Digital Humanities: Resources & Infrastructures

CLARIN-NL Meeting
University of Utrecht, 28 October 2010

Harold Short
Centre for Computing in the Humanities
King’s College London
An institutional, professional, disciplinary & intellectual map for the digital humanities

Methodological Commons

Philosophy
(epistemology, ontology, p. of mind; of history, of science)

History
(historiography / ethnography, h. of science & technology)

Sociology
(disciplined observation; s. of knowledge-making)

Linguistics
(corpus / computational linguistics; language industries)

Computer science
(programming & design, interface; computational linguistics)

Library & Information science
(classification systems, metadata; digital library research)

Literature & the arts
(creative imagination; rhetoric & design)

Archeology

Art History

Material culture

Musicology
Digital Humanities: Methodological Commons

• A space for multi-discipline conversation + intellectual engagement + collaborative research
  – *methodological* experimentation and innovation
  – *process* more important than techniques, tools, products

• A space where the principal question is ‘how?’
  – ‘*what?*’ is the question for the ‘home’ domains
  – ‘*why?*’ is a question of concern to everyone
Digital Humanities: Opportunities/Responsibilities

- New/changing technologies & methods
  - knowledge management: data mining, ontologies, semantics
  - linguistics; social networking
  - geo-spatial representations
  - visualisation - descriptive & analytical; virtual worlds

- Expanding scale of evidence

- New frameworks for collaboration

- New dynamics of language, community & culture

- New social constructs/relationships; new structures

- New modes of cultural expression

- Evidence of value; Sustainability
Institutional *Digital Humanities* -1

- **Associations**
  - Alliance of Digital Humanities Organisations (ADHO) :
    [www.digitalhumanities.org](http://www.digitalhumanities.org) : umbrella/framework to promote collaborative work of ‘constituent organisations’
  - Association for Literary and Linguistic Computing (ALLC) :
    [www.allc.org](http://www.allc.org) *(also ACH and SDH-SEMI)*

- **Annual international conference**
  - *Digital Humanities 2010* : King’s College London :
    Conference theme: *Cultural expression old and new*
Institutional *Digital Humanities* - 2

- **Publications / dissemination**
  - *LLC: Journal of Digital Scholarship in the Humanities* (OUP)
  - *Digital Humanities Quarterly* (peer-reviewed & online)
  - *Digital Studies / Le champ numérique*

- Online seminar: *Humanist*

- Portals: [www.arts-humanities.net](http://www.arts-humanities.net); [www.digitalhumanities.org](http://www.digitalhumanities.org)

- Print series: University of Illinois Press; Ashgate
  - *Digital Research in the Arts and Humanities*: 8 of first 9 volumes now published: [www.ashgate.com/digitalresearch](http://www.ashgate.com/digitalresearch)
  - *Topics in the Digital Humanities*: first volume published: [www.press.uillinois.edu/books/series/TDH.html](http://www.press.uillinois.edu/books/series/TDH.html)
Centre for Computing in the Humanities (CCH)

- A Humanities *department* from 2002: research + teaching
  - Undergraduate courses - open to all Humanities students
  - MA programmes: *Digital Humanities; Digital Culture & Technology; Digital Asset Management* (from Sep 2010)
  - MA modules available to all Humanities (& Social Sciences)
  - PhD in *Digital Humanities* since 2005
  - Name change Nov 2010: *Department of Digital Humanities (DDH)*

- Research: 30+ projects (£17M since 2000)
  - collaborative research
  - methods
  - multi-discipline, multi-technology
  - ‘what happens at the intersection?’
CCH Masters programmes

- **MA structure**
  - Core course (40 credits) + electives (80) + dissertation (60)
  - 1 year: two taught semesters plus dissertation
- **MA in Digital Humanities**
  - Electives mainly from CCH pool, but possible to go outside
- **MA in Digital Culture and Technology**
  - Electives from four Schools: Humanities, Social Sciences, Law, Physical Sciences & Engineering
- **MA in Digital Asset Management (from Sep 2010)**
  - Strong engagement with cultural heritage sector
Overview

