

Introduction to Digital Humanities

Jennifer Guiliano
April 30, 2014

“the future of the past”

-Andrew Prescott, King's College London

“the hottest thing in the humanities”

-Stephen Ramsey, University of Nebraska

“an emerging, recession-proof, bubble-proof, bullet-proof field in academia”

-Mark Sample, Davidson College

The Digital Humanities is a capacious enterprise that includes, among other things, research using **computational and algorithmic methods** to study culture and history as well as efforts to **use digital media to share humanities content** beyond the academy and encourage active **engagement** with that content by a broad public.

—*Rob Nelson*, University of Richmond

Digital Humanities is **any scholarly activity** that makes extensive use of one or more of the new possibilities for teaching and research opened up by the unique affordances of **digital media**. These include, but are not limited to, **new forms of collaboration, new forms of publication, and new methods for visualizing and analyzing data.**

—*Diane Jakacki*, Bucknell University
















I know it when I see it.

—*Glen Worthey*, Stanford University










Producing Humanistic Knowledge

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-  [University of North Dakota](#)



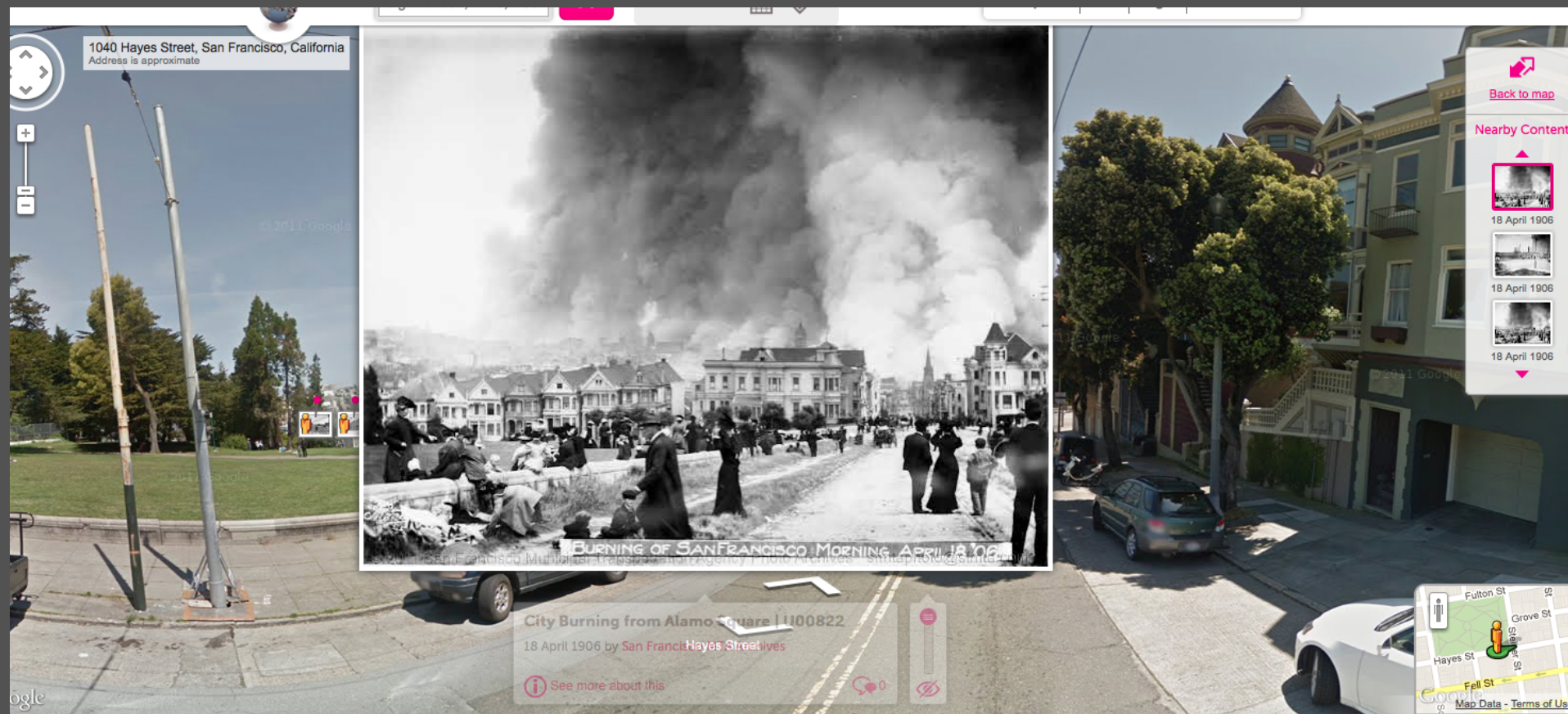
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<input type="checkbox"/>	 Macroanalysis: Digital Methods and Literary History	Jockers	2013		
<input type="checkbox"/>	 The Native American identity in sports: creating and preserv...	Salamone	2013		
<input type="checkbox"/>	 Taking sides. Clashing views in race and ethnicity	D'Angelo and Douglas	2013		
<input type="checkbox"/>	 American multicultural studies: diversity of race, ethnicity...	Pinder	2013		
<input type="checkbox"/>	 US and Russian Foreign Events	Guiliano	2012		
<input type="checkbox"/>	 Imagining Russia: Making Feminist Sense of American National...	Williams	2012		
<input type="checkbox"/>	 Native Americans	Zott	2012		
<input type="checkbox"/>	 Negotiating American Indian Identity in the Land of Wahoo	Jacobs	2012		
<input type="checkbox"/>	 Negotiating American Indian identity in the land of Wahoo	Jacobs and OhioLINK Electronic Theses and Dissertations Center	2012		

Zotero.org

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 <h1>BRACERO HISTORY ARCHIVE</h1> <p>The <i>Bracero History Archive</i> collects and makes available the oral histories and artifacts pertaining to the Bracero program, a guest worker initiative that spanned the years 1942-1964. Millions of Mexican agricultural workers crossed the border under the program to work in more than half of the states in America.</p> <p>Browse the Archive</p> <p>Español</p>		  			
Archive	Teaching	History	Resources	About	Partners
<p>Login here to add your own notes and make a poster using items from the archive.</p> <p>My Archive</p>	<p>The Bracero History Archive is continuing to collect the stories of the Bracero program.</p> <p>Tell Your Story</p>	<p>Check out news about the Bracero History Archive and the Smithsonian exhibit, Bittersweet Harvest.</p> <p>Bracero History News</p>			

<http://braceroarchive.org/>
 developed using:
omeka.org

publicly hosted:
[Omeka.net](https://www.omeka.net)



HistoryPin.org

PERFORMING ARCHIVE: CURTIS + "THE VANISHING RACE" BY AMY BORSUK, BEATRICE SCHUSTER, DAVID J. KIM, HEATHER BLACKMORE, JACQUELINE WERNIM...

Contextualizing Curtis, The North American Indian, and Race

Curtis and His Collaborators

Bill Anthes, Pitzer College

The iconic photographs Edward S. Curtis published in his massive twenty-volume series, *The North American Indian* between 1907 and 1927, are some of the most familiar and enduring images of Native Americans ever created. Curtis produced photographs of Native Americans in several genres, including [figures in landscapes](#), [ethnographic scenes](#), and [staged tableaux](#). He also produced a feature-length silent film in 1914, *In the Land of Head Hunters* – a melodramatic romance featuring an all-native cast from a Kwakwaka'wakw village in British Columbia.¹ However, he is best known for his iconic portraits, in which sitters are [identified by tribe](#), and [posed in traditional regalia](#).

