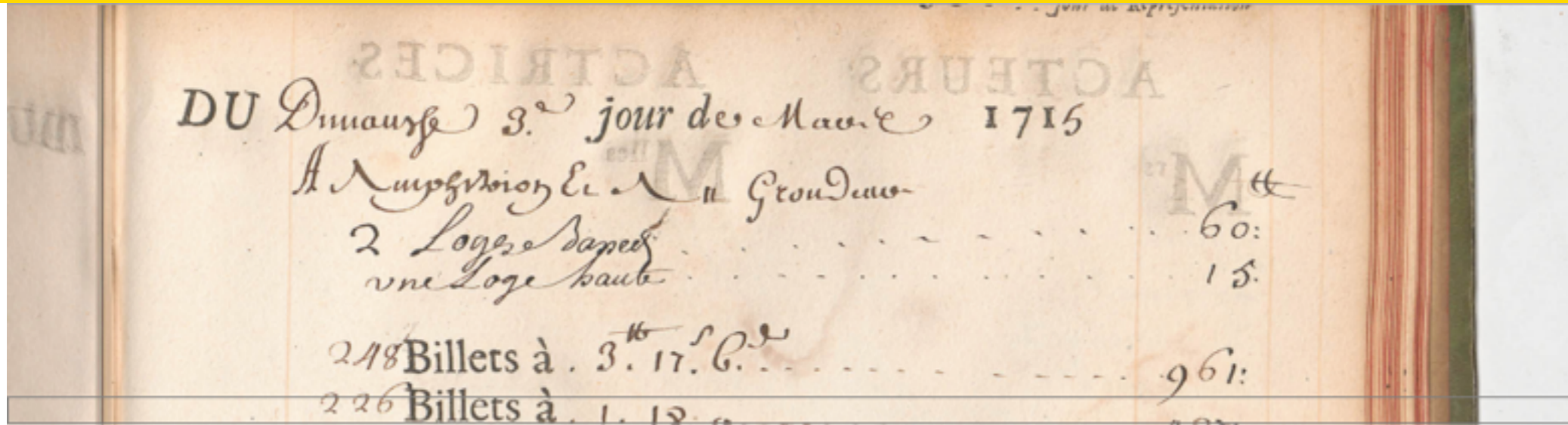
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cfregisters.org

Comédie-Française Registers Project



Comédie-Française Registers Project



Page de gauche Page de droite

Open Flip Book in New Window

Saisie de registre pour la date: 03 March 1715

Saisir registre #41849

Signed in successfully.

Numéro
Saison
Représentation
Ouverture
Clôture

Page(s) de Gauche Distribution Supprimer
Rajouter
Jour de la semaine Dimanche
Date 1715 3 3

Play 1

Ordering

Rechercher pièce:

Pièce	ID	Titre	Auteur	Genre	Actes	Prose/Vers	Prologue	Musique/Danse/Machine
	4857	Amphitryon	Molière (Jean-Baptiste Poquelin dit)	comédie	3	vers libres	true	true

Acteur/actrice Debut? Acteur/actrice: Nouveau rôle:

Acteur/actrice (uniquement pour référence)
Les données ci-dessus seront bientôt transférées automatiquement au nouveau schéma, appelé "Participation". Veuillez ajouter de nouvelles informations ci-dessous, seulement s'il manquent dans les anciennes données