Jane Austen's fiction manuscripts are the first significant body of holograph evidence surviving for any British novelist. They represent every stage of her writing career and a variety of physical states: working drafts, fair copies, and handwritten publications for private circulation. The manuscripts were held in a single collection until 1845, when at her sister Cassandra's death they were dispersed among family members, with a second major dispersal, to public institutions and private collections, in the 1920s. Digitization enables their virtual reunification and will provide scholars with the first opportunity to make simultaneous ocular comparison of their different physical and conceptual states; it will facilitate intimate and systematic study of Austen's working practices across her career, a remarkably neglected area of scholarship within the huge, world-wide Austen critical industry.

Many of the Austen manuscripts are frail; open and sustained access has long been impossible for conservation and location reasons. Digitization at this stage in their lives not only offers the opportunity for the virtual reunification of a key manuscript resource, it will also be accompanied by a record in as complete a form as possible of the conservation history and current material state of these manuscripts to assist their future conservation.

The digital edition will include in the first instance all Jane Austen's known fiction manuscripts and any ancillary materials held with them, as follows:

**Volume the First**
Bodleian Library, Oxford

**Volume the Second**
British Library, London
Manuscripts index

Volume the First, Bodleian Library, Oxford  
Accession Number: MS.Don.e.7.  
Content: miscellaneous  
Type of Manuscript: Fair copy  
Type of Support: Stationer's notebook

Volume the Second, British Library, London  
Accession Number: Add. MS. 59874  
Content: miscellaneous  
Type of Manuscript: Fair copy  
Type of Support: Stationer's notebook

Volume the Third, British Library, London  
Accession Number: Add. MS. 65381  
Content: miscellaneous  
Type of Manuscript: Fair copy and draft  
Type of Support: Stationer's notebook
should
she would return to it.

On her entrance into the city of London

which was the place of Mr Williamson's

abode, the postilion, whose stupidity was

amazing, declared & declared even without

the least shame or Compunction, that

having never been informed he was totally
The DIGITAL IMAGE ARCHIVE OF MEDIEVAL MUSIC

University of Oxford, and Royal Holloway University of London

This website is a portal to worldwide collections of medieval polyphonic music manuscripts (the resource does not include plainchant). The music and the manuscripts date from approx 800 to 1500, and the original documents are kept in libraries and archives around the globe. This website includes detailed information for all the known sources of European polyphonic music (which is almost entirely vocal) and high-quality colour images for those which we have been given permission to deliver online by their owners. You will find a rich and varied collection of images here, and a vast database describing each medieval music manuscript in detail. The database is a work in progress and its scope will be widened as resources allow. It is organised currently only by the libraries in which the manuscripts are kept, although you can search by date (e.g. 14th century) or by country of origin ('Provenance', e.g. Germany, Holland, etc.).

On the website you can:

- view the list of countries, libraries and manuscript shelf marks through 'Browse Archive';
- perform a search for a manuscript or library that you already know about:
Corpus manuscript 144 is unusual (though not unique) in containing leaves from a 14th-century music book that were scraped, refinished and re-used for writing another text in the 15th century (the Libermetricus de nova poetria of Geoffrey of Vinsauf). The music leaves were also trimmed, removing still more of the original musical text. First discovered in the 1970s, the music in this manuscript has until now been virtually illegible: it is clearly present, but a continuous composition could not be transcribed. The following pictures show a folio of Corpus MS 144 before and after recovery undertaken by DIAMM. Description of the process is given below in Process.