Many viewers assume they are documentary images, although they are not. For his part, Curtis described his project as one of documenting “the old time Indian, his dress, his ceremonies, his life and manners.”² But in his romantic pursuit of the “old time Indian,” Curtis worked carefully with his models to stage an image of a past that many believed was disappearing, and was at that moment being transformed by government policies and the increasing urbanization and industrialization of Indian country. We know that Curtis traveled with an extensive collection of costumes and props and we see these recycled from time to time in multiple images. Moreover, Curtis was careful to remove from the frame any item that might reveal his subjects’ modernity. If, say, a stray alarm clock escaped his notice, he eliminated it by retouching the final print. Indeed, Curtis was very much a man of his time. His obsessive project of saving Native American cultures was part and parcel of

Focus on the Portraits: Video Essay

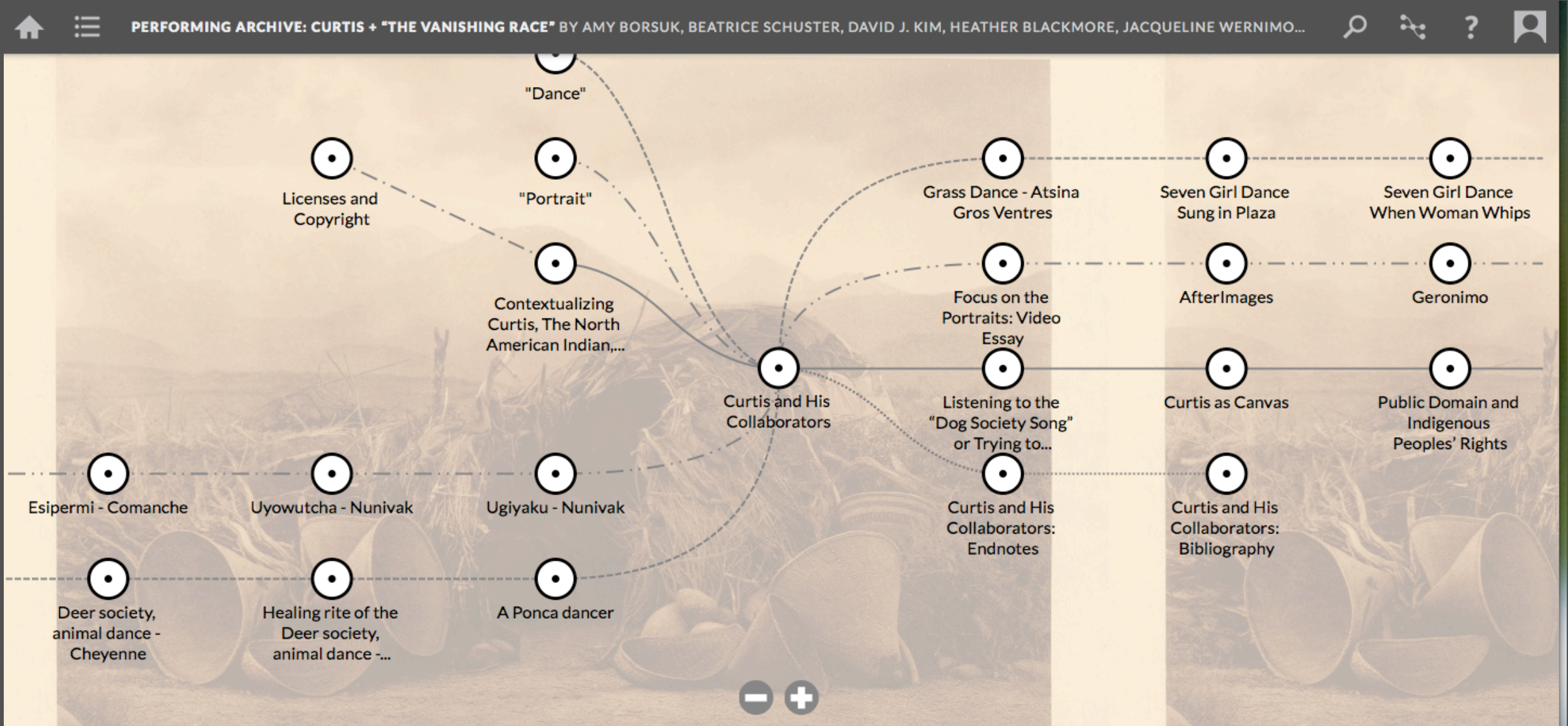
Listening to the “Dog Society Song” or Trying to Decipher an Audible Trace of...

Curtis and His Collaborators: Endnotes

Ugiyaku - Nunivak

Performing Archive: Curtis and the “Vanishing Race”

Scalar



Performing Archive: Curtis and the "Vanishing Race"

Scalar

Standardizing Humanistic Knowledge

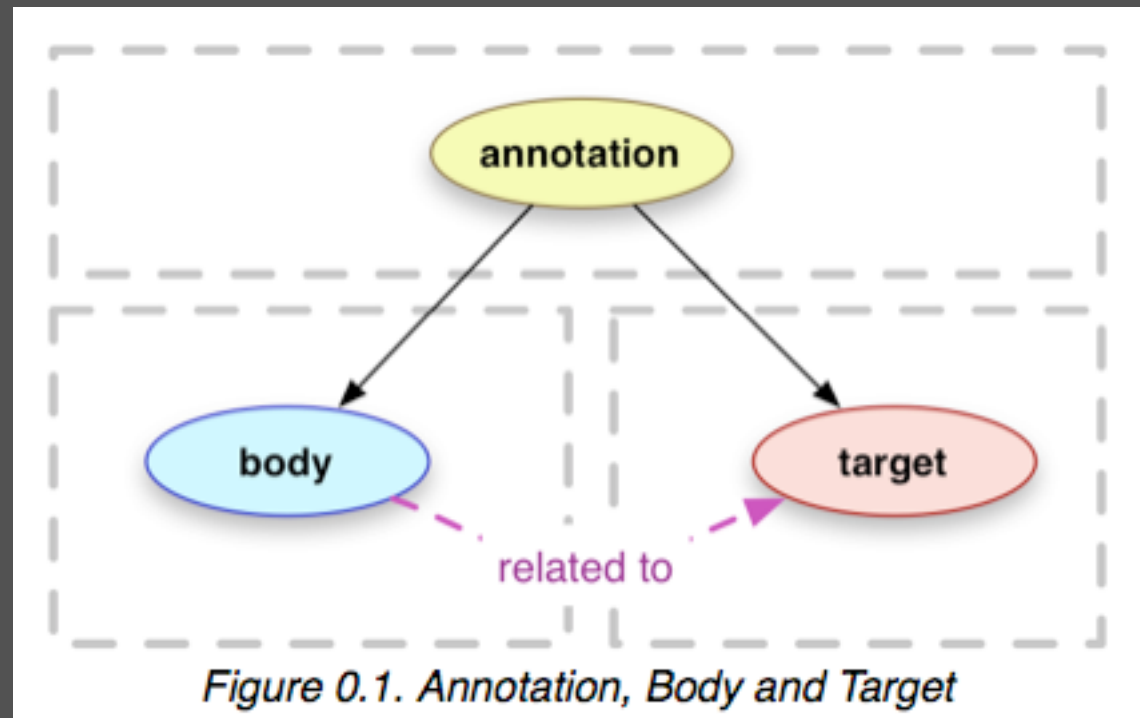


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TEI-C.org

Open Annotation Collaboration



openannotation.org

All Fields

Set

Search

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Format

Publication Year

Topic

Language

Call Number

Region

Era

Publish Date

You searched for: Publication Year > 2008


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Sort by relevance

10 per page

1. 'Abqariyat al-nathr al-'Arabī

☐ Bookmark

Title: 'Abqariyat al-nathr al-'Arabī

Title: عبقرية النثر العربي :

