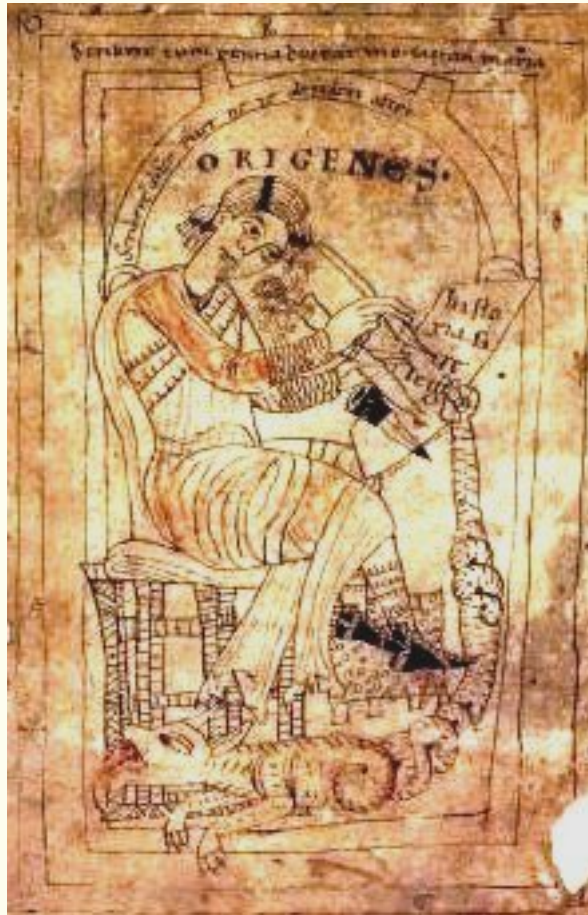


# DIGITAL HUMANITIES:

## Research/Pedagogy—Past/Future

Johanna Drucker

University of Oklahoma, February 1, 2016

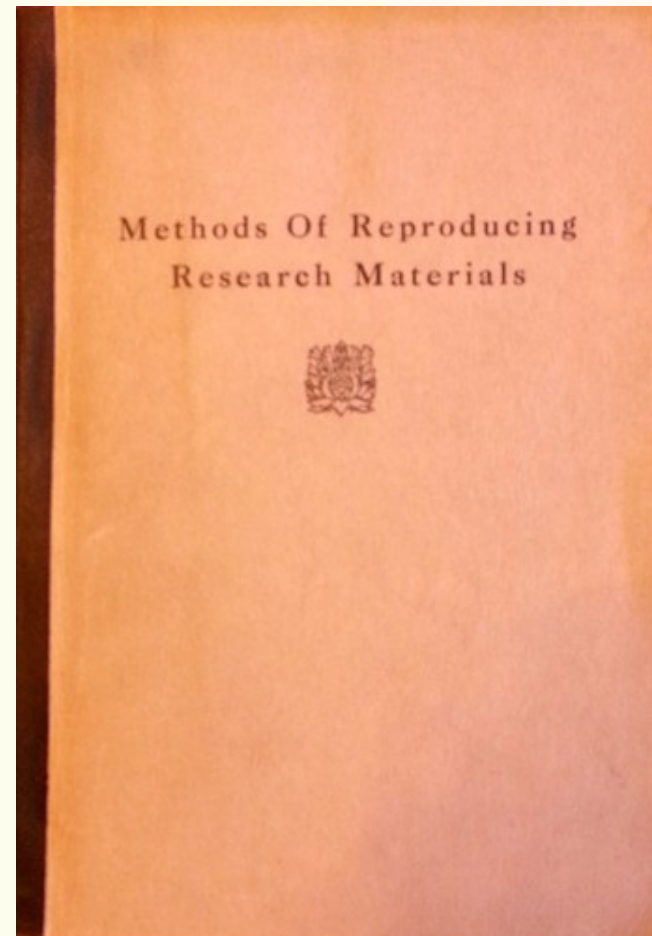
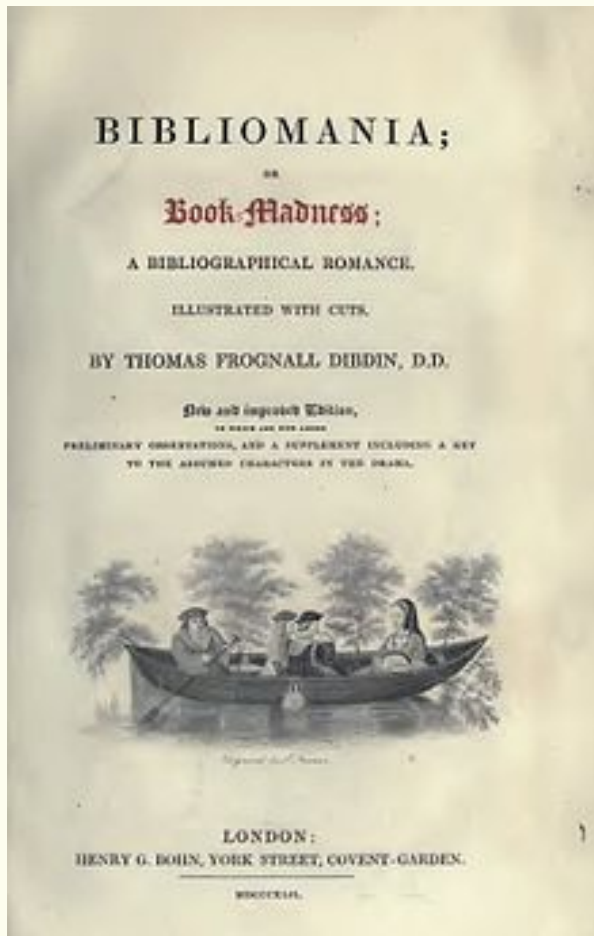


Origen at the Monastery (ca. 1160)

<http://readthefathers.org/wp-content/uploads/2013/08/Origen3.jpg>

left: <http://www.neh.gov/divisions/odh/grant-news/roberto-busa-november-13-1913-august-9-2011>





***Bibliomania; or Book Madness***, published in 1809, Reverend Thomas Frognall Dibdin

**Robert C. Binkley, Methods of Reproducing Research Materials**

**A Survey Made for the Joint Committee on Materials for Research of the Social Science Research Council and the American Council of Learned Societies**  
**Published 1931**


[https://openlibrary.org/works/OL17062174W/Methods\\_of\\_Reproducing\\_Research\\_Materials](https://openlibrary.org/works/OL17062174W/Methods_of_Reproducing_Research_Materials)

# The Homer Multitext

Wednesday, December 3, 2014

## Streaming Greek and Latin in an Age of Open Data

For those interested in watching our paper presentations at the Greek and Latin in an Age of Open Data conference, see the live stream and links to youtube videos [here](#). We have one more talk scheduled for 11 am Eastern Time, "Digital Access and the Practicality of Citizen Scholarship." You can also see our first talk, "A Redefinition of Classical Scholarship", on Day 2 of the conference.

Posted by **Stephanie** at **8:52 PM** 1 comment: 



Recommend this on Google

Labels: [Computer Science](#), [Digital Humanities](#), [homer multitext](#), [multitext](#), [undergraduate research](#)

Wednesday, November 19, 2014

## Greek and Latin in an Age of Open Data

We're pleased to announce that the Homer Multitext project will be presenting two papers at the "Greek and Latin in an Age of Open Data" conference hosted by the [Open Philology Project](#) at the University of Leipzig, December 1-4. You can read our papers "A Redefinition of Classical Scholarship" and "Open Access and the Practicality of Citizen Scholarship" from the [conference program](#).

Posted by **Stephanie** at **6:55 AM** No comments: 



Recommend this on Google

Labels: [collaboration](#), [digital edition](#), [Digital Humanities](#), [digital publications](#), [Modern scholarship](#), [multitext](#)

## Welcome to the HMT

This blog discusses new developments and on-going research related to the [Homer Multitext project](#) ([www.homermultitext.org](http://www.homermultitext.org)). The HMT seeks to present the textual transmission of the *Iliad* and *Odyssey* in a historical framework. Such a framework is needed to account for the full reality of a complex medium of oral performance that underwent many changes over a long period of time. Using technology that takes advantage of the best available practices and open source standards that have been developed for digital publications, the HMT offers free access to a library of texts and images and tools to allow readers to discover and engage with the Homeric tradition.

## Search This Blog

## Blog Archive

▼ [2014](#) (22)

▼ [December](#) (1)

[Streaming Greek and](#)



## HMT Digital: Scholia Reader

### 8 Scholia for 1.1

Manuscript urn:cts:greekLit:tlg0012.tlg001.msA:1.1

Homeric epic *Iliad* A

§1

1 Μῆνιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος

( urn:cts:greekLit:tlg0012.tlg001.msA:1.1 )

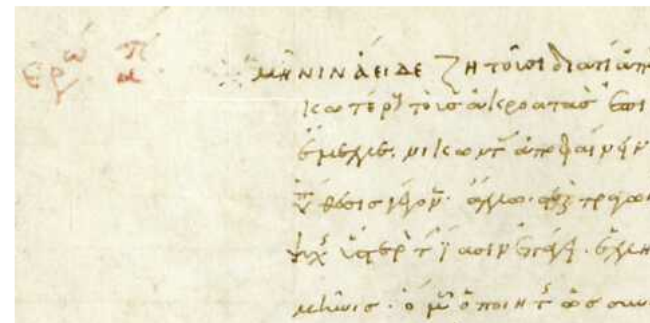
Scholia to the *Iliad* Main marginal scholia msA

§1

§1

μήνιν ἄειδε

ζητοῦσι δια τί ἀπὸ τῆς μήνιδος ἤρξατο οὕτως δυσφήμου  
ὀνόματος· δια δύο ταῦτα· πρῶτον μὲν ἵν' ἐκ τοῦ πάθους  
ἀπακαθάρσει τὸ τοιοῦτο μόριον τῆς ψυχῆς καὶ  
προσεκτικωτέρους τοὺς ἀκροατὰς ἐπὶ τοῦ μεγέθους  
ποιήσῃ καὶ προσεθίξῃ φέρειν γενναίως ἡμᾶς τὰ πάθη.  
μέλλων πολλέμους ἀπαγγέλλειν· δεύτερον· ἵνα τὰ ἐγκώμια  
τῶν Ἑλλήνων πιθανώτερα ποιήσῃ· ἐπεὶ δὲ ἔμελλε,  
νικωντὰς ἀποφαίνειν τοὺς Ἕλληνας, εἰκότως οὐ  
κατατρέχει ἀξιολιπτότερον ἐκ τοῦ μὴ παντα χαρίζεσθαι τῷ  
ἐκείνων ἐπαίνῳ· ἤρξατο μὲν ἀπὸ μήνιδος ἐπεὶ περ αὕτη τοῖς  
πρακτικοῖς ὑπόθεσις γέγονεν· ἄλλως τε καὶ τραγωδίαις  
τραγικὸν ἐξεῦρε προοίμιον· καὶ γὰρ προσεκτικούς ἡμᾶς ἡ



(urn:cite:hmt:vaimg.VA012RN-0013@0.09125620.0.11955275.0.70064910.0.06909404)

Venetus A: Marcianus Graecus Z. 454 (= 822), folio 12, recto.

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http://www.rossettiarchive.org/index.html Rossetti Archive

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Rossetti Archive +


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the complete writings and pictures of  
**Dante Gabriel Rossetti**  
a hypermedia archive

**T**HE Rossetti Archive facilitates the scholarly study of **Dante Gabriel Rossetti**, the painter, designer, writer, and translator who was, according to both John Ruskin and Walter Pater, the most important and original artistic force in the second half of the nineteenth century in Great Britain. In Whistler's famous comment, "He was a king".

**Completed** in 2008 to the plan laid out in 1993, the Archive provides students and scholars with access to all of DGR's pictorial and textual works and to a large contextual corpus of materials, most drawn from the period when DGR's work first appeared and established its reputation (approximately 1848-1920), but some stretching back to the 14th-century sources of his Italian translations. All documents are encoded for structured search and analysis. The Rossetti Archive aims to include high-quality digital images of every surviving documentary state of DGR's works: all the manuscripts, proofs, and original editions, as well as the drawings, paintings, and designs of various kinds, including his collaborative photographic and craft works. These primary materials are transacted with a substantial body of editorial commentary, notes, and glosses.

Recent additions to the Rossetti Archive are discussed [here](#).





## Rossetti Archive Pictures

[A](#) [B](#) [C](#) [D](#) [E](#) [F](#) [G](#) [H](#) [I](#) [J](#) [K](#) [L](#) [M](#) [N](#) [O](#) [P](#) [Q](#) [R](#) [S](#) [T](#) [U](#) [V](#) [W](#) [X](#) [Y](#)

[Z](#)

[sort chronologically](#) | [NEW! timeline view](#)

A



**Ada Vernon**

1863



**Ada Vernon**

1863-1865 (circa)



**Adrian Colonna, Baron di Costello**

1840



**Aggie**

1862

Rossetti's work as an artist is best understood by remembering that he was also a great poet. The vast majority of his pictures are more or less explicitly literary. Indeed, even in cases where no literary equivalent exists for a picture, Rossetti would often create a text, as in cases like *Found*, *La Bella Mano*, and *The Question*. This literary inertia in his pictures underscores their determined intellectualism. The persistence of erotic subjects, and the subjective passion of his style, has obscured this important quality of all his work. To miss it, however, is to miss what is most salient and original about him. As T. Martin Wood acutely observed many years ago, Rossetti strove "to attain in art not an imitation of life but an expression of his ideas about it."