The images on this page have been provided for viewing only by kind permission of the President and Fellows of Corpus Christi College, Oxford: please do not download or reproduce them.
Chopin’s First Editions Online (CFEO) was funded by the Arts and Humanities Research Council (Resource Enhancement Programme) from March 2004 to August 2007. The project’s chief aim was to create an online resource uniting all of the first impressions of Chopin’s first editions in an unprecedented virtual collection, thereby providing direct access to musicians and musicologists to some of the most important primary source materials relevant to the composer’s music. The c. 5,500 digital images in the CFEO archive were obtained from five lead institutions (Bibliothèque Nationale de France, Bodleian Library, British Library, Narodowy Instytut Fryderyka Chopina and the University of Chicago Library) and seventeen other libraries. The full score of each first impression appears along with commentary on particularly significant textual features. In addition, there are excerpts from the Annotated Catalogue of Chopin’s First Editions. Innovative methodologies for complex textual interlinking and web delivery of this material were devised at the Centre for Computing in the Humanities (CCH) using advanced imaging techniques allied with relevant open standards for metadata and interface design.

CFEO was directed by Professor John Rink (Royal Holloway, University of London) with advisory input from Professor Marilyn Deegan and Professor Harold Short (King’s College London). CFEO employed three Research Fellows – Dr Christophe Grabowski, Dr Danae Stefanou and Dr Julia Craig-McFeely (Royal Holloway, University of London). A large team at CCH carried out the technical development under the direction of John Bradley.
The AHRC Research Centre for the History and Analysis of Recorded Music

The AHRC Research Centre for the History and Analysis of Recorded Music (CHARM) was established on 1 April 2004, supported by a 5-year grant of just under £1m from the Arts and Humanities Research Council.

A partnership of Royal Holloway, University of London (host institution) with King's College, London and the University of Sheffield, CHARM's aim was to promote the musicological study of recordings, drawing on a wide range of approaches ranging from computational analysis to business history; click here for further details.

Its activities included a major discographical project, residential symposia and other events, and research projects.

Through this website you can discover more about these activities, access our online discography and library of ex-copyright recordings, see details about our publications, or find information about early recording history and methods for analysing recordings.

CHARM researchers won a further five years of funding from 2009 under the AHRC's Phase 2 Research Centres scheme, but with a new research programme focussing on the musicological study of live performance. This changed focus is reflected in the successor centre's name: the AHRC Research Centre for Musical Performance as Creative Practice (CMPCP). The new Centre will begin on 1 October 2009.
Welcome to the PASE Database

You may enter and use the PASE database in a number of different ways, depending on your interests or purposes:

- **PERSONS**: for listing occurrences in the database of persons with a particular name, or of all persons named in a particular source, or of all persons in a particular source.
- **SOURCES**: for listing factoids, events, or persons mentioned in a particular written source.
- **STATUS**: for listing occurrences of persons accorded a particular status (e.g. ‘Bretwalda’) in the written sources; bearing in mind that ‘status’ is distinct from ‘office’ or ‘occupation’ (below).
- **LOCATIONS**: for listing occurrences of persons or events associated with a particular place (in a single alphabetical list) or in a particular context (also listed alphabetically).
- **EVENTS**: for listing occurrences of a particular kind of event (e.g. adultery, book-commissioning, council [ecclesiastical and/or lay], siege) in the written sources.
- **OFFICES**: for listing occurrences of persons accorded a particular office (e.g. abbot, goldsmith, scribe, sub-deacon) in the written sources.
- **OCCUPATIONS**: for listing occurrences of persons accorded a particular occupation (e.g. baker, scholar, swineherd, teacher) in the written sources.
- **RELATIONSHIPS**: for listing occurrences of the different kinds of personal relationship (e.g. affinal kinship, consanguineal kinship, quasi-kinship) in the written sources.
- **POSSESSIONS**: for listing occurrences of particular kinds of possession (e.g. animals, books, horses, relics) in the written sources.

Tabs for each type of search are displayed in the bar across the top of the page. Another tab is provided for finding occurrences of two particular persons who are in some way linked to each other. You may also build a search [link to build a search page] by selecting particular terms while browsing, and submitting the search to see if there are any records which satisfy your selected criteria.