Author: Abū Zayd, Ayman 'Alī 'Abd al-Laṭīf

Author: أبو زيد، أيمن علي عبد اللطيف

Format: Book

Language: Arabic

Published: Kafr al-Shaykh [Egypt]

Published: كفر الشيخ [Egypt] :

Call number: BP189.26.A283 A289 2008

2. Abraham Lincoln comes home

☐ Bookmark

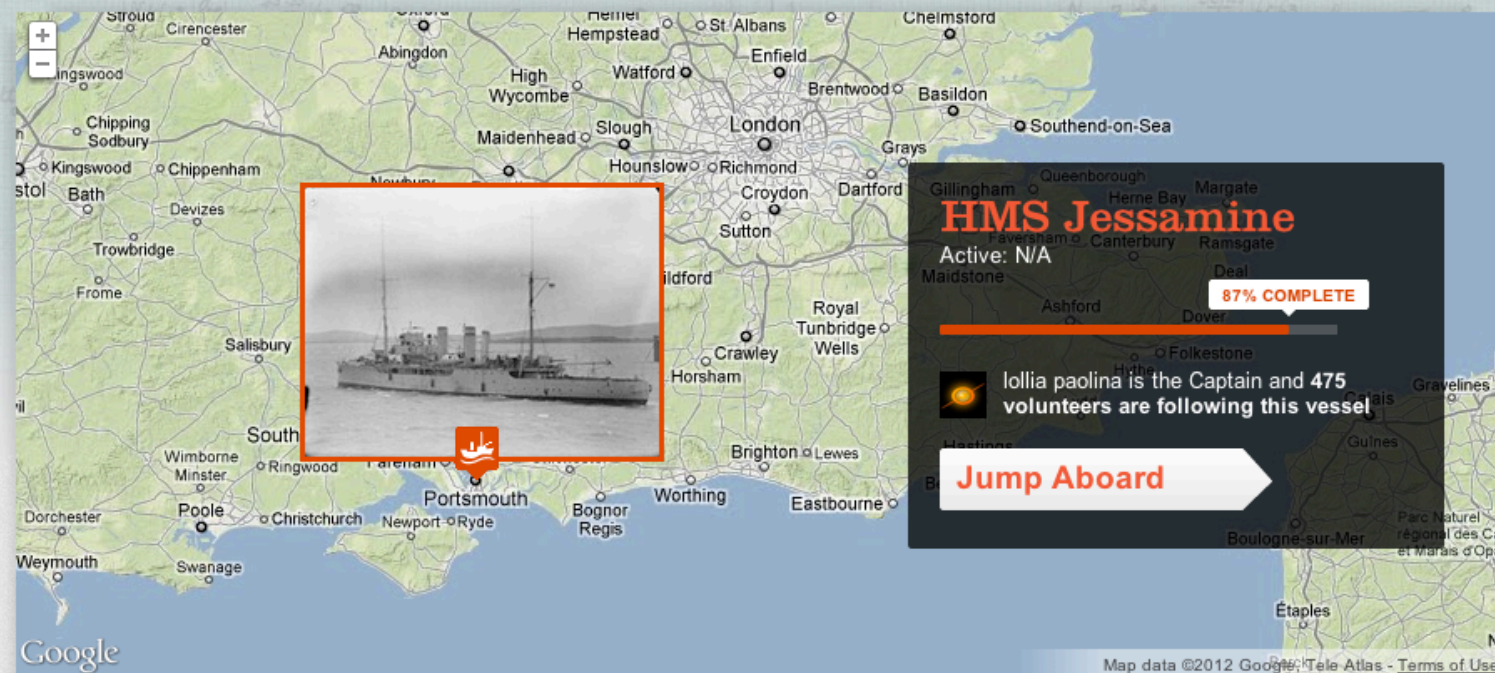
Title: Abraham Lincoln comes home

Author: Burleigh, Robert

Format: Book

Project Blacklight

Discovering Existing Knowledge



Old Weather: Our Weather's Past, the Climate's Future

Introduction

Help scientists recover worldwide weather observations made by Royal Navy ships around the time of World War I. These transcriptions will contribute to climate model projections and improve a database of weather extremes. Historians will use your work to track past ship movements and the stories of the people on board.



1. Follow vessels



2. Digitise pages



3. Get promoted

Project Statistics

Old Weather transcriptions so far

25,614 VOLUNTEER
TRANSCRIBERS

876,126 PAGES DONE
263 SHIPS COMPLETE

Oldweather.org
powered using Scribe

Transforming the Afro-Caribbean World

- 1) digitization of a subset of the proposed records to evaluate potential costs and preservation issues;
- 2) exploration of structured data tools to reveal new insights about these records;
- 3) the creation of annotated bibliographies for use by teachers and the public as they begin to explore the centennial anniversary of the opening of the canal;
- 4) identification of other archives and repositories to be included in a larger project.



PETITION TO COUNCIL OF THE INDIES BY CATHEDRAL CHAPTER OF SANTO DOMINGO, 1535.

Script style: "Cortesana" or court-like style. Date and place: February 18, 1535, Madrid.
Content: Part 2 of petition from clerics members of Santo Domingo's cathedral chapter presented to the Council of the Indies in Madrid by a solicitor acting on their behalf. Request is made that a previous royal decree on the collection of the church's tithes be nullified because it benefits sugar estate owners and damages members of the chapter. Author: Solicitor Sebastián Rodríguez. Source: Archivo General de Indias, Justicia, 12, núm. 1, ramo 2, fo. 51v.