Such a pursuit necessarily involved Rossetti in a self-conscious and even programmatic approach to his artistic practise. "*Hand and Soul*", though a fictional work, is also one of many theoretical

# Vincent van Gogh *The Letters*

by period  
by correspondent  
by place  
with sketches

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Van Gogh as a letter-writer

Correspondents

Biographical & historical context

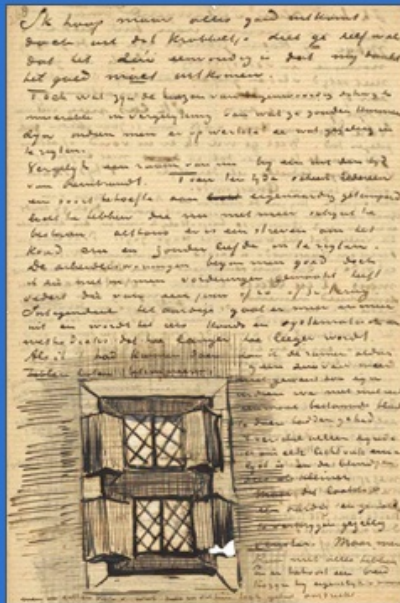
Publication history

About this edition

Chronology

Concordance, lists, bibliography

Book edition



Edited by Leo Jansen, Hans Luijten and Nienke Bakker

View all 902 letters from and to Van Gogh,  
richly annotated and illustrated,  
with new transcriptions and translations

[Quick Guide >>>](#)

Book edition



Version: December 2010



# Vincent van Gogh *The Letters*

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175

646 174 002

« 174 | 176 »

To Theo van Gogh. Etten, between Wednesday, 12 and Saturday, 15 October 1881.

SEARCH THIS LETTER

PRINT

original text + line endings facsimile translation notes artworks

original text + line endings facsimile translation notes artworks ☒



175

Br. 1990: 174 | CL: 152

From: Vincent van Gogh

To: Theo van Gogh

Date: Etten, between Wednesday,  
12 and Saturday, 15 October  
1881

[more...](#)



Ir:1

My dear Theo,

It gave me a great deal of pleasure to receive your letter just now, and because I was intending to write to you anyway one of these days, I'm doing it now straightaway, in response to your letter.

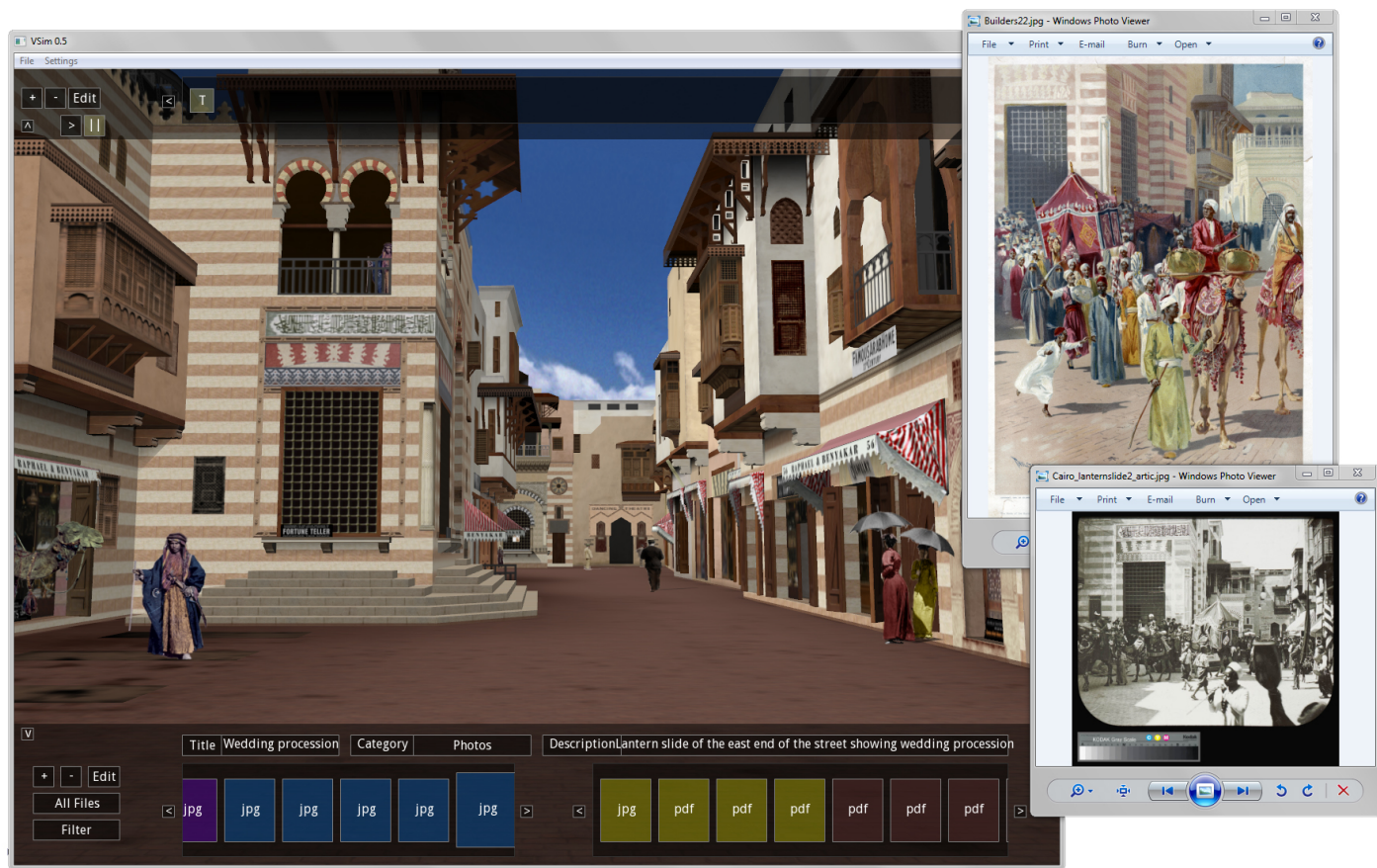
I think it's wonderful that you've sent the Ingres paper, I still have some, but no more of that particular colour.

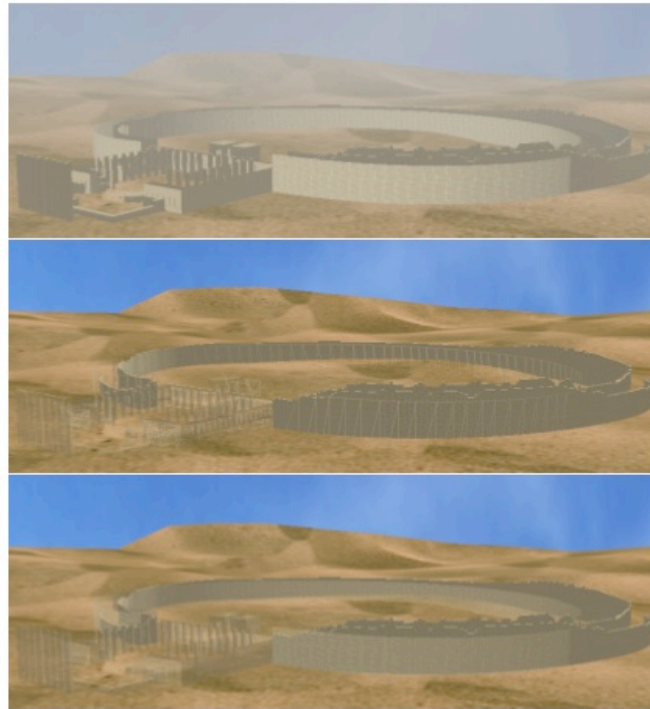
That Mr Tersteeg said what he said to you about my drawings pleases me, <sup>1</sup> as does, certainly no less so, your finding progress in the sketches I sent. <sup>2</sup> If it's beginning to manifest itself, I most certainly hope to work to the utmost, so that neither you nor Mr Tersteeg will have to retract that rather favourable opinion. I'll do my best not to betray you in this. Nature always begins by resisting the draughtsman, but he who truly takes it seriously doesn't let himself be deterred by that resistance, on the contrary, it's one more stimulus to go on fighting, and at bottom nature and an honest draughtsman see eye to eye. Nature is most certainly 'intangible', though, yet one must seize it, and with a firm hand. <sup>3</sup> And now, after spending some time wrestling and struggling with nature, it's starting to become a bit more yielding and submissive, not that I'm there yet, no one is less inclined to think so than I, but things are beginning to go more smoothly. The struggle with nature sometimes resembles what Shakespeare calls 'Taming the shrew' <sup>4</sup> (i.e. to conquer the opposition through perseverance, willy-nilly). In many things, but more particularly in drawing, I think that delving deeply into something is better than letting it go.

I feel more and more as time goes on that figure drawing in









**Figure 4:** *Juxtaposition of theoretical reconstructions and survey data. Top image: incompatible data with scene haze (no data set uncertainty cues). Middle image: wireframe and transparency uncertainty cue. Bottom image: transparency uncertainty cue.*

T. Zuk and S. Carpendale and W. D. Glanzman.  
 "Visualizing Temporal Uncertainty in 3D Virtual Reconstructions".  
 In *Proceedings of the 6th International Symposium on Virtual Reality*, pp. 99--106, 2005.

<http://www.sci.utah.edu/~kpotter/library/papers/zuk:2005:VTUR/index.html>

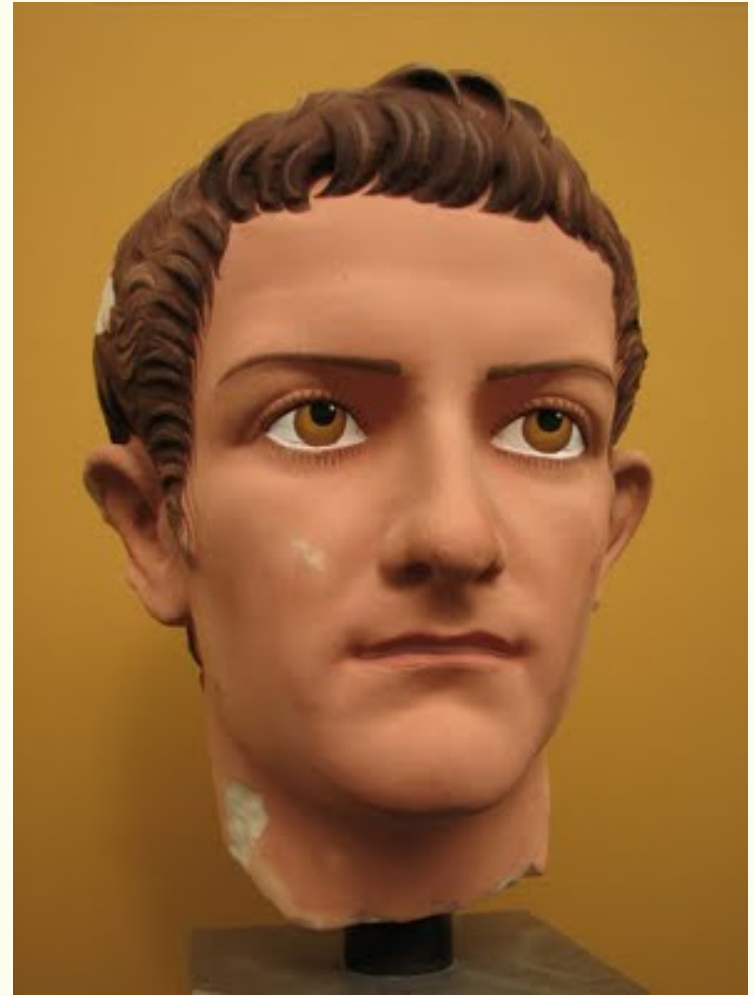


<http://www.gravityroad.com/298/we-have-been-practising-this-routine-for-you/>



<http://www.biblicalarchaeology.org/daily/biblical-artifacts/artifacts-and-the-bible/was-this-roman-sculpture-of-gaius-caligula-painted/>





- <http://pinacothecasaeculumaureum.blogspot.com/2011/05/caligula-reconstruction-of-original.html>



☐ Web
 ☒ Site

Thursday, May 16, 2013

... Home ...

### Site Navigation

- Home
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- Award Recipients - Round 1 (2009)
- Award Recipients - Round 2 (2011)

### CLIR Report

**Read the CLIR report, *One Culture: Computationally Intensive Research in the Humanities and Social Sciences, A Report on the Experiences of First Respondents to the Digging Into Data Challenge***

### Press

Press releases about Round Three:

[AHRC CFI ESRC IMLS Jisc NEH](#)  
[NSERC NSF NWO NLeSC SSHRC](#)

### March, 2013: Breaking News:

### Welcome to the Challenge

#### February 5, 2013: Welcome to Round Three

On behalf of ten research funders representing Canada, the Netherlands, the United Kingdom, and the United States, we invite you to apply for Round Three of the Digging into Data Challenge.