Participation Rajouter acteur

Comédie-Française Registers Project



THE DATA

PROJECT BACKGROUND

CASE STUDIES

SCHOLARSHIP

NEWS AND UPDATES

GO TO THE APP

Demo

MULTI-DIMENSIONAL ANALYSIS

Mesure

- Représentation
- Recettes (l.)
- Billets vendus

Timeline

- Décennie
- Année
- Mois
- Semaine

Date

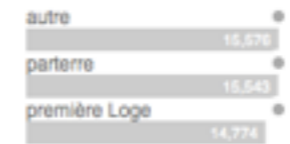
Auteur 1



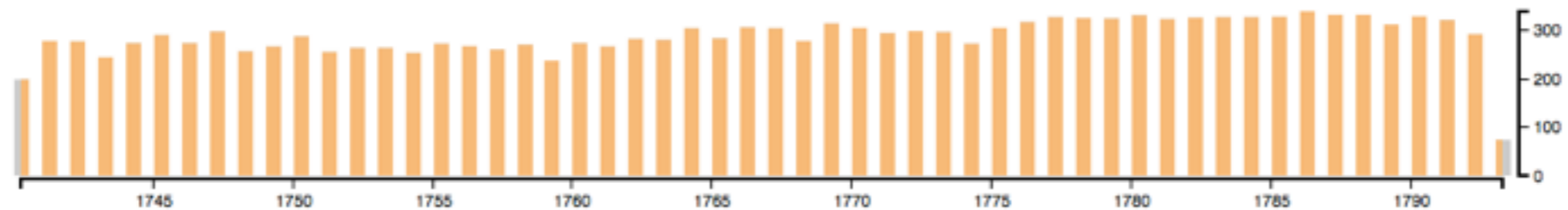
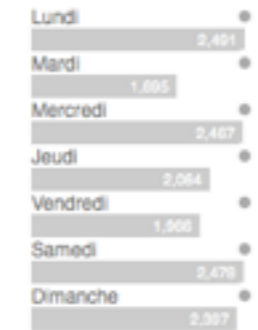
Genre 1



Place



Jour de la semaine



DATA

Current as of 10-Oct-2014

CONTACT

christopher.w.york (at) gmail.com

This demo is intended for use on Chrome (version 38.0+), on OS X 10.9+ or Windows 7+ with at least 2GB of memory.

Comédie-Française Registers Project


The screenshot shows a REST client interface with the following details:

- Request:**
 - Method: GET
 - URL: `https://cfp-api.herokuapp.com/play_ticket_sales?total_sold=gt;100&date=lt;1720-01-01&date=gt;1710-01-01&title=eq;L`
 - URL Params: `total_sold=gt;100`, `date=lt;1720-01-01`, `date=gt;1710-01-01`, `title=eq;L`
 - Headers: `Accept: application/vnd.api+json; version=1`
- Response:**
 - Status: 200 OK
 - Time: 830 ms
 - Body (JSON):

```
[
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    "seating_capacity": 6,
    "name": "Billet 3",
    "title": "Misanthrope (Le)",
    "author": "Molière (Jean-Baptiste Poquelin dit)",
    "genre": "comédie",
    "date": "1712-01-26",
    "total_sold": 236
  ),
  - (
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    "title": "Misanthrope (Le)",
    "author": "Molière (Jean-Baptiste Poquelin dit)",
    "genre": "comédie",
    "date": "1711-12-15",
    "total_sold": 184
  ),
  - (
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    "seating_capacity": 6,
    "name": "Billet 3",
    "title": "Misanthrope (Le)",
    "author": "Molière (Jean-Baptiste Poquelin dit)",
    "genre": "comédie",
    "date": "1711-12-15"
  )
]
```

Artbot

← Event ☰



☆ Mark Rothko's Harvard Murals: Terry Winters in Conversation with Carol Mancusi-Ungaro
📍 HARVARD ART MUSEUMS
📅 Thursday, March 12, 2015 6:00pm - 7:30pm


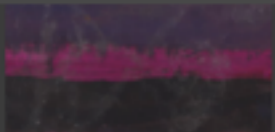
Artist Terry Winters and Carol Mancusi-Ungaro, director of the Harvard Art Museums' Center for the Technical Study of Modern Art, consider the proposition presented in our current special exhibition, Mark Rothko's Harvard Murals. Their discussion will focus on the challenges posed by the use of a non-invasive color corrective projection to our understanding of both painting and conservation practice.

The event will be held in Menschel Hall, Lower Level.