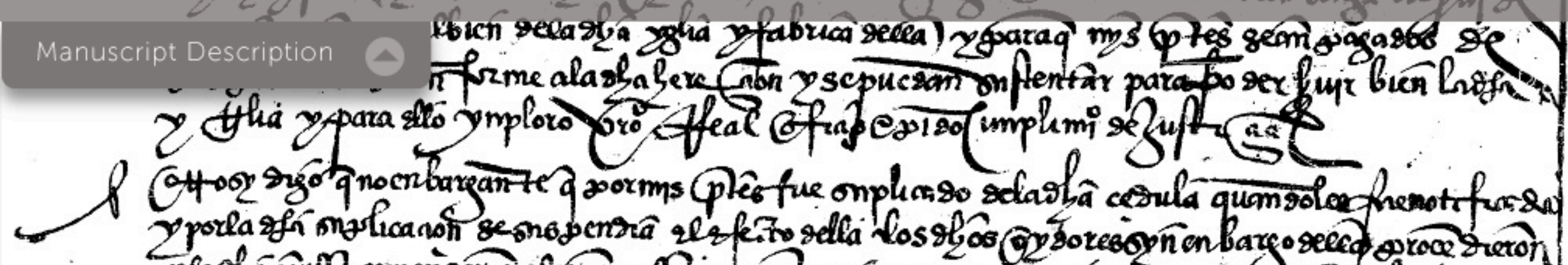


DOWNLOAD TRANSCRIPTION



DOWNLOAD ALPHABET

Manuscript Description



<http://spanishpaleographytool.org/>

Draft Notebook A

Author(s) : Mary Shelley
Hand(s) : Mary Shelley and Percy Shelley
Date Written : [August or September]-[?December] 1816

View : Draft Notebook A
Title/Literary Work : Frankenstein
Folio : c. 56, fol. 1r
State : Draft

Institution : Bodleian Library, University of Oxford
Shelfmark : MS. Abinger c. 56

Transcription Status: ●●●
Metadata Status: ●●●

Q

Q

Q

Search

LIMIT VIEW:

All

Mary Shelley

Percy Shelley

⏮

⏪

⏩

⏭

1

Chapt. 2

Those events which materially influence our fu
ture destinies are often ^{derive thier origin from a} caused by slight or tri
vial occurence s . ^{statement of the} Strange as the simple fact
may appear my fate had been Chemist Natu
ral philosophy has is the genius that has
regulated my fate I ^{desire} wish the if *refore* in this account
of my early years to state those facts which
first aqu predeliction for that science.
led to my love pursuit of that study. When
I was eleven years old we all went on a party
the baths near Thonon.
of pleasure to Thonon and were confined there
b obil obliged by the rain and t The inclemen
cy of the weather obliged us to remain a day

c.
56,
fol.
1
recto

Shelley-Godwin Archive

21

the real face of white australia

home • about



Invisible Australians

Form No. 21. COMMONWEALTH OF AUSTRALIA. No. 104/457
Immigration Restriction Acts 1901-1905 and Regulations.

CERTIFICATE EXEMPTING FROM DICTATION TEST.

I, John Baxter ^{Actg} the Collector of Customs
for the State of New South Wales in the said Commonwealth,
hereby certify that Ho He
hereinafter described, who is leaving the Commonwealth temporarily, will be excepted
from the provisions of paragraph (a) of Section 3 of the Act if he returns to the Com-
monwealth within a period of three years from this date.

Date 28 Oct 04 ^{Actg} Collector of Customs.

DESCRIPTION.

Nationality	<u>Chinese</u>	Birthplace	<u>Kanton</u>
Age	<u>48 years</u>	Complexion	<u>Dark</u>
Height	<u>5ft 2 in</u>	Hair	<u>Dark</u>
Build	<u>Medium</u>	Eyes	<u>Brown</u>
Particular marks	<u>Small round scar back of neck</u>		

(For impression of hand see back of this document.)

PHOTOGRAPHS.

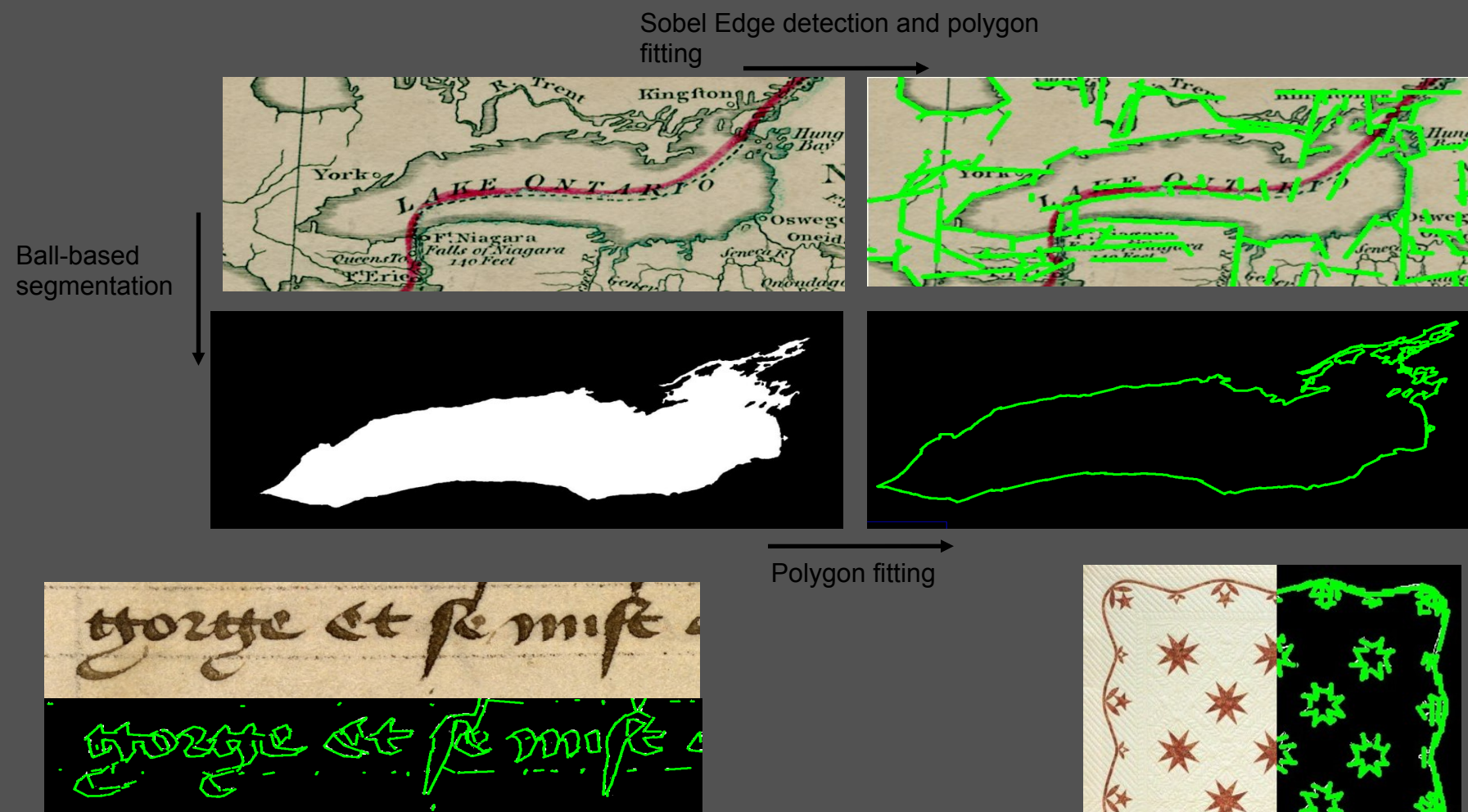
Full Face:—

Profile:—

Date of departure Oct 04 Destination China
Ship Marata Mar
Date of return 26 1 10 Ship Eastern
Port Sydney

W. P. Donohoe
Customs Officer
J. M. Thomas

Digging into Image Data



Visualizing Humanistic Knowledge

May 2, 1863

May 3, 1863

May 4, 1863

May 1

May 2

May 3

May 4

April 27 - 30

Hooker splits his army and tries to "double envelop" Lee with two forces, one approaching from the north by way of Chancellorsville and the other from the east at Fredericksburg.