Now going into the third round of the competition, the Digging into Data Challenge has funded a wide variety of projects that explore how computationally intensive research methods can be used to ask new questions about and gain new insights into our world. To encourage innovative research from across the globe, Digging into Data is sponsored by ten international research funding organizations that are working together to focus the attention of the social sciences, humanities, library, archival, information, computer, mathematical, and statistical science communities on large-scale data analysis and its potential applications.

The Digging into Data Challenge aims to address how "big data" changes the research landscape for the humanities and social sciences. Now that we have massive databases of materials available for research in the humanities and the social sciences—ranging from digitized books, newspapers, and music to information generated by Internet-based activities and mobile communications, administrative data from public agencies, and customer databases from private sector organizations—what new, computationally-based research methods might we apply? As the world becomes increasingly digital, new techniques will be needed to search, analyze, and understand these materials. Digging into Data challenges the research community to help create the new research infrastructure for 21st-century scholarship.

Applicants will form international teams from at least two of the participating

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www.oldbaileyonline.org

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## Celebrating a Decade of Making History Accessible: The Old Bailey Online, 2003-2013

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**ON THIS DAY IN... 1716**

Two men refused to plead to a charge of highway robbery and murder and so had their thumbs tied and pulled with a cord until they agreed to enter a plea. [read more](#)

### The Proceedings of the Old Bailey, 1674-1913

A fully searchable edition of the largest body of texts detailing the lives of non-elite people ever published, containing 197,745 criminal trials held at London's central criminal court. If you are new to this site, you may find the [Getting Started](#) and [Guide to Searching](#) videos and tutorials helpful.

To search the Proceedings use the boxes on the right or go to the [Search Pages](#).

#### April 2013 Update: Celebrating our Tenth Anniversary

April 2013 marks the tenth anniversary of the launch of the Old Bailey Online, and the 100th anniversary of the last published edition of the **Old Bailey Proceedings**. The year's update includes a few minor corrections. For further information, see [What's New \(April 2013\)](#).

#### About this Project

A collaboration between the Universities of Hertfordshire and Sheffield and the Open University, this project was funded by the Arts and Humanities Research Council and the Big Lottery Fund. Project Directors are Clive Emsley, Tim Hitchcock, and Robert

### SEARCH

*the Proceedings*

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Reference No.

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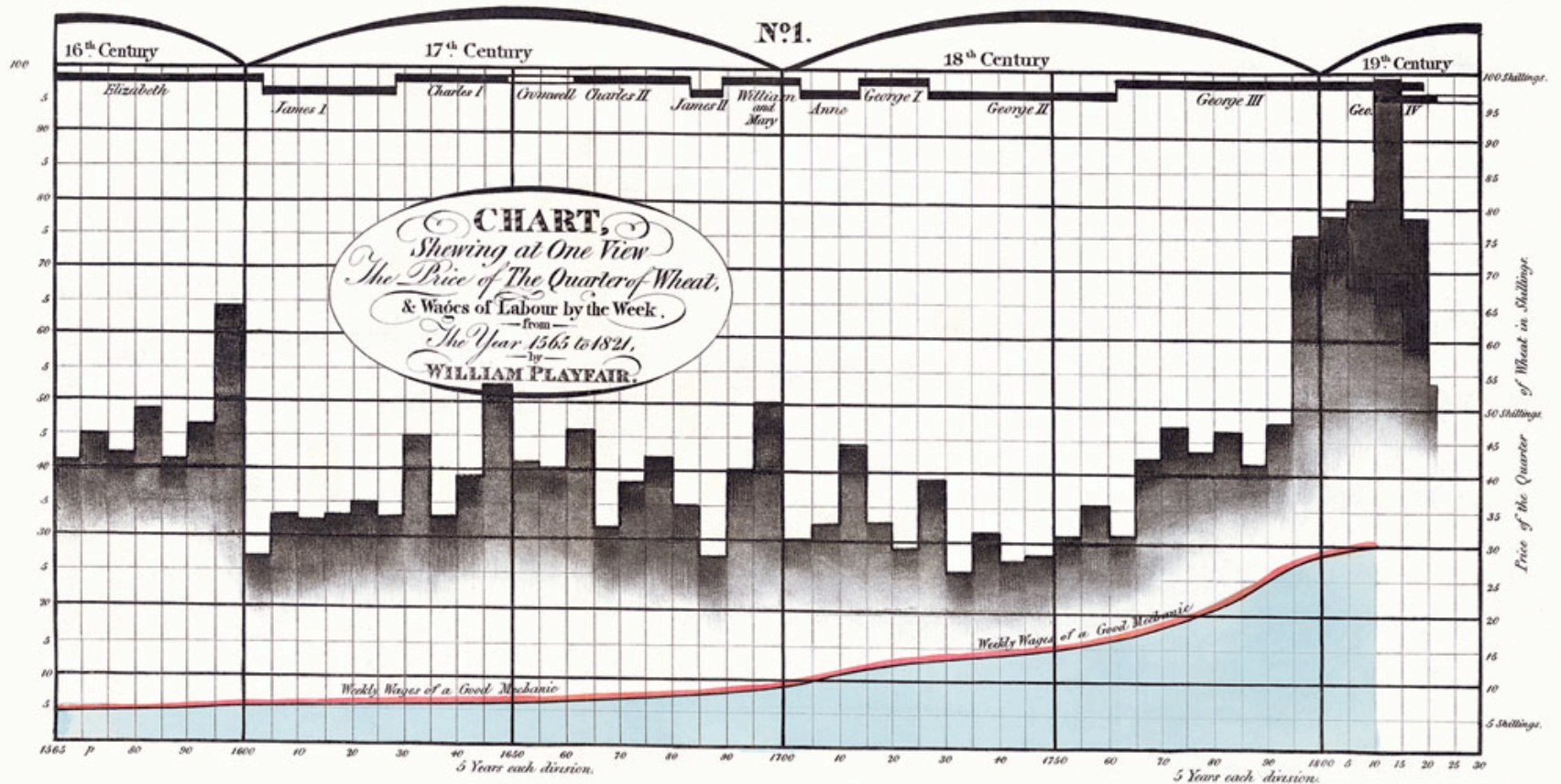
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topic modeling



Johanna Drucker

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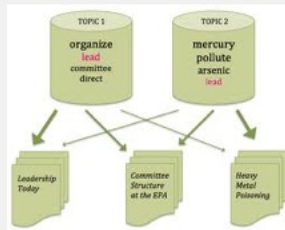
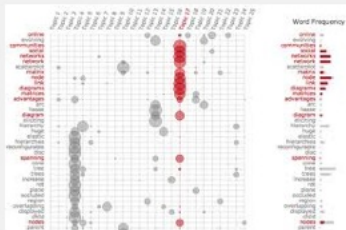
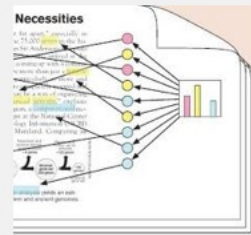
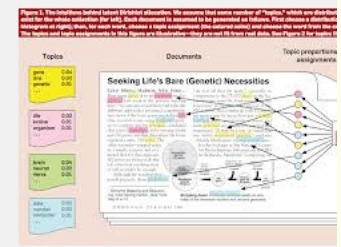
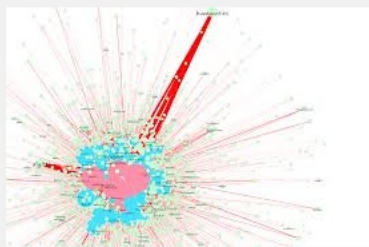
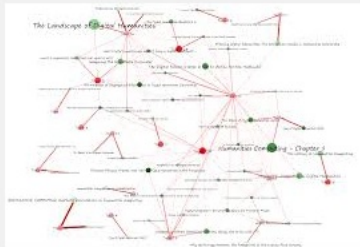
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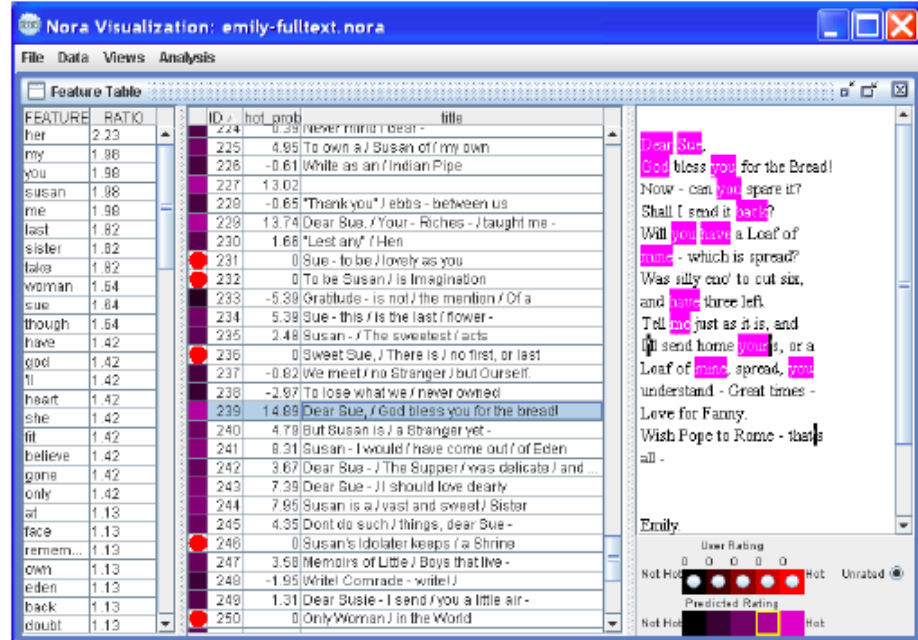
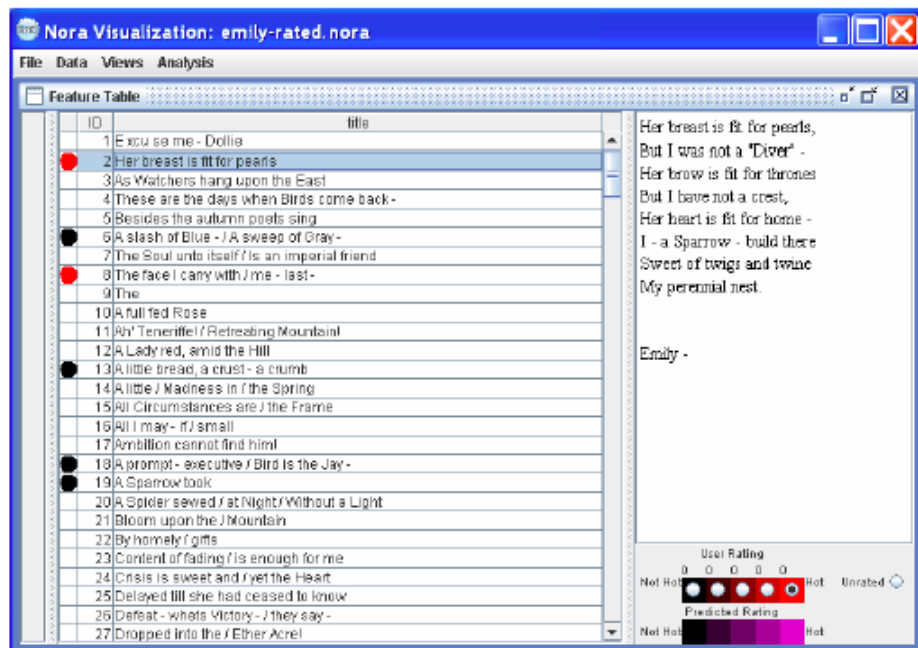
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What Topic Models Produce