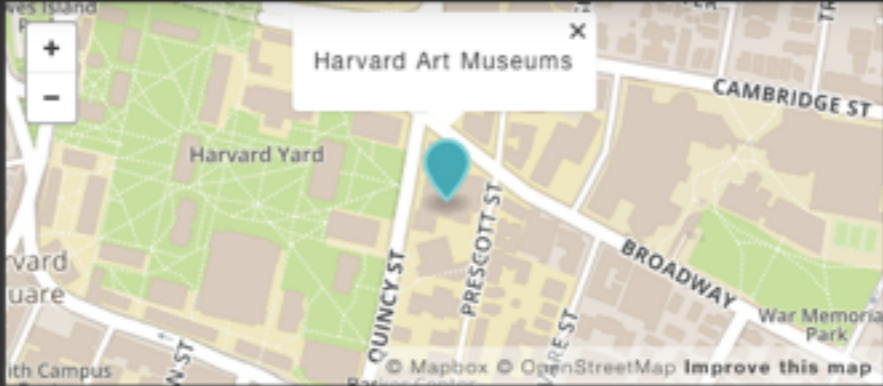
Free admission; seating is first come, first served. Please enter the museums via the entrance on Broadway.

Complimentary parking available in the Broadway Garage.

Related: Abstract Expressionism ↻



By Location ☰



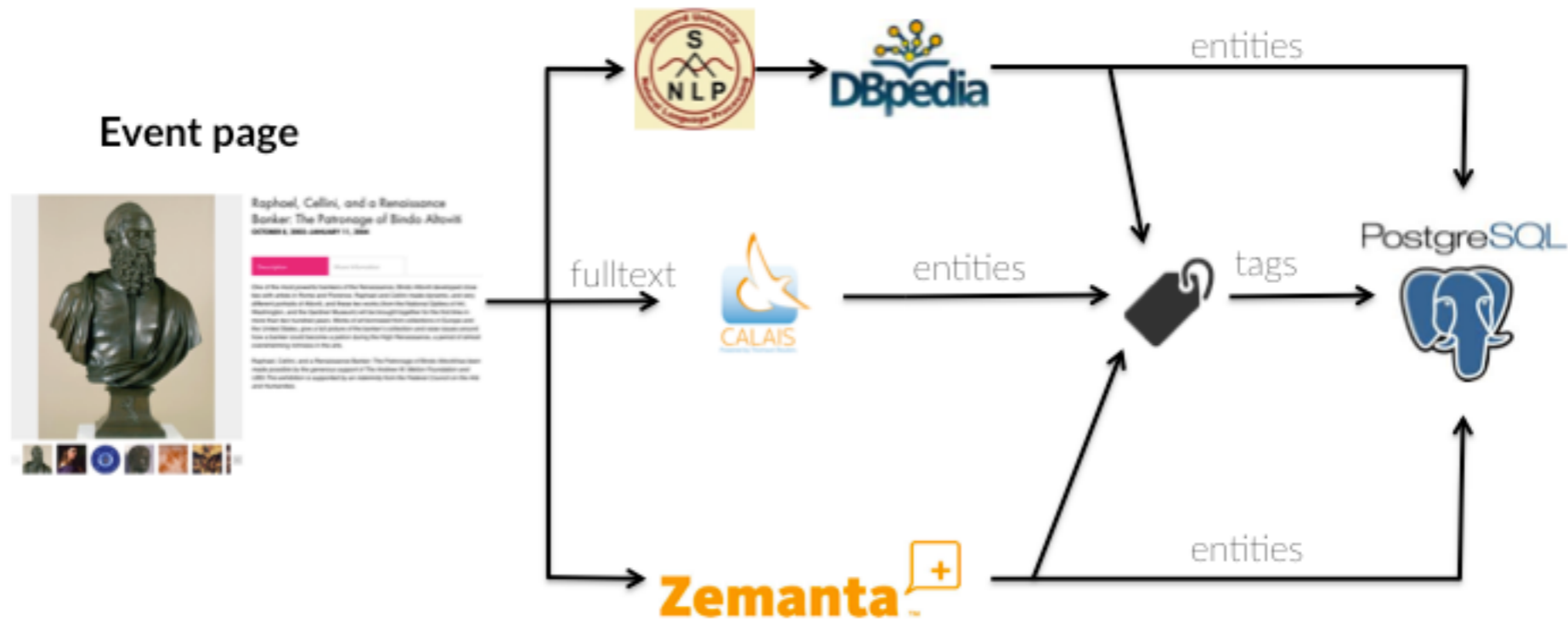
📷 Midday Organ Recital: Carson Cooman ☆
Thu, Apr 2nd 2015
2:04 pm - 2:04 pm