April 30

Lee splits his army, sending Jubal Early to hold off Sedgwick at Fredericksburg and moving the rest of his force west to engage Hooker at Chancellorsville.

May 2, 7:30 a.m.

Lee splits his army again, sending Jackson's Second Corps on a 12-mile, 10-hour flanking march around the Union positions around

ARMY OF NORTHERN VIRGINIA, C.S. Gen. R.E. Lee

Part of 1st Corps (Longstreet)

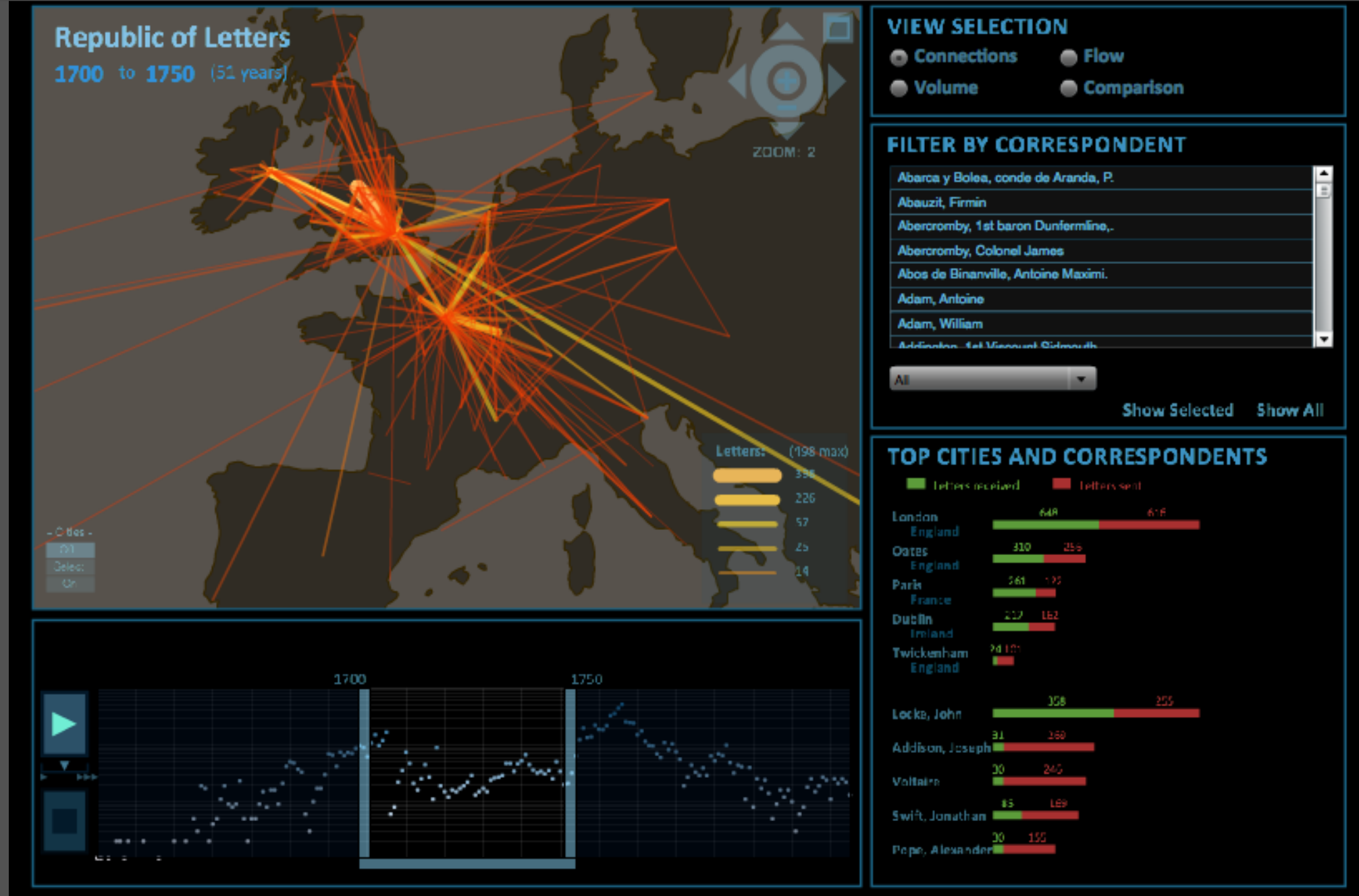
Anderson's Division	Major Gen. J. H. Anderson	1st Position	2nd Position
Parker's Brigade	Brig. Gen. Robert F. Parker	7	29
Mohr's do.	Brig. Gen. John M. Mohr	2	50
Wilcox's do.	Brig. Gen. George W. Wilcox	3	51
Gregg's do.	Brig. Gen. James A. Gregg	4	26
Wright's do.	Brig. Gen. James H. Wright	5	33

McLaws' Division	Major Gen. D. H. McLaws	1st Position	2nd Position
Wheeler's Brigade	Brig. Gen. D. H. Wheeler	6	35
McNair's do.	Brig. Gen. D. H. McNair	7	36
Barnard's do.	Brig. Gen. D. H. Barnard	8	37
Robertson's do.	Brig. Gen. D. H. Robertson	9	38

2nd Corps	Lt. Gen. F. L. Jackson	1st Position	2nd Position
A.P. Hill's Division	Brig. Gen. A. P. Hill	10	39
Thomas' Brigade	Brig. Gen. R. L. Thomas	11	40
Archer's do.	Brig. Gen. J. L. Archer	12	41
Meade's do.	Brig. Gen. S. M. Meade	13	42

The Battle of Chancellorsville

developed using Omeka + Neatline.org



Mapping the Republic of Letters



London Lives 1690 to 1800 ~ Crime, Poverty and Social Policy in the Metropolis



LOCATING LONDON'S PAST



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Quick place search

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Welcome to Locating London's Past

This website allows you to search a wide body of digital resources relating to early modern and eighteenth-century London, and to map the results on to a fully GIS compliant version of John Rocque's 1746 map.

[Add some data](#)

[Video walkthrough](#)

Historical background

Records of crime, poor relief, taxation, elections, local administration, plague deaths and archaeological finds can all be searched and mapped on this site.

[Historical background and datasets](#)

The Map

Building on a fully GIS compliant version of John Rocque's 1746 map of London, this site allows you to relate an eighteenth-century representation of the metropolis to the first accurate OS map of London (1869-80), and to a modern Google Maps environment.