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**CCH**
Centre for Computing in the Humanities

**King’s College London**

**University of Cambridge**

[University of London]
Ælfheah 44 (Male)
II, bishop of Winchester, 984-1006; archbishop of Canterbury, 1006-1012
lx-e xi

FACTOID LIST

- Recorded Name (35)
- Personal Information (18)
- Office (111)
- Occupation (3)
- Status (2)
- Personal Relationship (4)
- Event (120)
  - Baptism (1)
  - Bequest (1)
  - Burial (2)
  - Capture (1)
  - Charter witness list (76)
  - Church - adornment (2)
  - Church - consecration (1)
  - Church - construction (4)
  - Consecration - Archiepiscopacy (1)
  - Consecration - Episcopacy (1)
  - Correspondence (1)
  - Death (1)
  - Dispute (1)
Event: Killing

Anonymi 2242, killing of Ælfheah 44

**Scholarly Info**

**Description**
They [sc. Anonymi 2242] brought Ælfheah 44 to their assembly and put him to death on 19 April.

**Year**
1012

**Primary Source Info**

**Original Text**
C: ... læddon hine to hiora hustinge ... 7 hina acwylmən ...

**Date from Source**
1012 CDEF (OE and Lat.): on the Sunday evening of the octave of Easter, which was 13 kalends of May [= 19 April]

**PERSONS ASSOCIATED WITH THIS EVENT:**

**Agent:** Anonymi 2242 (Vast hostile here called 'Thorkell 1's here' (1009-1012)) : On the Saturday they [sc Anonymi 2242] were very incensed at the bishop [sc. Ælfheah 44] because he would not promise them money and forbade that anything be given to them. They were also very drunk because wine had been brought them from the south. They took the bishop and led him to their assembly on the evening of the Sunday and there shamefully killed him, pelting him with bones and the heads of cattle. One of them struck him on the head with the back of an axe, so that he sank down at the blow and his holy blood fell to the earth.

**Recipient:** Ælfheah 44 (II, bishop of Winchester, 984-1006; archbishop of Canterbury, 1006-1012)
Henry III Fine Rolls Project
A window into English history, 1216-1272

Funded by the Arts and Humanities Research Council, and combining the Centre for Computing in the Humanities at King’s College London and The National Archives, the Henry III Fine Rolls Project is a unique and pioneering enterprise in publishing for the first time important medieval source material in the form of an electronic database.

This first three year project will publish the rolls down to 1248 in the following forms:

- An English calendar of the rolls in electronic form on the KCL website, with a sophisticated search and analysis facility.
- Four printed volumes, published by Boydell & Brewer, with full indexes.
- Digital facsimile images of the rolls on the KCL website.

Directors: David Carpenter (KCL), David Crook (TNA), Harold Short (CCH)

http://www.finerollshenry3.org.uk/
Southwold; Stogursey; Stoke Nine Churches; Stratford upon Avon; Sutton; Sutton; Sutton; Sutton Cotswold; Sutton, Little; Waltham, Little; Walton-on-Thames; Warden, Chipping; Watlington; Week St. Mary; Wells; Welton; Wendover; Westbury; Weston; Whittington; Windsor; Winterborne; Winterslow; Wokingham; Wolborough; Wootton; Worlington; Worthing; Wyke; Yarwell

Markets
3/411, 429; 7/60, 10; 230
proclamation of, 7/60, 230; 8/271

See also Fairs; Wine

Marriage
See Distraint; Heirs; Wardship; Widows and Relicts; Women and Marriage

Marriage Portion
2/32; 3/243a; 4/148; 6/293; 5/337; 7/253

Marshes
2/110, 115, 178; 3/135; 6/28, 101; 8/258

Meadows
2/113; 3/115; 4/93; 6/278; 8/335

Melee
8/152

Memoranda
2/23, 194; 4/55, 251; 7/105; 8/105

Merchandise
3/200b

Merchants
2/12, 74, 116-117; 3/75; 6/164; 7/4-5; 8/178
The Four Knights’ System and the Evidence for it in the Fine Rolls

In the fine of the month for March Julie Kanter, drawing on the patent rolls and the fine rolls, presents new information about the 'Four Knight' commissions to hear petty assizes in the years between 1209 and 1232. Julie is reading for an MA in Medieval History at King's College London.