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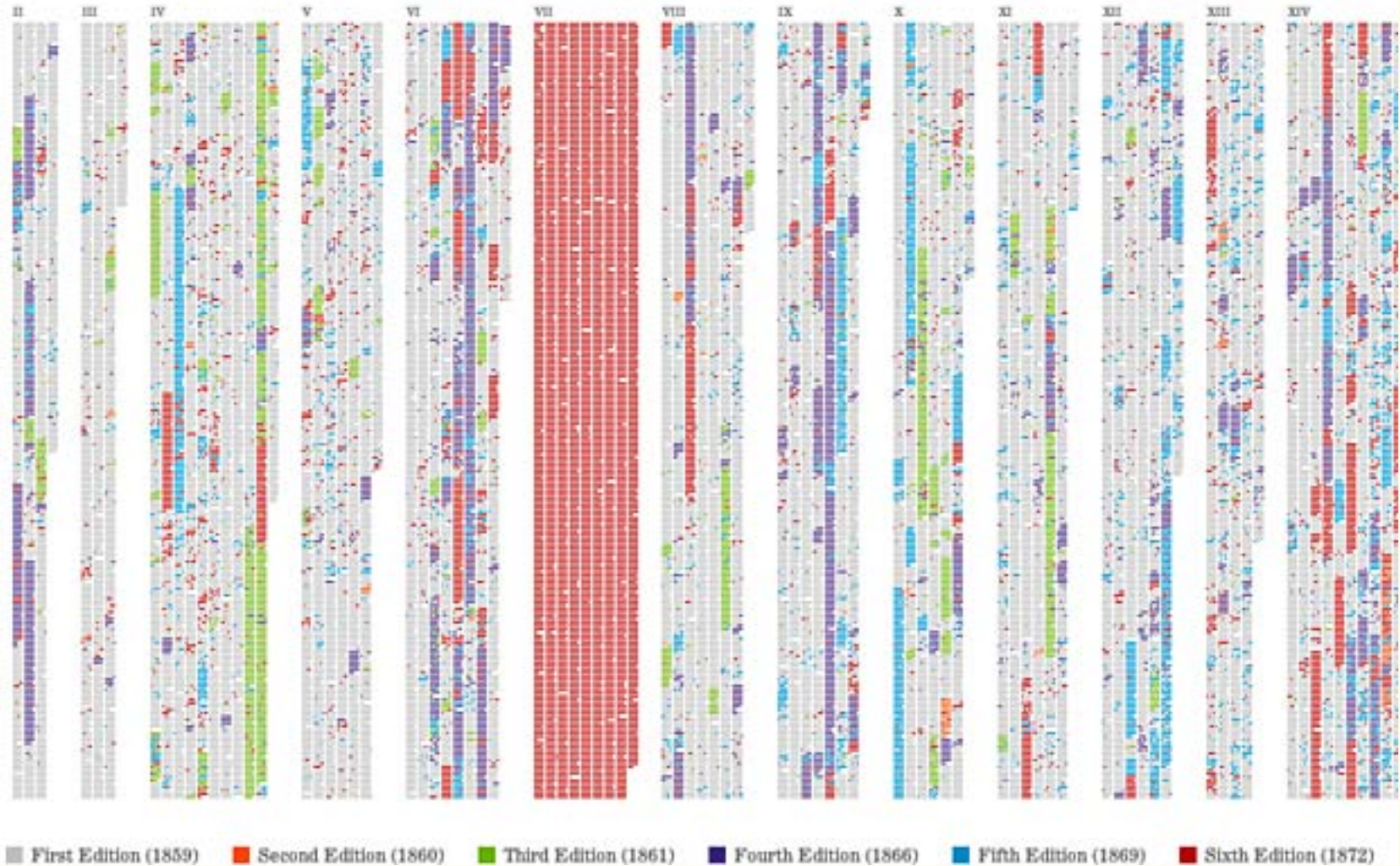
# ON THE ORIGIN OF SPECIES *The Preservation of Favoured Races*

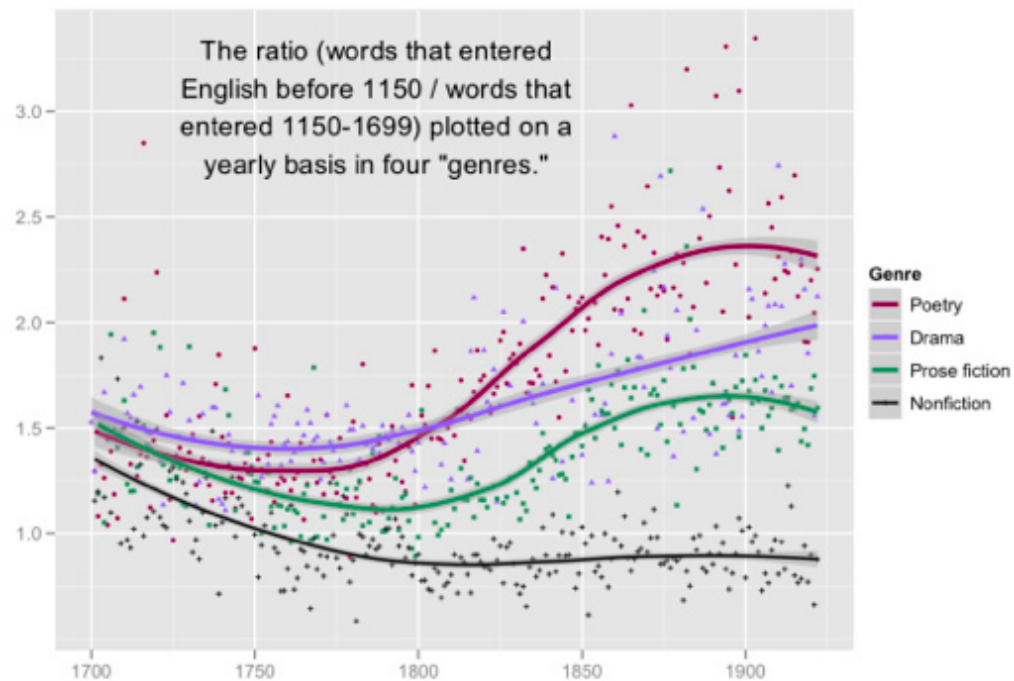
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Pause

Slow

Fast

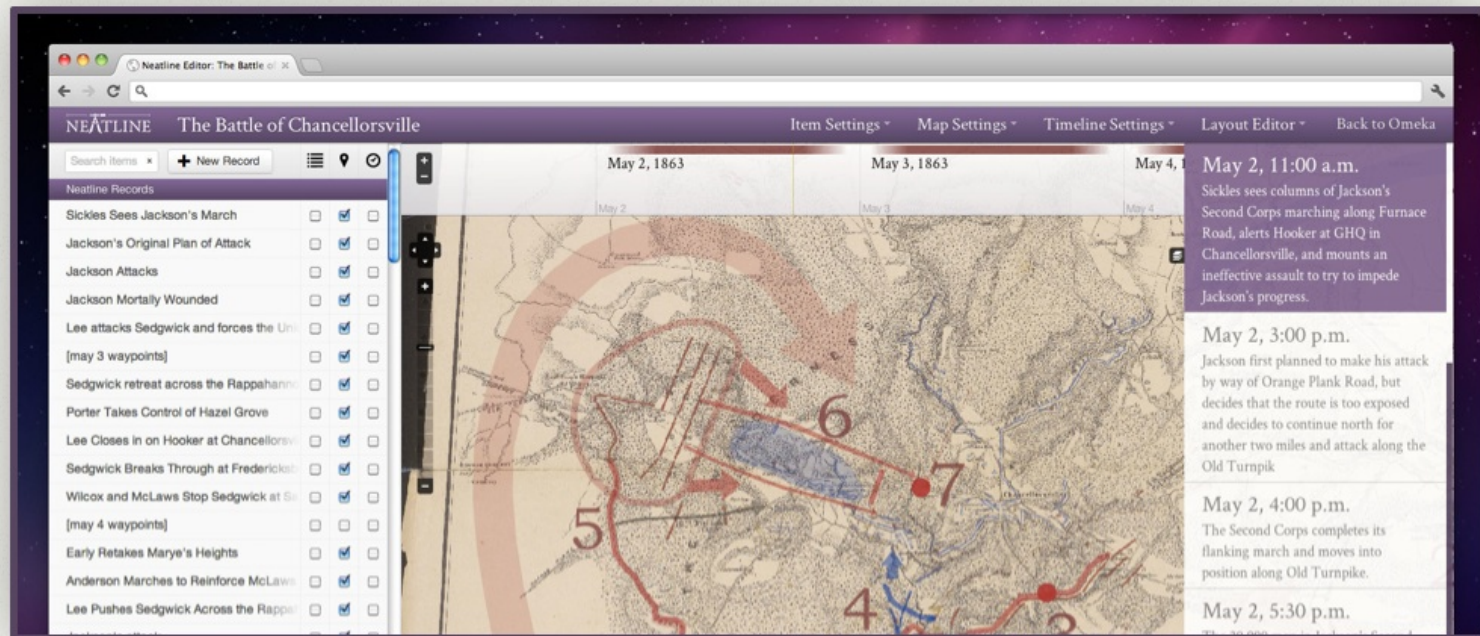




— Results I think are still basically reliable, although we need to talk more about that word "genre."



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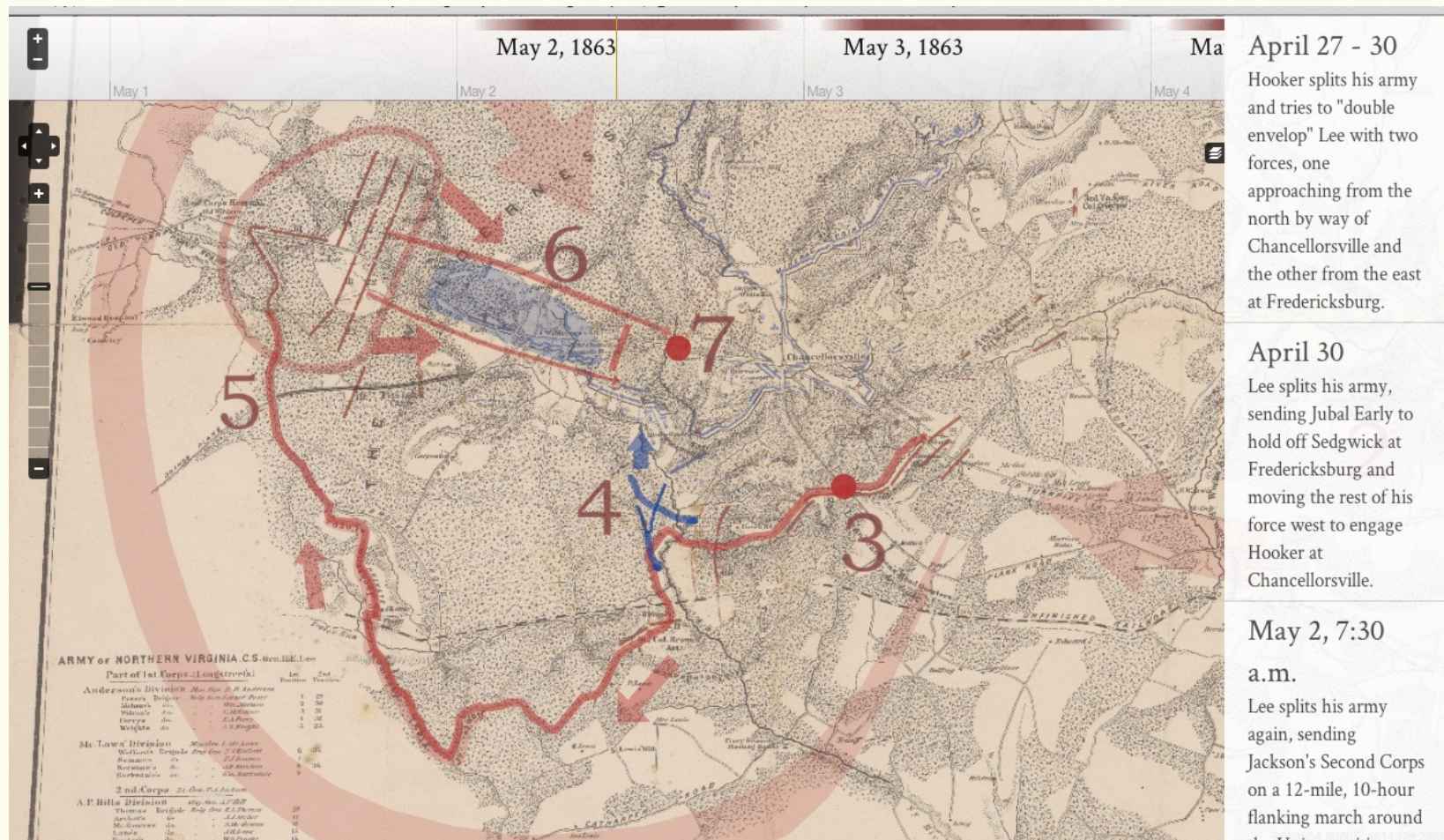


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Destination:

Month of travel:

Priority

☒ fastest ☐ cheapest ☐ shortest

Network mode

☒ Road ☒ Coastal sea

☒ River ☐ Coastal sea (daylight)

☒ Open sea

Aquatic options

River: ☐ Military ☒ Civilian

Sea: ☒ Faster ☐ Slower

Road options

Speed options

☒ Foot/army/pack animal (mod. load)/mule cart/camel caravan

☐ Rapid military march

☐ Ox cart

☐ Porter/fully loaded mule

☐ Horseback rider (routine travel)

☐ Private travel (routine, vehicular)