[Mapping methodology](#)

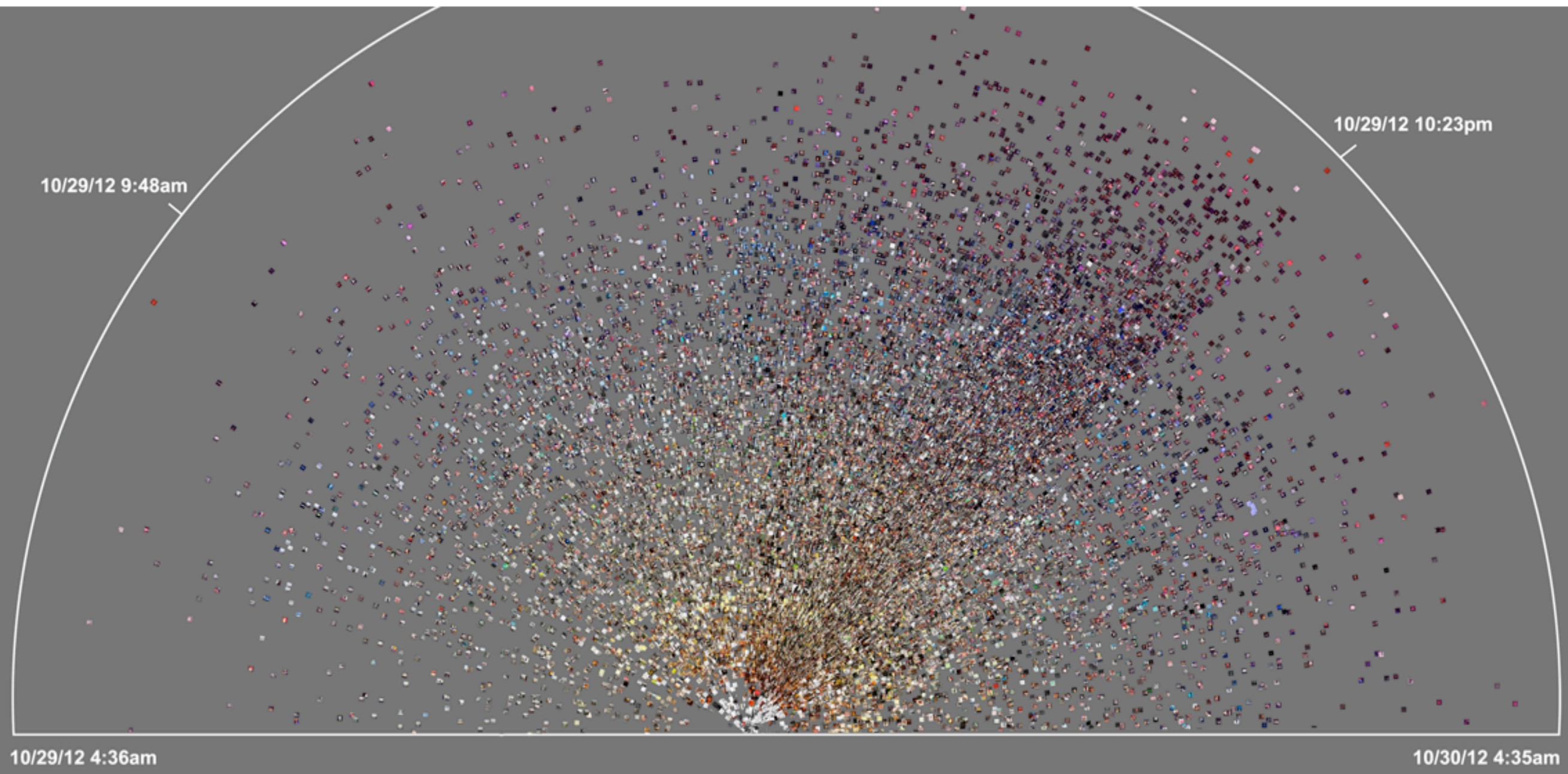


Featur

[John Page](#)

"Honest" Lab



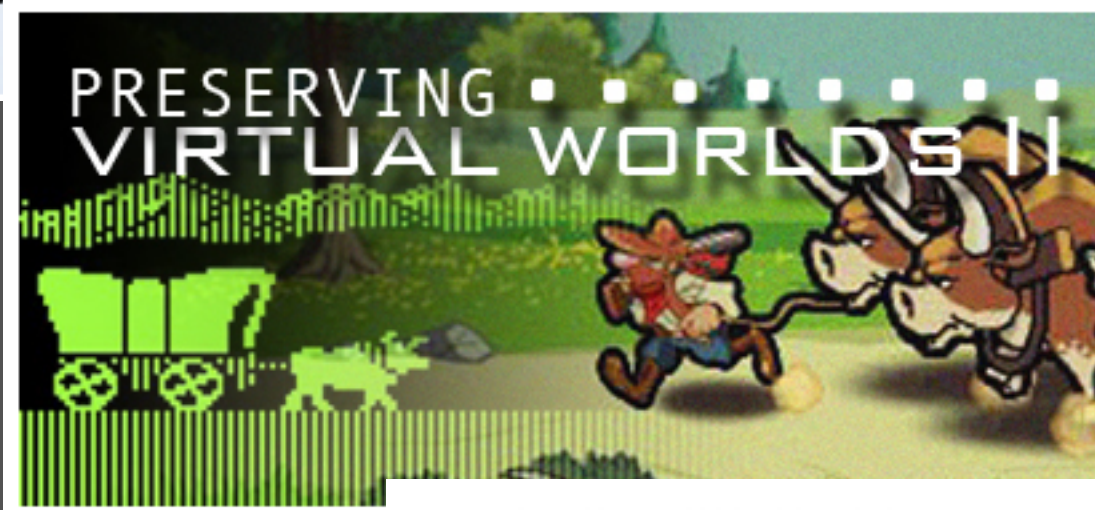


PhotoTrails

Preserving Humanistic Knowledge

BitCurator

Tools for Digital Forensics Methods and Workflows
in Real-World Collecting Institutions



THE Deena Larsen
collection

Evaluating Humanistic Knowledge

<http://digitalhumanitiesnow.org/>

<http://dhcommons.org/journal>

<http://journalofdigitalhumanities.org/>

Introduction to Digital Humanities II

Developing Digital Humanities
Projects and Initiatives

Developing research ideas is more about
communication than creativity

Exercise 1:

List your Name
List your Department
List your Email Address

What Knowledge do you Have?

What Skills do you have (tech or
otherwise)?

What is a Research Project?

event
meeting
workshop
conference
symposium
article
dissertation
archive

research
analysis
investigation
experiment
development

telling a story, writing an argument,
answering a question, developing a theory

Five Parts:

a question, problem, or provocation

sources (primary or secondary)

an analytical activity

an audience

concrete products

Question:

Can computational image analyses algorithms be used across differing visual arts collections with a high degree of accuracy?

Provocation:

No studies of image analyses targeting the problem of authorship have been applied to very large collections of images and evaluated in terms of accuracy over diverse datasets.

Problem:

where and by whom were the artifacts created?

what characteristics distinguish individual artists and groups of artists (e.g manuscripts illuminators, map makers and engravers, quilt-makers)?

How do the artifacts reflect artistic styles, the tastes of the particular region and historical moments to which they belong?

Exercise 2:

What is your question, problem, or provocation?

Sources:

Analog

Books

Articles

Manuscripts

Artifacts

etc.