As is well known, chapter 18 of Magna Carta 1215 calls for the hearing of three of the petty assize judges, novel disseisin, mort d’ancestor, and darrein presentment at sessions held in each county four times a year. These assizes were to be heard by two judges sent by the king, or, if he was abroad, his chief justiciar, and were to sit with four local knights chosen by the county court. ¹ What was being demanded here was a visitation of judges with a far more limited and specific remit than that enjoyed by the general eyre of all pleas who would have heard the petty assizes as part of their commission to hear all outstanding crown pleas. The new judges were thus to hear petty assizes without burdening the counties with new exactions associated with crown pleas. In addition, they were to itinerate far more frequently than the justices of the general eyre, who seem on average to have visited counties before 1215 only once every two years. ² Even if before 1215 there were sometimes more targeted commissions to judges to hear assizes and indictments, ³ the increase in visitations envisaged in 1215 was explosive. It was not to be fulfilled. At the end of the civil war the impracticality of such a demand seems to have been clear.
Inscriptions of Aphrodisias

This is the first edition of the online corpus of the inscriptions of Aphrodisias recorded up to 1994. The editions, translations and commentary are by Joyce Reynolds, Charlotte Roueché and Gabriel Bodard.

Inscriptions are marked-up using the EpiDoc electronic editorial conventions developed by Tom Elliott and others. The website and the supporting materials were developed by the Centre for Computing in the Humanities, King's College London.

This corpus contains:

- Introduction
- Inscriptions
- Indices and bibliographical concordance
- Search facilities
- Reference materials
- Help

The full bibliographical description of this publication:


This should be abbreviated to IApH2007.

E.g. to cite:

Inscription no. 1.26

IApH2007 1.26
1.160. Posthumous honours for Dionysios, and a foundation

**Description:** Two fragments from the lower part of a white marble base with moulded panels on four sides.
   a: right side fragment (W. 0.28 × H. 0.58 × D. 0.25) with moulding to right. b: lower left corner fragment, with moulding to left and below (W. 0.25 × H. 0.34 × D. 0.34).

**Text:** Inscribed on the face. a. inscribed face W. 0.19 × H. 0.45; b. inscribed face W. 0.17 × H. 0.39.

**Letters:** 0.02; ligatures: TH I.14, HN I.20; the numerals at the end of l. 17 cut on moulding.

**Date:** Second to third centuries A.D. (lettering)

**Findspot:** Temple/Church: probably re-used in the Byzantine bema

**Original Location:** Unknown

**Last recorded location:** Findspot

**History of discovery:** A copied by Kubitschek (KV.19, Abklatsch 22); by Ramsay; recorded (considerably damaged) by the MAMA expedition; recorded, still further damaged, by the NYU expedition

**Bibliography:** Published by Ramsay, Cities & Bishoprics p. 189, no. 72, whence discussed by L. Robert Vilnes d’ Asie Mineure, second edition, p.64, Rev. de Phil. 1929, 134, n.1, and republished by Squarciapino, La scuola di Afrodisia 12, no. 4, whence BE 1948.211a; by Cormack, from the MAMA records, MAMA 8, no. 520bis, whence McCabe PHI Aphrodiasias 273; published by Erim and Reynolds, Sculptors of Aphrodias no. 18, whence SEG 1990.941.