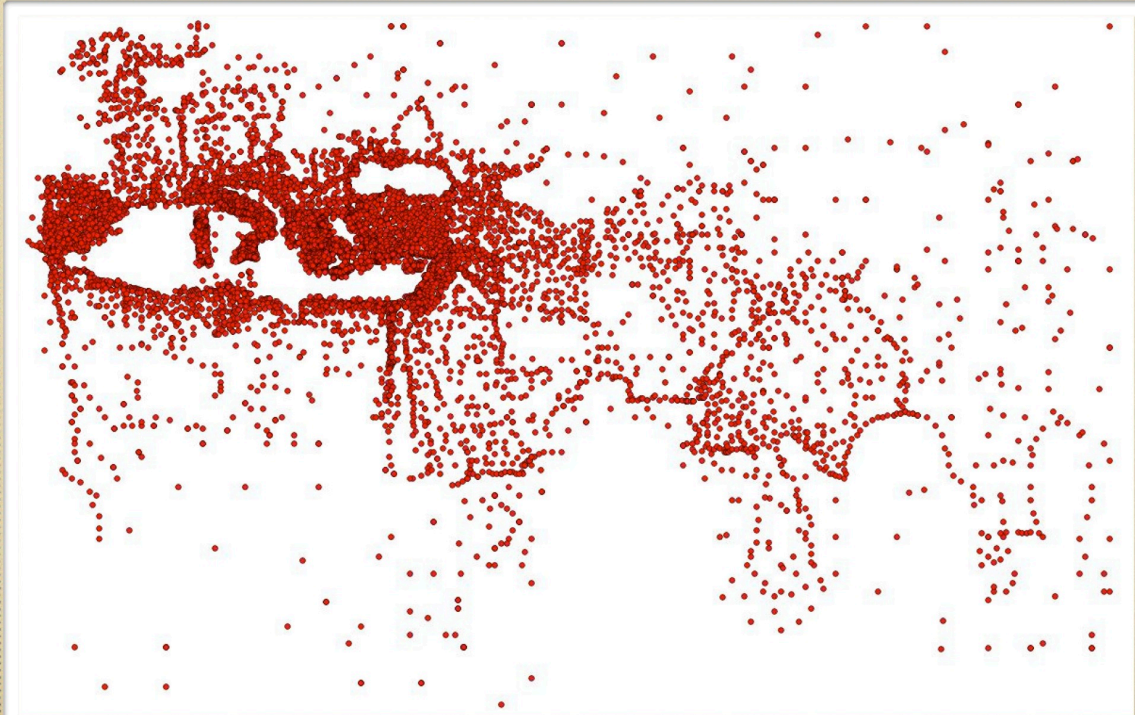
# The Problem



Leif Isaksen, <http://www.southampton.ac.uk/archaeology/about/staff/li103.page>



# Point Data



Leif Isaksen, Ptolemy project

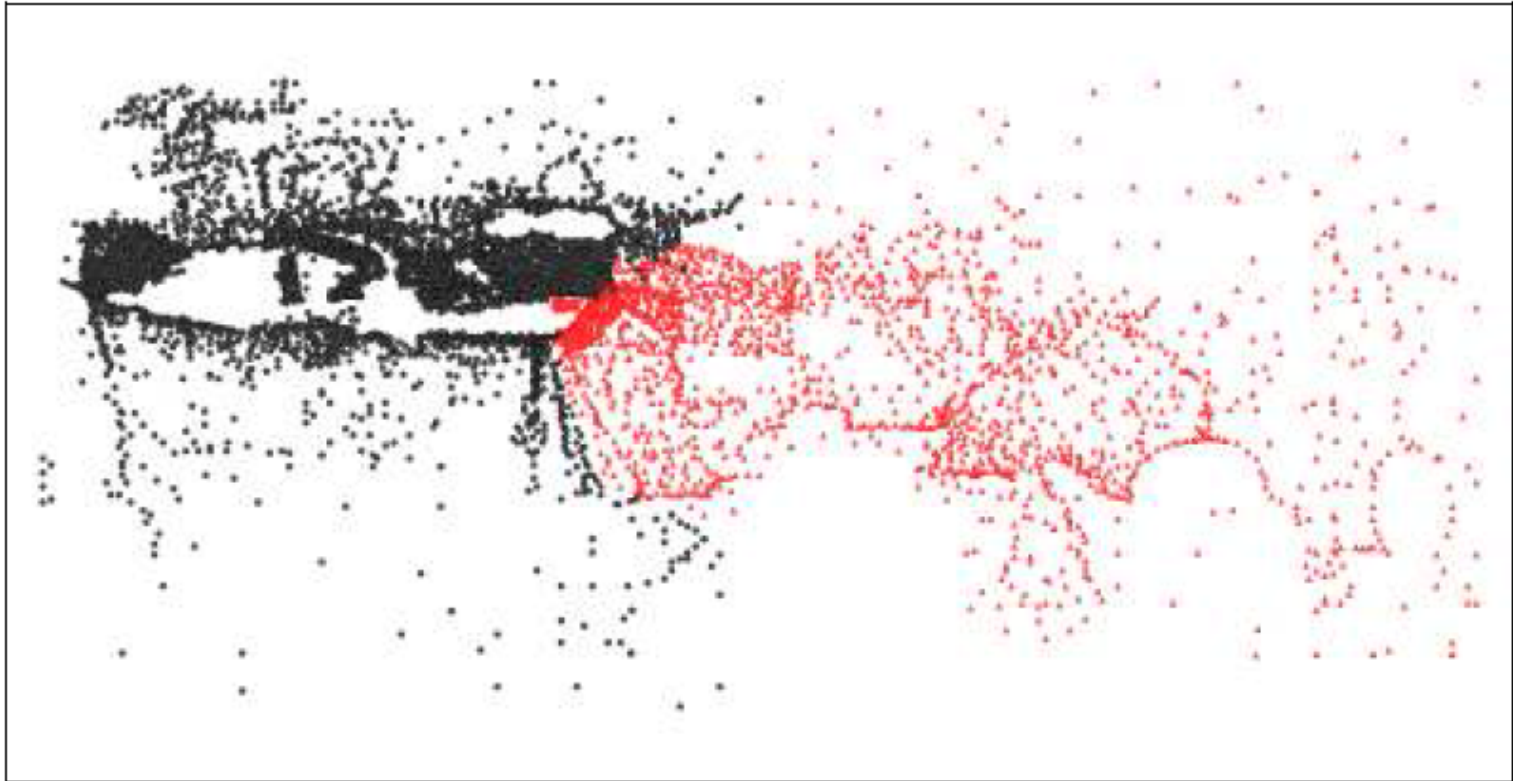


Figure 3: Ptolemy's coordinates plotted in a GIS. Grey circles are from the incomplete  $\Xi$ -recension. Pink triangles represent the remaining coordinates derived from the  $\Omega$ -recension.





Figure 11: Modern satellite map overlaid with Ptolemy's coastline. (Image source: NASA).



# The Dolley Madison Digital Edition

Edited by Holly C. Shulman

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## Welcome

Dolley Payne Madison was the most important First Lady of the nineteenth century. The *DMDE* will be the first-ever complete edition of all of her known correspondence. It is currently complete through 1838, with a total of 1171 documents. Use the [Contents](#) link to see a list of all the resources in the *DMDE*, or go straight to all documents with the [Documents](#) link; [Browse](#) the collection by time period; [Search](#) to locate letters by text, names, dates, topics, or places.



### Table of Contents

### What's New

[updated 29 June 2009]

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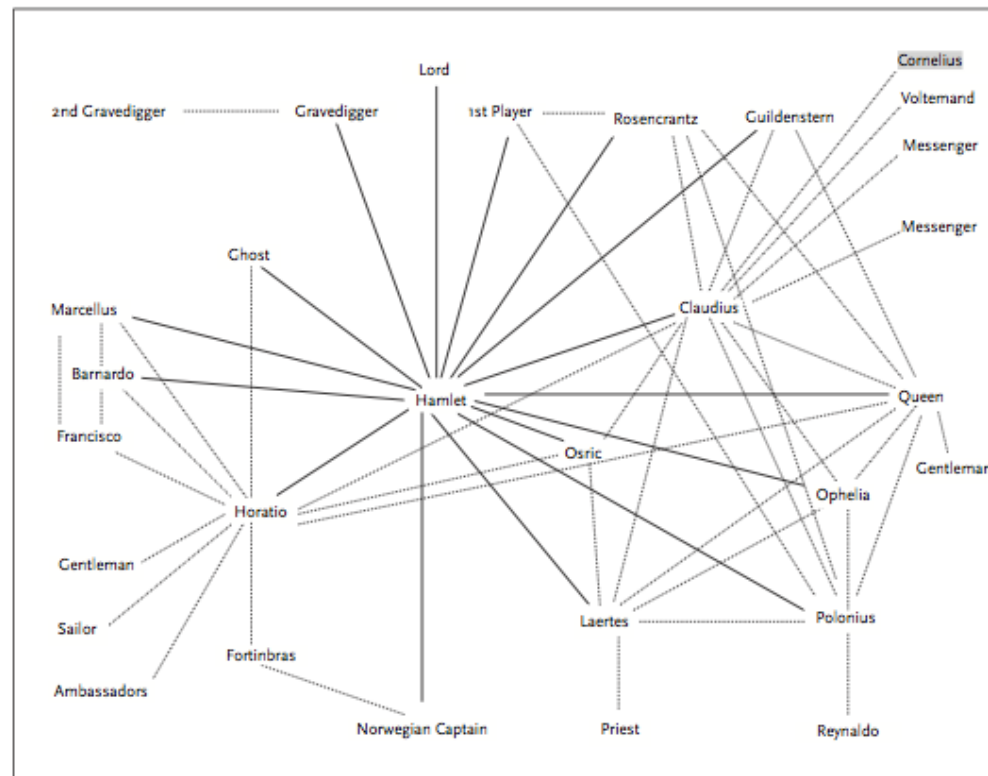
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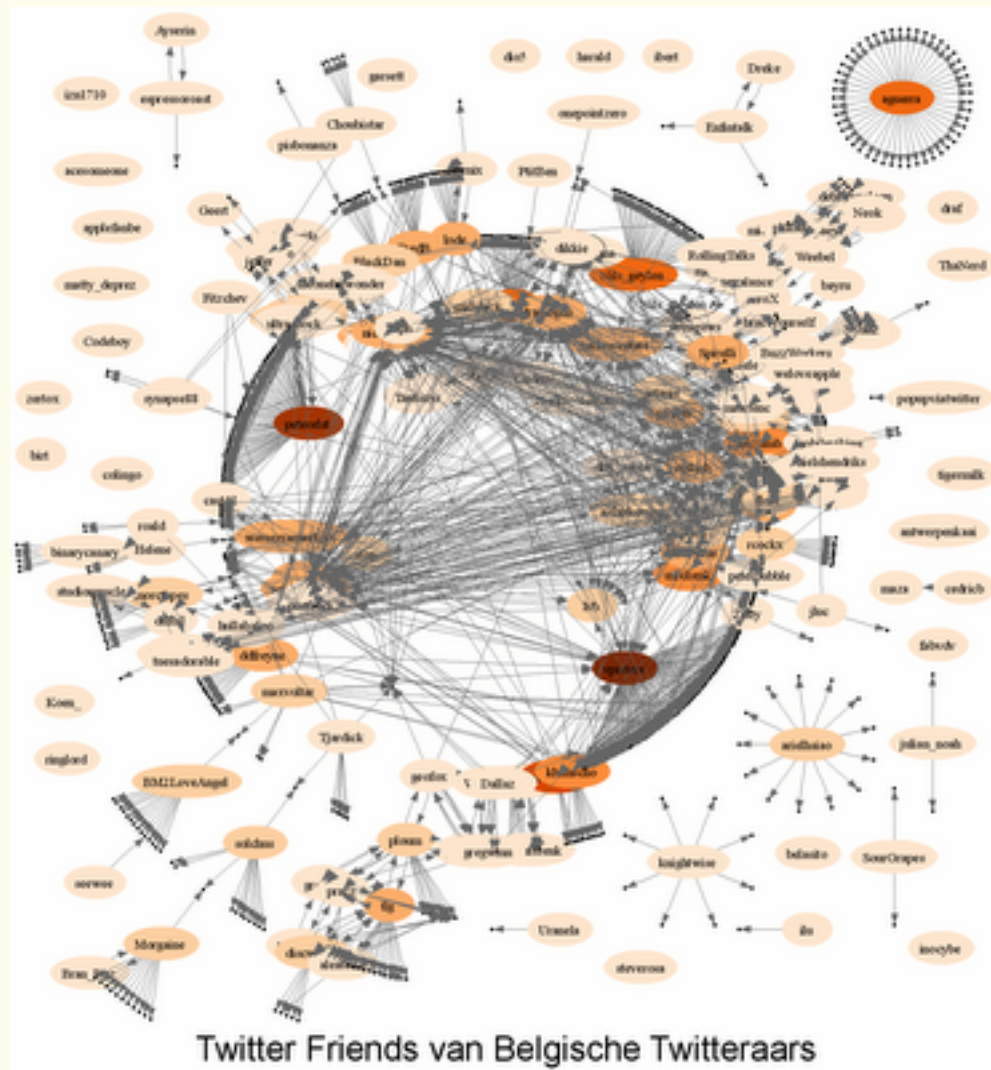