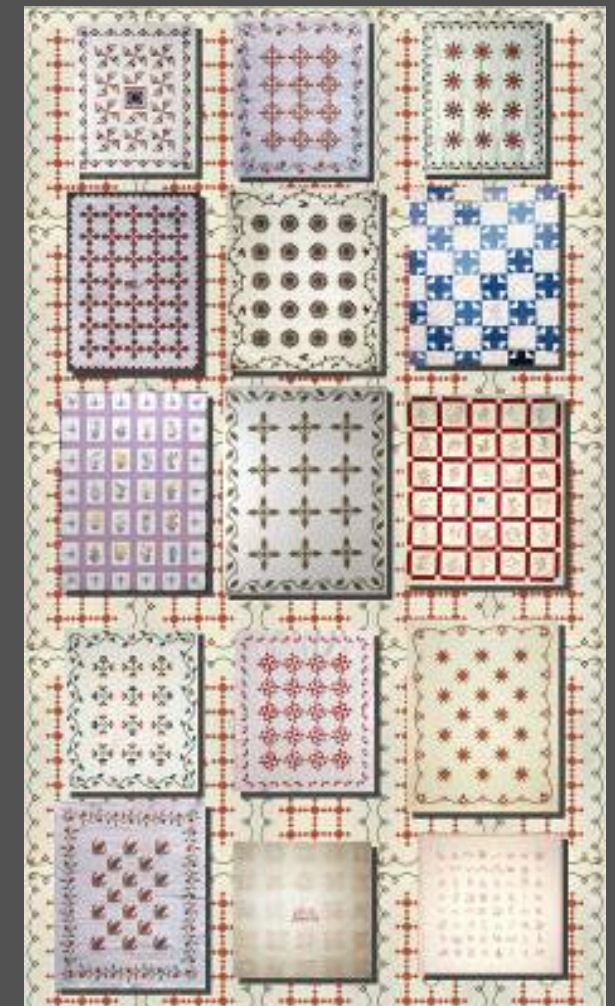
Sources:



15th-century Froissart manuscripts



17th- and 18th-century maps



19th- and 20th-century quilts

Discovering Digital Tools

Bamboo Dirt

CHNM ToolCenter Wiki

Stanford's Tooling Up for Digital Humanities

The Europeana List

Discovering Digital Textual Data

Oxford Text Archive

BYU Time Magazine Corpus

JSTOR's Data for Research Services

Hathi Trust Research Center

Chronicling America

Smithsonian's Cooper Hewitt Museum Data

Discovering Digital Image Data

US Census Bureau Map Data

Flickr (by Creative Commons License)

The Life Magazine Dataset by Google

The Library of Congress Image Data

Wikimedia Commons

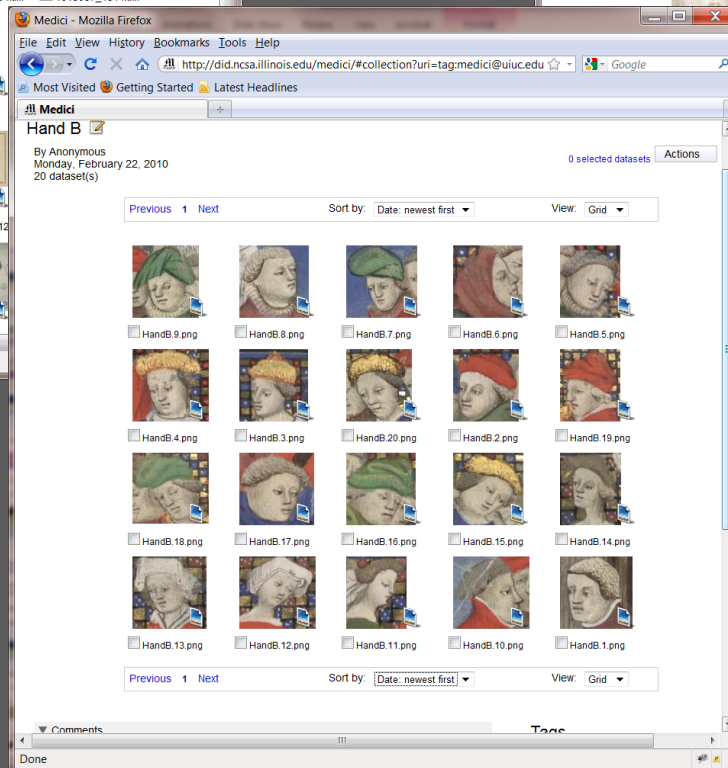
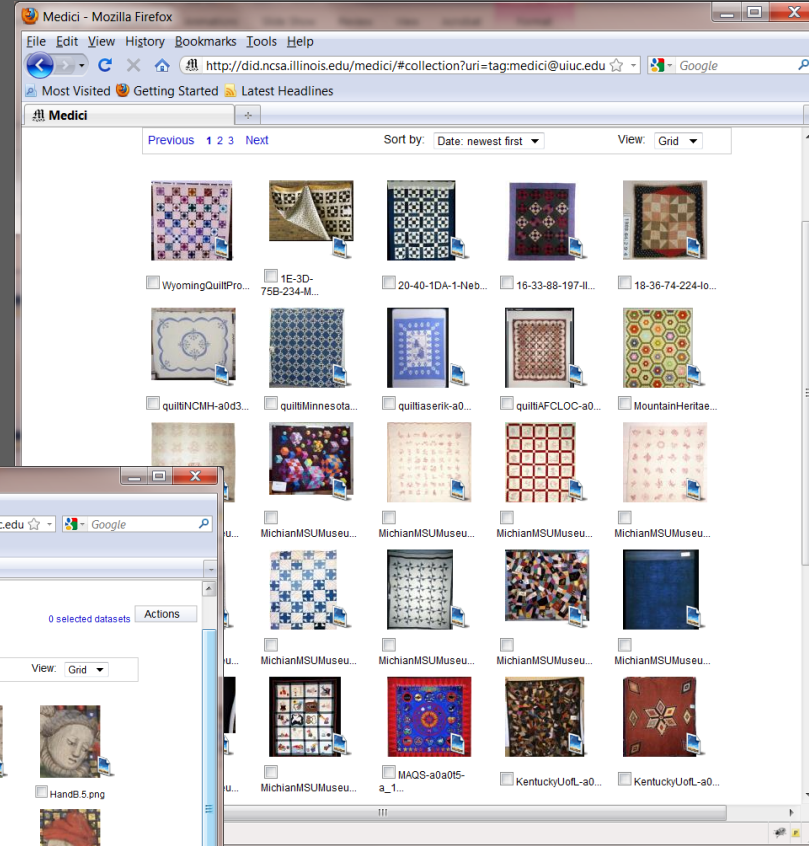
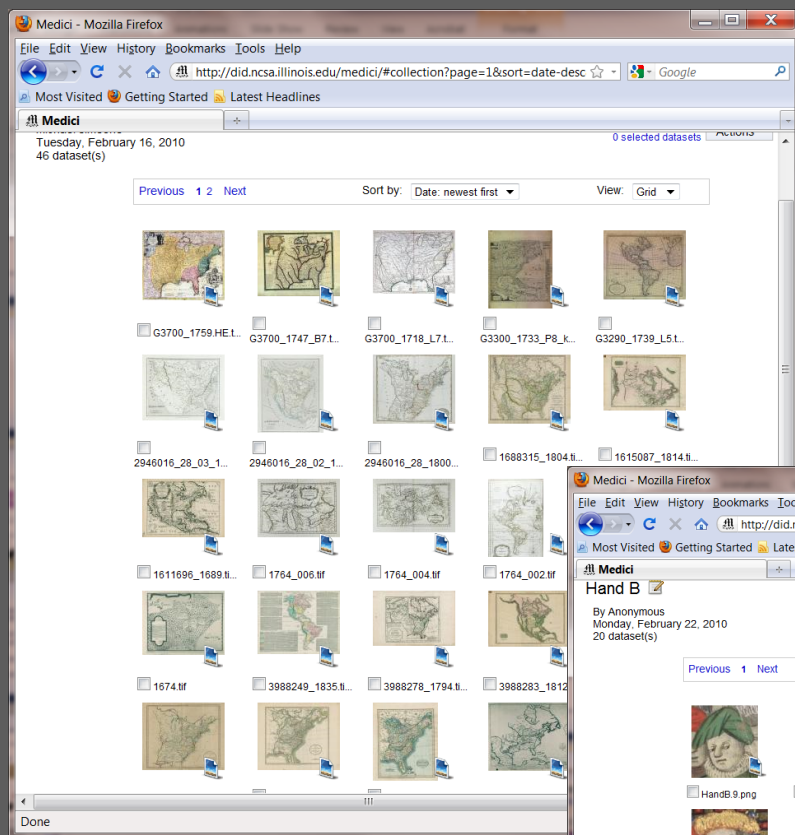
The NYPL Digital Gallery