**Text constituted from:** Publications; Transcription (Reynolds). This edition Reynolds (1991).

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Edition

[(e.g.) ἡ βουλὴ καὶ ὁ δῆμος]
[
[έπεμψαν Διογύστον
[[.. ? ..] τοῦ Τα-
[[.. ? ..] τοῦ Δημή-
[[..?] τοῦ Πε-

5
[[..? ..] παίδα τῶν
[ἐν γεγο]νότων τε-
[λευτά]σαντα προ-
[μοίρως ἀφώρι-
[τον γενόμενον

10
[περὶ τῆς] πλαστι-
[κῆν τεχνῆν τοῦ
[[..? ..]ν τοῦ Ζω-
[[..? ..] ἀνατεθὲι-
[κότος τῇ] κρατίστῃ

15
[βουλῆ] εἰς αἰώνι -
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You are here: Home

Out of the Wings: Spanish and Spanish American Theatre

A contextualised resource of Spanish-language plays for English-speaking practitioners.

Welcome to Out of the Wings, a project which aims to make the riches of the theatres of Spain and Spanish America accessible to English-speaking researchers and theatre professionals.

The virtual environment we are developing for the project will contain details of plays written in Spanish and other Romance languages, as well as information about their authors, sample translations into English, synopses, performance histories, and suggestions for interpreting the featured drama.

King's College London
Queen's University Belfast
University of Oxford
‘Blood Wedding’ at the Southwark Playhouse

Posted on 23 April 2009 by Kathleen Jeffs

The London theatre company Metta Theatre is proud to present an immersive production of Lorca’s *Bodas de sangre* (‘Blood Wedding’) in English translation, performed at the Southwark Playhouse this summer, 21 July- 15 August 2009.

For further details see the production website.

Tags: events, Lorca, Metta Theatre, modern period, Southwark Playhouse, translation, upcoming plays

Posted in External events | No Comments »

American Society for Theatre Research Working Session on Golden Age Drama

Posted on 22 April 2009 by Kathleen Jeffs
The Pompey Project

The KVL team has created a series of 3D reconstructions based on previously known scholarly studies of the theatre. The nineteenth-century architect, Luigi Canina, created a series of hypothetical plans and artistic impressions based on his own investigation of the theatre structure. The team has created an accurate 3D reconstruction based on Canina’s plans and has also generated a detailed, real-time navigable version of the model.

3D renderings of the Theatre of Pompey based on the plans by Luigi Canina

View of the theatre and temple
View of the orchestra and stage
Internal cut-away

View the real-time Theatre of Pompey model (1.21mb)
(The Turntool plugin needed to view this model should download automatically. If not, you can download it from http://www.turntool.com/ViewerInstall.exe)

For further information go to the Pompey Project Website www.pompey.cch.kcl.ac.uk
Info: Photograph taken in 1912 of a rehearsal in the Great Hall, Hellerau
Info: 3D rendering of a modular stage set in the Great Hall, Hellerau
Digital Humanities: Research assessment

- New / different questions?
  - examples of use in research and/or teaching/learning
  - scholarly publications
- New / different methods?
  - analysis and assessment of method
  - scholarly publications
- Collaborative frameworks
  - new collaborations - within or between disciplines
  - new venues and structures for collaboration
- ‘Impact’
  - higher education and research communities
  - secondary education - society in general
Digital Infrastructures

- **UK: The Arts & Humanities Data Service 1996-2008**
  - Standards for data creation, curation, preservation
  - Guides to Good Practice
  - Value, sustainability, long-term preservation

- **European & International Projects & Networks**
  - CLARIN
  - DARIAH
  - TextGrid
  - Europeana; Michael (Multilingual Inventory of Cultural Heritage in Europe)
  - UK & Ireland: Network of Expert Centres
  - CenterNet
  - CHAIN
Challenges

- Standards
  - Resource creation
  - Metadata
  - Access
- Sustainability
  - Content
  - Data & system behaviours
  - DuraSpace (DSpace & Fedora)
  - Roles for publishers
- Long-term issues
  - Preservation (data & behaviours)
  - Recognition & peer review
  - New generations of digital scholars
Contact Details

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