## Letters 1788 — 1838

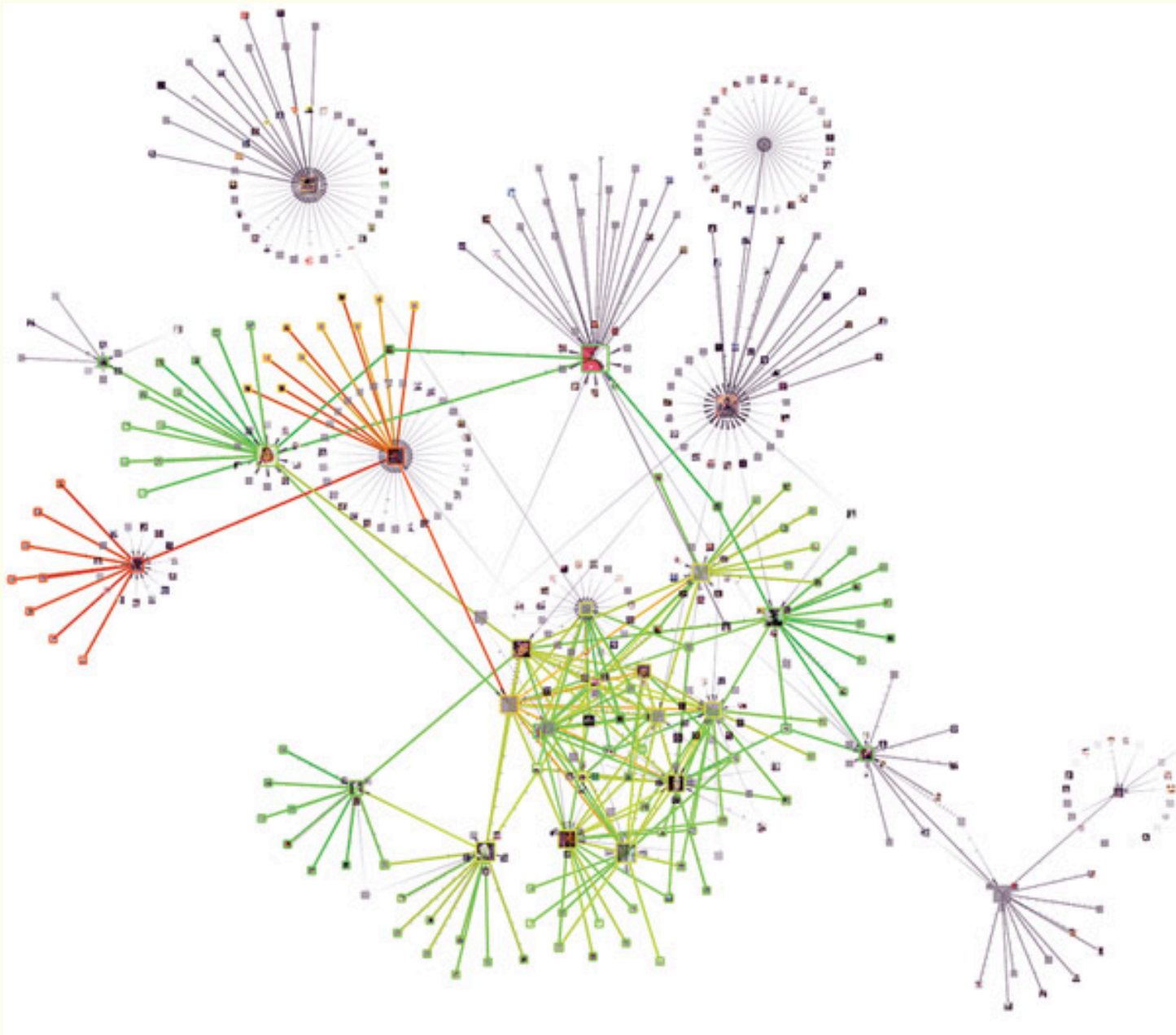
FIGURE 9. Hamlet: *nodes and links*














Matthew Hurst's blog; [http://datamining.typepad.com/data\\_mining/2007/04/twitter\\_social\\_.html](http://datamining.typepad.com/data_mining/2007/04/twitter_social_.html)














Spatial History Project


+

[www.stanford.edu/group/spatialhistory/cgi-bin/site/project.php?id=1047](http://www.stanford.edu/group/spatialhistory/cgi-bin/site/project.php?id=1047)




Stanford Spatial History





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MAY 16, 2013

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- A Microhistory of the Great Migration
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Animal City

## OUR PROJECTS: Animal City


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
**Animal City** is a project led by Andrew Robichaud, a PhD candidate in U.S. History. What roles did animals play in nineteenth-century cities? What urban spaces did they inhabit and how did those spaces change over time? How, and in what ways, did cities become remade as human space? This project will explore these and other questions through mapping and visualization at the Spatial History Lab, with particular focus on the city of San Francisco. Researchers will build on the work in the existing publication on San Francisco's Butchertown: *Trail of Blood: The Movement of San Francisco's Butchertown and the Spatial Transformation of Meat Production, 1849-1901*.

**Researcher:**


Andrew Robichaud

**Research Assistants:**


Liz Fenje


Mark Sanchez

[Show All](#)