Exercise 3:

What is your data?

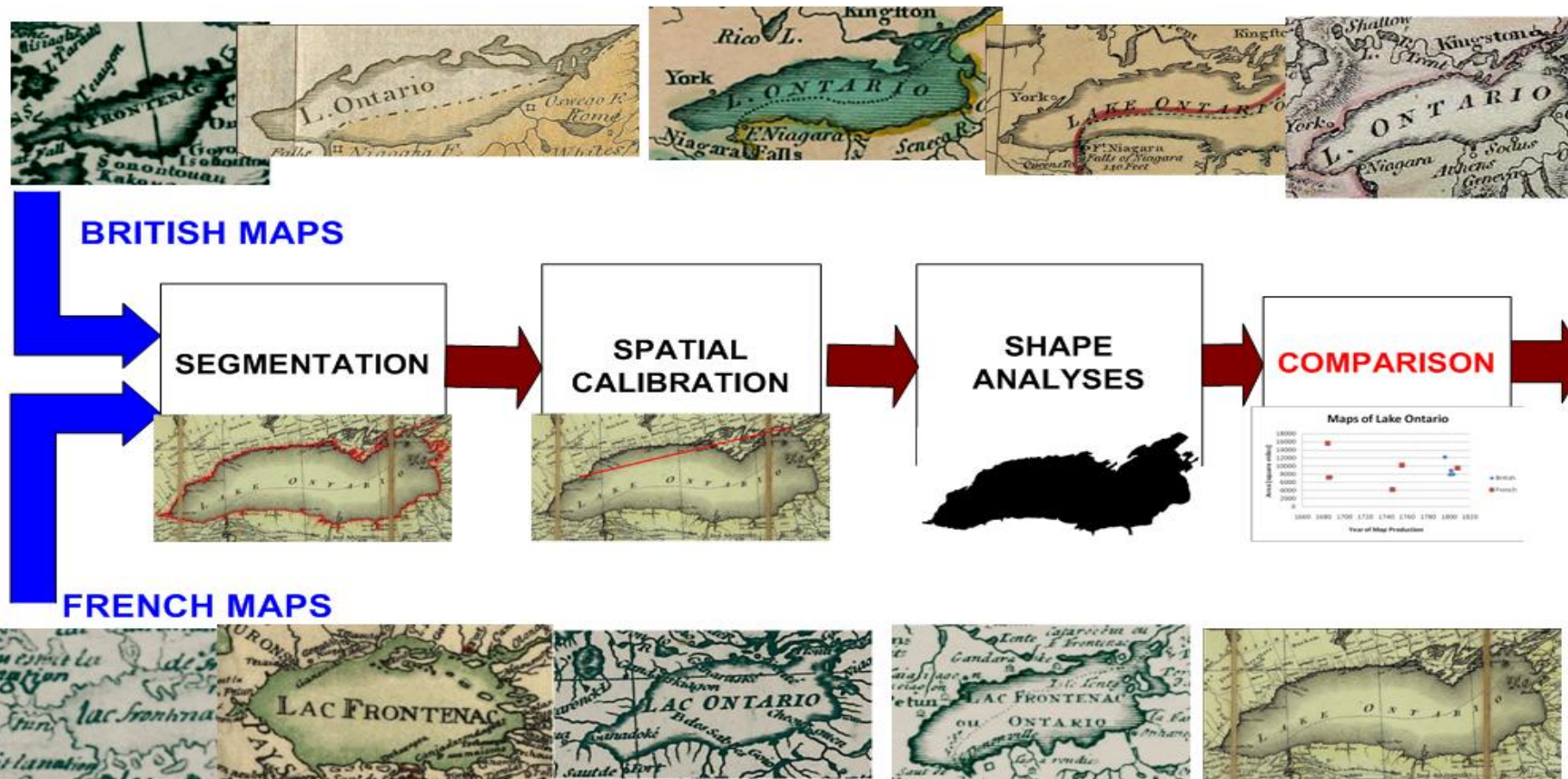
Analytical Activity:

writing
analyzing
building
creating
digitizing
narrating
curating



Historical Maps

- Selection of common objects in maps (currently, the five Great Lakes)
- Segmentation of these objects from map images
- Calibration to identify scale
- Shape comparison metric (currently, area)



Quilts

Segment the image into regions.
The regions are not squares; below
is for illustration only



Compare regions and merge if
similar



vs



Feed signatures into Trained SVM Classifier

< 1, 3.4, -10, 15, 4... >

Compute signature for quilt
using regions as metrics.
Assign this signature to the
quilt.

SVM Classifier

YES

Get Yes/No result
from SVM

Medieval Manuscripts



Apply shape recognition algorithms to polygonal models to identify similar letters, words, symbols and patterns

Audience

Subject Scholars

Art Historians
Cartographers
Quilt Scholars

Public

Archives
Museums
Libraries

Methodological Researchers

Image Analysis
Authorship
Authenticity

Exercise 4:

Who is your audience?

Products

Digging into Image Data Grant (DID1)

Memorandum of Understanding

3 websites (UIUC, MSU, Sheffield)

3 repositories (Froissart, Quilt Index, Medici)

4 algorithms

3 papers

4 conference posters

7 conference presentation

4 presentations

Digging into Image Data Grant (DID2)

90+ hours of video conference footage

listserv logs and email chains

press releases

Exercise 5:

What are your potential products?

But Wait:

I don't think I know enough to do my project
I don't have this skill
I have no ideas

Strategies:

Join an Existing Project (DHCommons.org)
Get Educated (www.dhtraining.org/hilt or dhsi.org)
Ask a question (digitalhumanities.org/answers/)
Follow #dh and DH folk on twitter

Strategies:

EXPERIMENT

Wordpress and wordpress.com
Omeka and omeka.net

Visit
DevDH.org

Jennifer Guiliano
@jenguiliano
jenguiliano@gmail.com