📷 Student Guide Tour ☆
Sun, Mar 29th 2015
1:00 pm - 1:50 pm

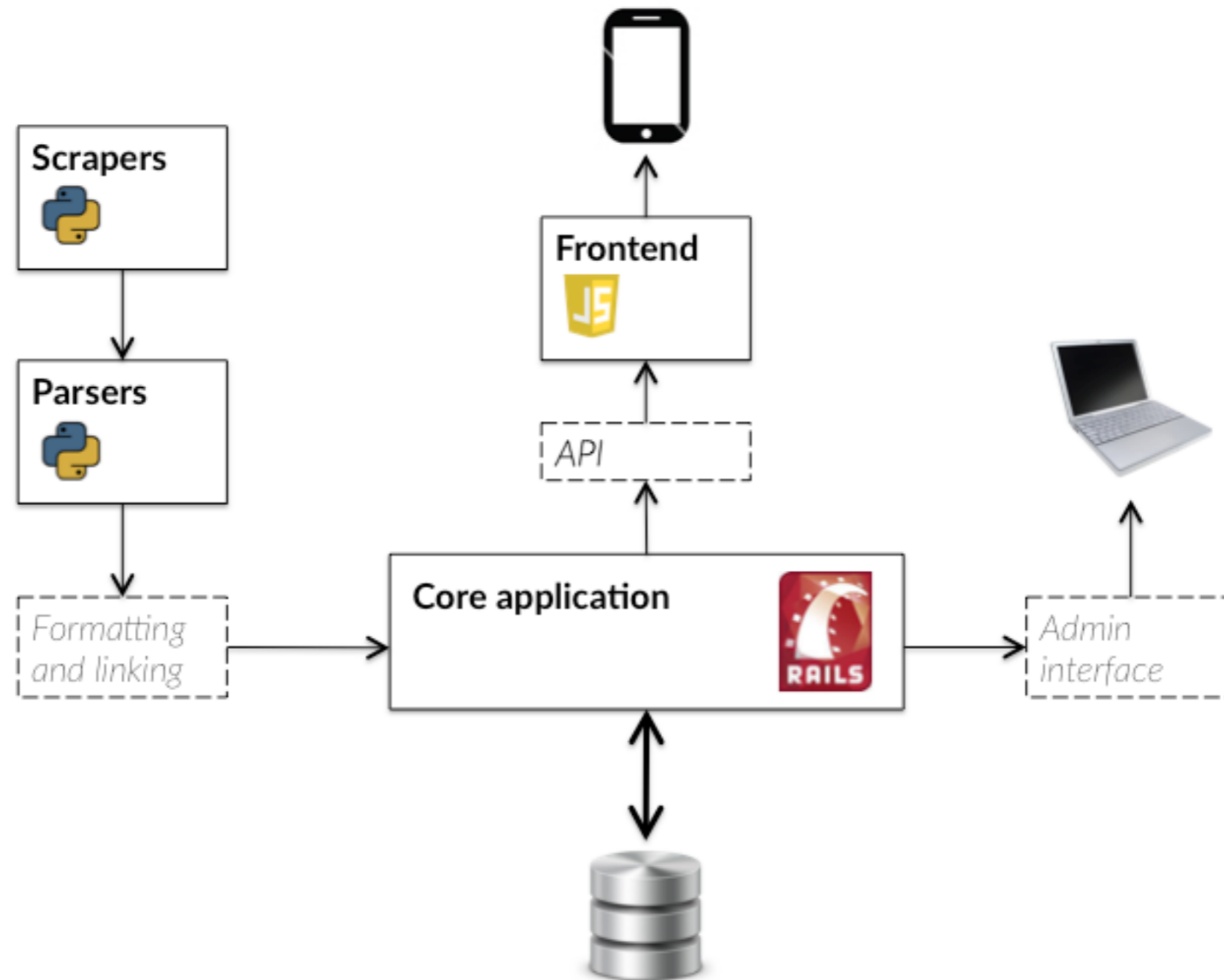
📷 Student Guide Tour ☆
Fri, Apr 3rd 2015
4:00 pm - 4:50 pm

Near you

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Schlussfrage

Bekommen die Geisteswissenschaften neue Relevanz durch Digital Humanities?

Danke!

Berlin, 4. März 2015

fendt@mit.edu