Space

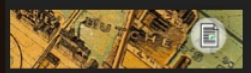
Time

Subject

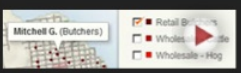
Medium

Theme

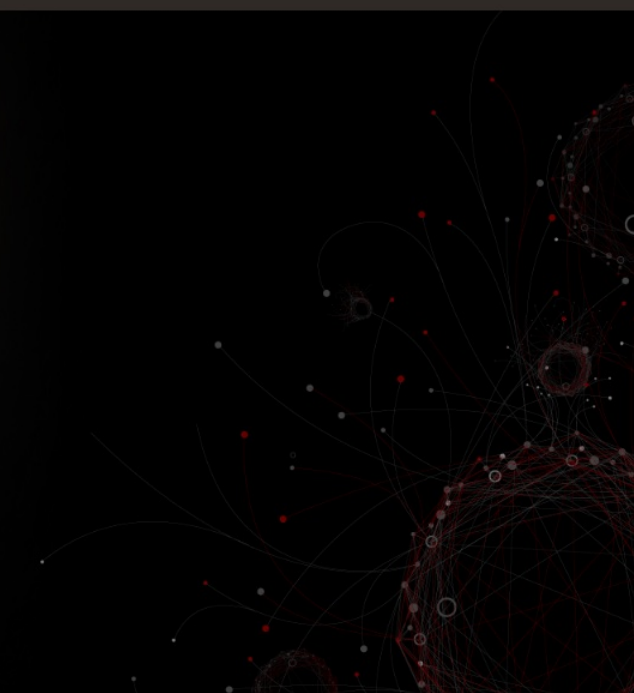
Applied Filters: None



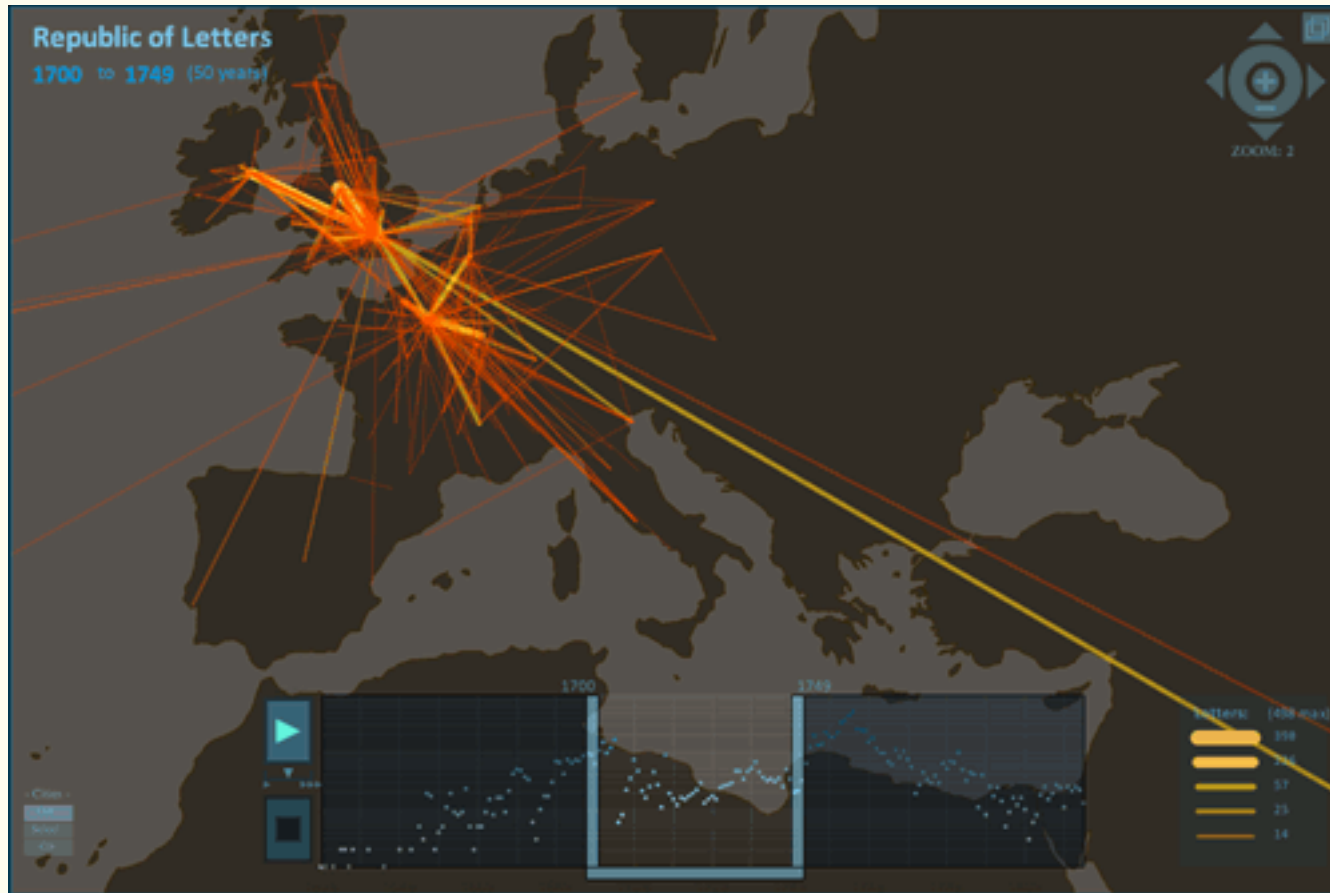
Trail of Blood



Animal City



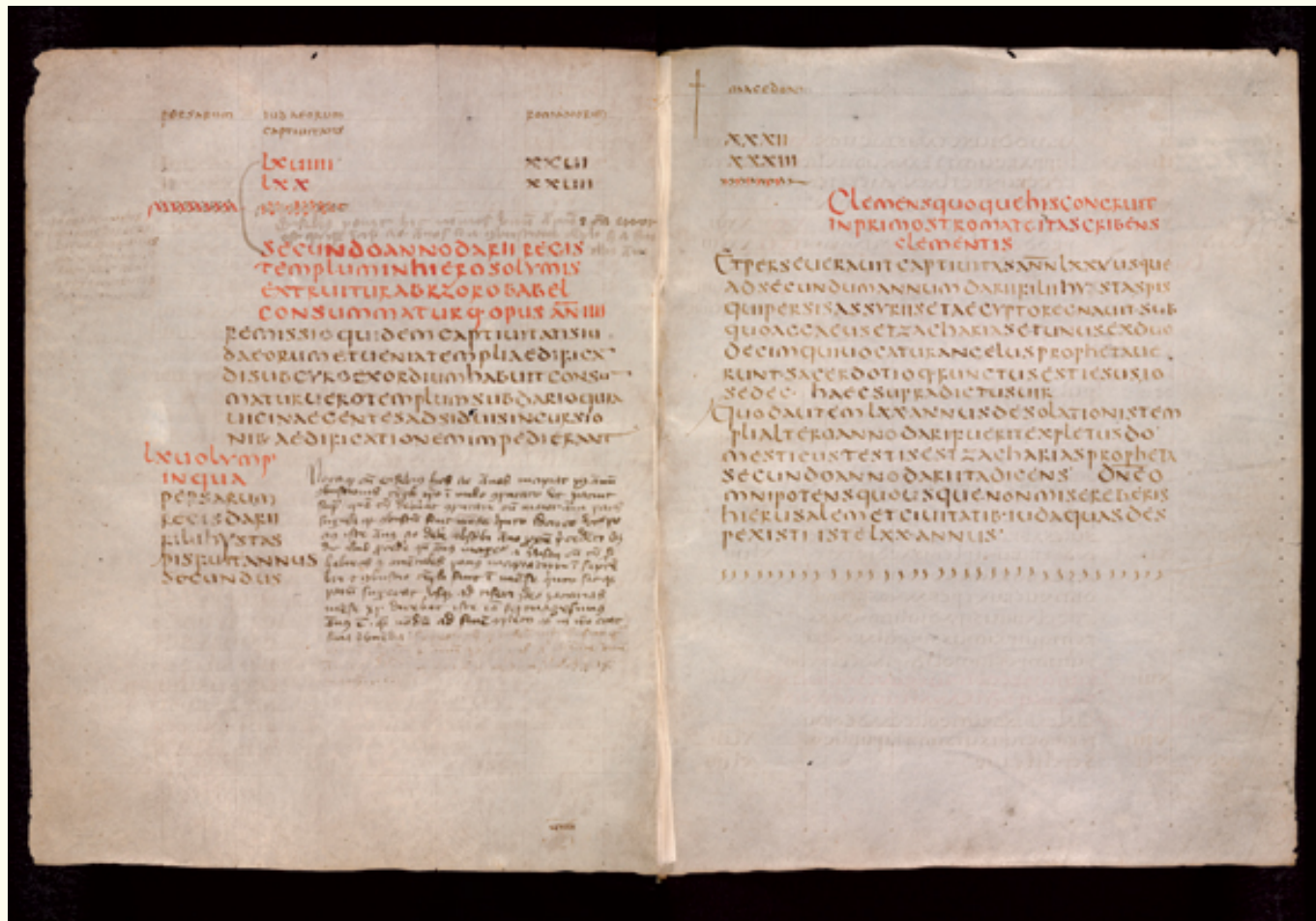




- <http://web.stanford.edu/group/toolingup/rplviz/>



<http://vimeo.com/36154005>



Mss of Eusebian Chronicles, oldest known mss., 6th century



CHRONICON			
Regnū Assy.	Regnū Sityoniorū.	Regnū Hebræorum.	
28. 13.		10.	
29. 14.		11.	
30. 15.		12.	
31. 16.		13.	
32. 17.		14.	
33. 18.		15.	
34. 19.		16.	
35. 20.		17.	
36. 21.		18.	
37. 22.	Castoris Chronographia de Sityoniorū regno exponit	19.	
38. 23.	mus. Sityoniorū reges ab Aegyaleo vlcq; ad Zeuppū: q	20.	
39. 24.	oēs regnauerūt añ. 862. et	21.	
40. 25.	sacerdotes carni q pauerūt	22.	
1. 26.	añ. 33. post quos sacerdos cōsti	23.	
2. 27.	tutus est Caridemus: qui i	24.	
3. 28.	penfas nō sustinēs fugit.	25.	
4. 29.		26.	
5. 30.		27.	
6. 31.		28.	
7. 32.		29.	
8.	Reges Sityoniorū defecerūt	30.	
9.	qui regnauerūt añ. 862. Post	31.	
10.	quos sacerdotes carni cōstituti	32.	
11.	sunt.	33.	
12.		34.	
13.		35.	
14.		36.	
15.		37.	
16.		38.	
17.		39.	
18.	40. Mortuo Heli sacerdote		
	Hebræoru Saul p̄m̄ rex		
	(Archa testamēti ab alienige-		
	nis possidet: ac deide i Domo Aminadab fuit añ. 20. (añ. 40.)		

EVSEBII.			
Aegyptiorū	Latinorū	Atheniensium	Anni mundi.
35.	30. Ascaniū Iuliū Syluiū p̄	1.	
36.	31. creauit a quo familia Iulio-	2.	
37.	32. r̄u orta est: p̄p̄ eratē puulī	3.	
38.	33. q nedū regēdis ciuib⁹ ido-	4.	
39.	34. ne⁹ erat Syluiū posthumū	5.	
40.	35. fr̄z suū regni reliq; herede	6.	
41.	36. Amazones Ephesi rem-	7.	4060
42.	37. plū succēderūt.	8.	
43.	38. Agon Lytio⁹ p̄m̄ act⁹.	9.	
44.	39. Latinorū. 3. Sylui⁹ Aene⁹	10.	
	40. filius. añ. 29.	11.	
45.	41. Sylui⁹ posthum⁹ qa post	12.	
	mortē p̄is edit⁹ ruri fuerat		Post quē. 14. A.
46.	42. educat⁹ & Sylui⁹ et posthu		phidas añ. 1.
47.	43. mi nomē accepit: a quo oēs		Post quē. 15. Timothe⁹. 3. 8
	Albanorū reges Sylui⁹ vocati sūt.		4. Exponim⁹ aut & Athene
48.	44. Castoris de regno Athe		siū reges cognomēto erect⁹
49.	45. nienitiū		3. idas a Cecrope Diphigvīq;
50.	46.		4. ad Timocetē: quoz oē tps i
51.	47.		5. uenit añ. 49. Post ) 4070
52.	48.		6. quos suscepit regnū Melā-
53.	49.		7. th⁹ Pyliēis Andropōpi filius
54.	50.		8. Codr⁹: q ipauerūt sūt añ. 58
			Post quē. 16. Melāth⁹. 3. 7
55.	51. recte idas ipio destr-		
56.	52. do Attico⁹ principū regni		
57.	53. ad aliud gen⁹ trāslatū est:		
58.	54. cū Timocetē puocasset ad		
59.	55. pugnā Xar⁹ Boet⁹ & Ti-		
60.	56. moete reculatē Melāthus		
61.	57. Pyliēis Andropōpi filius		
62.	58. suscepisset singlare certa-		4080
63.	59. me ac deide regnaslet hīc		
64.	60. et Apaturio. i. fallaci⁹ sō		
65.	61. lenitas celebrat⁹: q ad vi-		
	ctoriā fraude p̄cesserat.		
66.	62.		

Estienne edition of Eusebius, 16<sup>th</sup> c.



# CHALDEAN 4.

Δ Γ Ν ς γ Ϛ ϛ Ϝ

Ϟ Ϡ ϡ Ϣ ϣ Ϥ ϥ ϧ

31.

## CHALDEAN 4.

Brought from the Holy Land to Venice, when the christian princes made war against the infidels; this is a handsome letter, and it is said, was the same that SETH engraved upon the two columns, mentioned in chap. 4 of the first book of Josephus. It is also said, that there is, in Ethiopia, a treatise on divine subjects, written in this character by ENOCH, which is preserved with great care, and considered as canonical.

This is given as a Hebrew, but without any explanation of the power of each letter.

Duret, p. 127.



Chaldean 1: Temp: ancient astrologers

Chaldean 2: Temp: from Heaven by Angel Raphael, communicated to Adam who  
Used it after his expulsion from the terrestrial paradise  
Some pretend that Moses and the prophets used this letter

Chaldean 3: Temp: Used by Adam

Chaldean 4: Temp: Engraved by Seth on two columns  
Used by Enoch in Ethiopia

Geo: From the Holy Land to Venice  
Ethiopia

Chaldean 5: Temp: Used by Noah

Chaldean 6: Temp: Ninus, first king of the Assyrians  
Geo: Assyria

Chaldean 7: Temp: used by Abraham

Chaldean 8: Temp: ancient marbles, used by Abraham  
Geo: brought from the Holy Land

Chaldean 10: Temp: Of very great antiquity used in the time of Moses  
Geo: wandering in the wilderness  
When Moses departed from Chaldea for the Land of Canaan

Chaldean 11: Temp: attributed to Moses

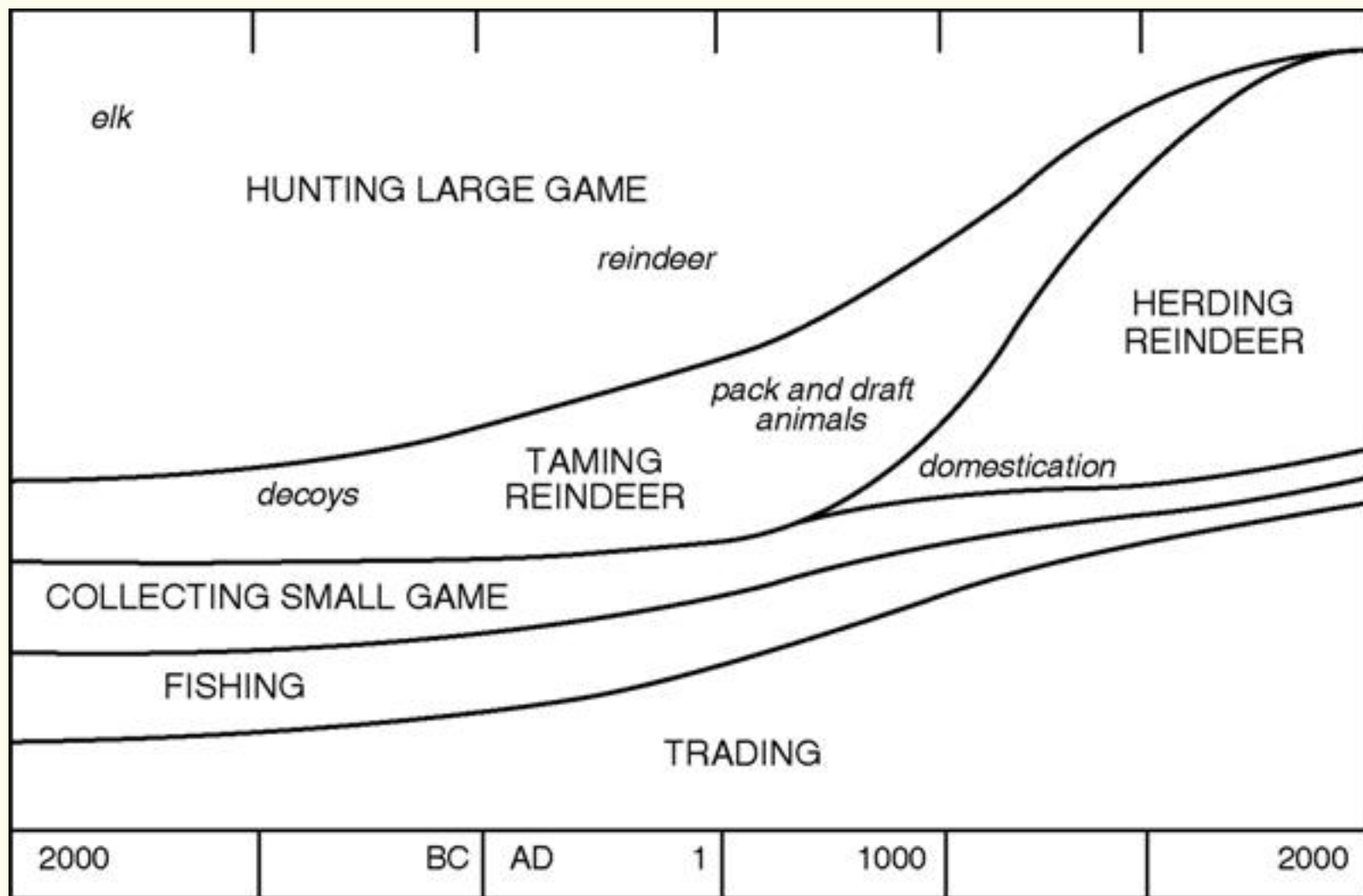
Chaldean 12: Temp: or ancient Hebrew, used in the time of Moses

Chaldean 13:  
Geo: nation of Mesopotamia called Bagadet, now under Turkish rule

Chaldea 14: Temp: used by Jews during captivity in Babylon  
Geo: Babylon

Chaldean 15:  
Geo: Persia, Media, Babylon

Chaldean 16:  
Geo: Maronites, inhabitants of Asia, borders of the Red Sea



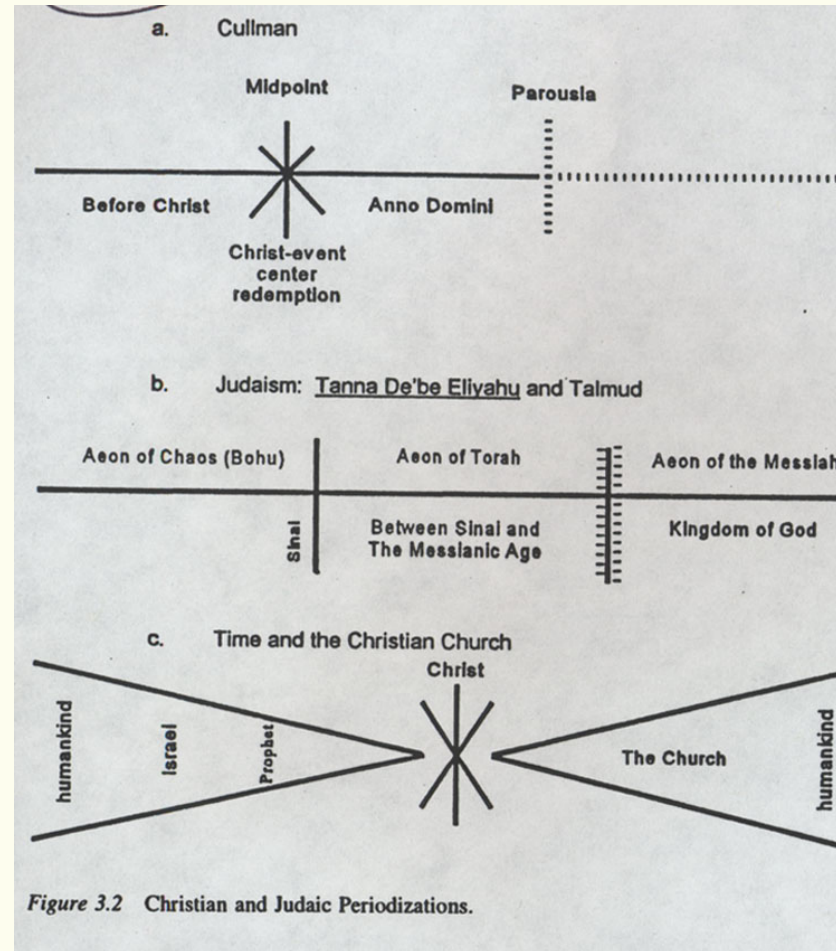


Figure 3.2 Christian and Judaic Periodizations.

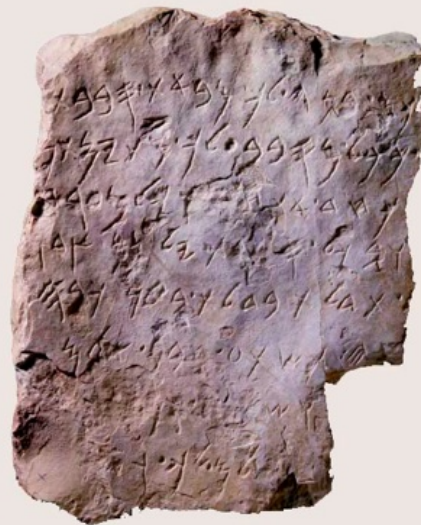


# INSCRIPTIFACT

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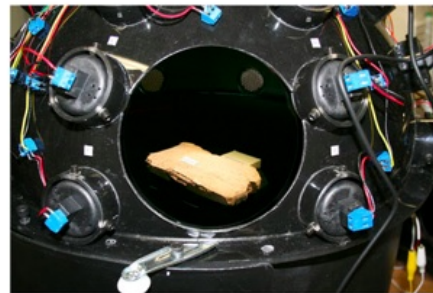
*InscriptiFact: A Networked Database of  
Ancient Near Eastern Inscriptions Project Overview*

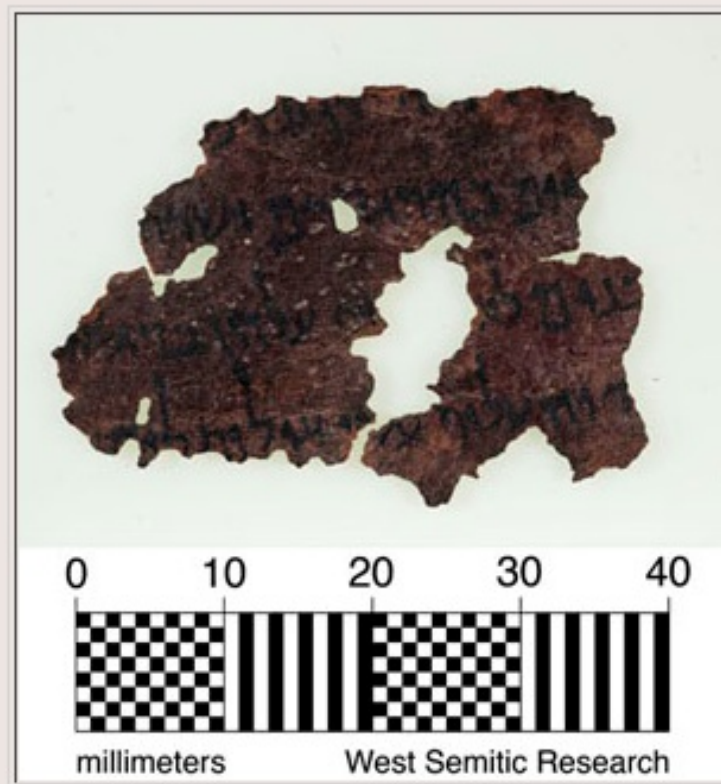
*by Bruce Zuckerman, Marilyn Lundberg and Leta Hunt*



<http://www.inscriptifact.com/aboutus/index.shtml>

For objects that are incised, or for imaging the texture of parchment or papyrus, it is important to photograph using many light angles, something which WSR has always made a priority. This has been made easier using a technology developed by Hewlett-Packard, [Polynomial Texture Mapping \(PTM\)](#). A PTM image is created by taking many digital photographs, each from a different light angle. The images are then combined using special software, the result being an image in which one can view an object from any light angle. Polynomial Texture Mapping is one kind of [Reflectance Transformation Imaging \(RTI\)](#).







# VISUALIZING HUMANITIES DATA:

## Basic principles:

- 1) Partial knowledge
- 2) Situated knowledge
- 3) Non-representational
- 4) Incommensurable ontologies
- 5) Linguistic

## Visual features:

- Emergent coherence
- Point of view systems
- Affective metrics
- Non-standard metric
- Discourse/reference

All assume a non-Cartesian approach, though #2 could use a standard grid system as long as it included multiple scales.

Entities do not (necessarily) have stable identities, but are constituted dependently.

Quantitative values: always calculated as a “factor of” some variable; not offered as givens.

Two-dimensions to three / four (additional variables)

Entity / Quantity / Value weight

State Population Mobility

Date Sentiment Force

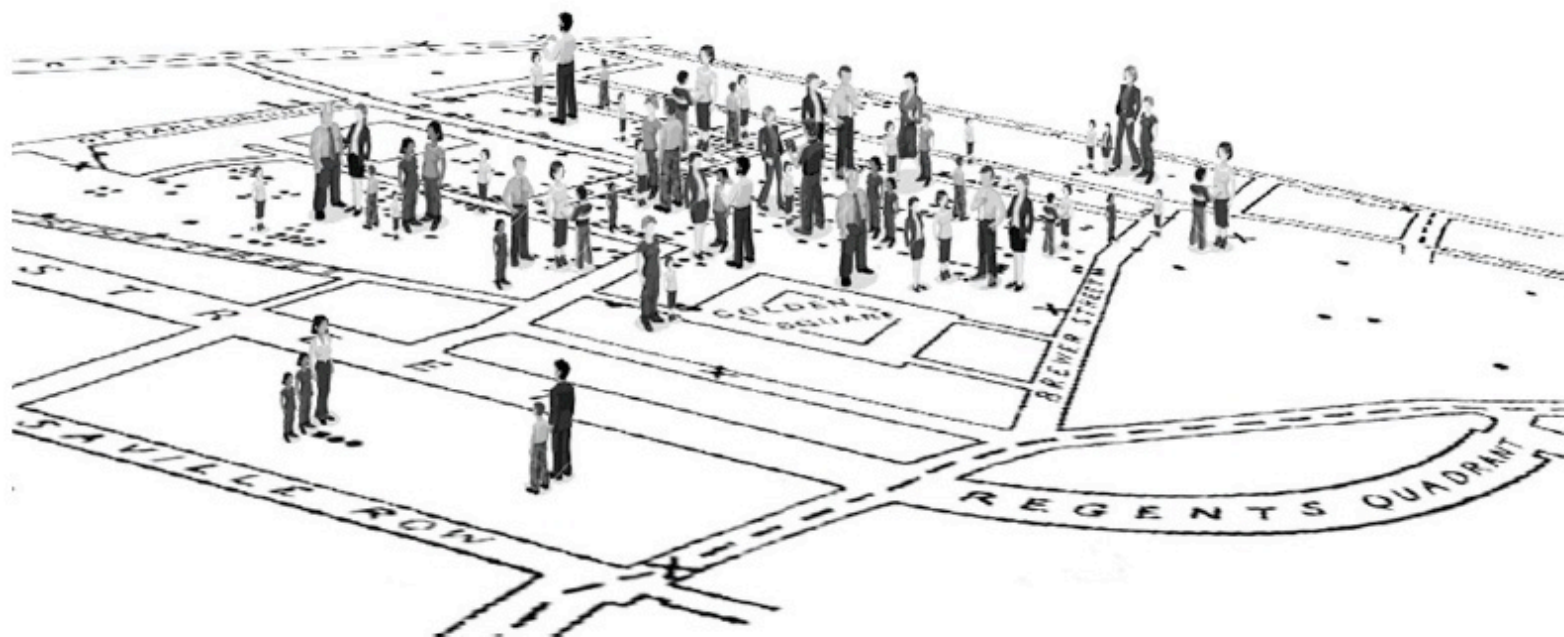
Rates of change in position, scale, potency, motion, size, etc.

50 0 50 Yards 100 150 200

X Pump • Deaths from cholera







# UCLA CENTER FOR DIGITAL HUMANITIES

# INTRO TO DIGITAL HUMANITIES



Concepts, Methods, and Tutorials for Students and Instructors

ABOUT

1. CONCEPTS & READINGS

2. TUTORIALS

3. STUDENT PROJECTS

4. ADVANCED TOPICS

## About

Based on the Introduction to Digital Humanities (DH101) course at UCLA, taught by Johanna Drucker (with David Kim) in 2011 and 2012, this online coursebook (and related collection of resources) is meant to provide introductory materials to digital approaches relevant to a wide range of disciplines. The lessons and tutorials assume no prior knowledge or experience and are meant to introduce fundamental skills and critical issues in digital humanities.

**Concepts & Readings** section resembles a DH101 syllabus, each topic is presented as a lesson plan. Concepts are discussed broadly in order to make connections between critical ideas, hands-on activities, readings and relevant examples. These lesson plans contain lots of individual **exercises** to be done in class that allow the students to become familiar with the most basic aspects of digital production (html + css, design mockup, metadata schema, etc.). These in-class assignments are geared towards fostering the understanding of the concepts introduced in the lessons: seeing how 'structured data' works in digital environments; working with classification and descriptive standards; learning to "read" websites; thinking about the epistemological implications of data-driven analysis and spatio-temporal representations; and, most broadly, recognizing both the 'hidden' labor and the intellectual, subjective process of representing knowledge in digital forms. Assignments often only require text editors, commonly

Search

### SITE MAP

#### [1. Concepts & Readings](#)

[1A. Introduction](#)

[1B. Analysis of DH Projects](#)

[2A. HTML and Structured Data](#)

[2B. Classification Systems](#)

[3A. Ontologies and Metadata](#)

[3B. Data and Databases](#)

[4A. Database and Narrative](#)

[4B. Visualization](#)

[5A. Visualization \(Continued\)](#)

[5B. Data Mining and Text Analysis](#)

[6A. Text Encoding: Mark-up and TEI](#)

[6B. Distant Reading and Cultural](#)



# Final Project

## Completed Final Projects

1. [Joseph Mallord William Turner: UCLA Students Explore the Tate Britain's Collection through Data](#)
2. [NYSL By the Book: An Examination of the New York Society Library's Circulation Records](#)
3. [American Labor Movement](#)
4. [The 5 Star Experience: The History and Influence of New York's Premier](#)

### ABOUT THIS COURSE

Fall 2015, UCLA  
Professor Miriam Posner  
TA: Francesca Albrezzi  
Lectures: M, W, 3-2:15pm, Rolfe 2118  
Labs: Fridays, Rolfe 2118  
[Contact and office hours](#)

Search form

SEARCH



# The 5 Star Experience

The History and Influence of New York's Premier Hotel Menus

Search

<p><b>SPECIAL DINNERS</b> SERVED FROM 8:30 TO 9 P. M.</p> <p>—</p> <p>Pear juice      Half grapefruit      Apple juice Glow juice      Peach juice      Fruit Cup Asparagus      Cherrystone cream      Beef tongue Cressie Pickled calf's head      Ravigotte      Crab meat Jeanette</p> <p>—</p> <p>Potage Cressoniere      Consomme Hongroise Jellied gumbo au foie</p> <p>—</p> <p>Hearts of celery      Queen olives</p>	<p><b>A LA CARTE DINNER MENU</b></p> <p>Little Neck 35      Clams 45      Cocktail sauce \$1. Extra Fresh fruit 40      Caviar 15      Cherry sauce 45 Fresh shrimp 70      Fresh lobster 1 15      Grapefruit juice 25      Tomato juice 25      Fresh crab meat 80 Pineapple juice 25      Apricot juice 25      Pear juice 25</p> <p><b>SOUPS</b></p> <p>Potage Cressoniere 35      Consomme Hongroise 25</p> <p><b>SOUP</b>      Potage Cressoniere 35      Consomme Hongroise 25</p> <p><b>ROAST</b>      Supreme of sole with green and red peppers, Mexican style, Marquise potato 85 Broiled bluefish, maître d'hôtel with potato, Julienne 90</p> <p><b>TO ORDER</b></p> <p>Filet of sea bass sauté, Montmarte 95 Brook trout, Tarragon 1 05 Omelette with scallops, tartar sauce with waffle potato 90 Fried soft shell crabs (2), tartar sauce and potato Julienne 75 COLD: Gumbo sauté, mayonnaise sauce, Russian salad 90</p> <p><b>READY DISHES</b></p> <p>Fresh vegetable dinner in casserole, au beurre 90 Roast prime rib of beef au jus, mashed or boiled potato 1 15 Mashed veal calf's head with fresh mushrooms, Petit Duc 1 30 Roast rack of spring lamb with fresh string beans, Tarragon 1 40 L. F. duckling with robin stuffing and candied sweet potato 1 45 Mediterranean of sweetbread with calf's brain, Anchovies 1 50 Supreme of chicken with mushrooms, white wine sauce, Gabrielle 1 60 Fried oysters with fresh mushroom and tomato 1 65</p>	<p><b>PAUL TISEN</b> and his ENSEMBLE in the <b>Palm Room</b> PLAY NIGHTLY DURING DINNER FROM 7—9 P. M.</p>
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Home Hotel Menus Dishes Immigration to New York Connections Data The Team Resources

## Dishes

### General Trend



Potato dishes, along with salad and cheese, consistently appeared on the menus of the

<http://miriamposner.com/dh101f15/index.php/assignments/final-project/>