

Laboratorio di Informatica Umanistica

23 febbraio 2021

Rachele Sprugnoli – rachele.sprugnoli@unicatt.it



UNIVERSITÀ
CATTOLICA
del Sacro Cuore

CHI SONO



University of Pisa	CELCT	Fondazione Bruno Kessler	University of Trento	Catholic University
Bachelor's and Master's Degree in Humanities Computing	Center for the Evaluation of Language and Communication Technologies	Digital Humanities Research Group	PhD in Information Technology	Interdisciplinary Research Center for the Computerization of the Signs of Expression



This project has received funding from the European Research Council (ERC) under the European Union's Horizon 2020 research and innovation programme – Grant Agreement No 769994

CHI SIETE?

PROGRAMMA

- Principali argomenti trattati:
 - introduzione all'Informatica Umanistica
 - distant reading e visualizzazione dei dati
 - introduzione al trattamento automatico del linguaggio
 - introduzione alla Network Analysis

TEORIA + PRATICA
USO CRITICO DI STRUMENTI DIGITALI

OBIETTIVI

- Cosa imparerete a fare:
 - discutere in maniera critica dei principali concetti relativi all'Informatica Umanistica
 - utilizzare una serie di strumenti digitali allo stato dell'arte nel campo dell'Informatica Umanistica
 - creare visualizzazioni di dati e metadati
 - esplorare e annotare corpora di testi
 - produrre analisi linguistiche in maniera automatica
 - creare e analizzare network

LOGISTICA

- ORARIO
 - martedì 14:30-16:30 → SONDAGGIO
- FRUIZIONE
 - Blackboard “Collaborate Ultra”
- RICEVIMENTO
 - alla fine della lezione o su Teams previo appuntamento (scrivere email rachele.sprugnoli@unicatt.it)

BIBLIOGRAFIA OBBLIGATORIA

- Testi obbligatori: online / biblioteca / libreria

INTRODUZIONE ALL'INFORMATICA UMANISTICA

- Tomasi “Discipline umanistiche e informatica. Quale futuro per l'integrazione?”

→ STORIA

- Salvatori “Digital (Public) History: la nuova strada di una antica disciplina.”

→ LINGUE CLASSICHE

- Passarotti, “Se i Big Data parlano greco e latino”

BIBLIOGRAFIA OBBLIGATORIA

- Testi obbligatori: online / biblioteca / libreria

DISTANT READING E VISUALIZZAZIONE DATI

- Jänicke et al., "On Close and Distant Reading in Digital Humanities: A Survey and Future Challenges." 

NETWORK ANALYSIS

- Moretti, "Network theory, plot analysis." 

LINGUISTICA COMPUTAZIONALE

- Lenci et al., "Testo e computer." Capitoli 1 e 9.  

INSTALLAZIONE

- TUTORIAL
 - Sublime Text 3
 - LibreOffice Calc
 - Java
 - Tint
 - Gephi
 - Recogito: solo registrazione

VALUTAZIONE

- DUE PARTI
 1. elaborato
 2. colloquio: sull'elaborato ma anche sui temi presentati a lezione e sui testi in bibliografia obbligatoria
- VOTO
 - approvato / non approvato
- APPELLI
 - 07/06, 23/06, 07/07, 25/08, 08/09 sempre alle 15:00

VALUTAZIONE: ELABORATO

- COSA FARE:
 1. porsi una domanda di ricerca
 2. scegliere dei dati su cui lavorare
 3. scegliere almeno uno strumento/una metodologia trattato/a durante le lezioni e usarlo/a per rispondere alla domanda di ricerca
 4. scrivere un elaborato di 5 pagine (formato su Blackboard): abstract, introduzione, dati, esperimento, discussione
 5. consegnare l'elaborato 7 giorni prima dell'appello

INTRODUZIONE ALL'INFORMATICA UMANISTICA

IL DIGITALE CAMBIA LE DISCIPLINE UMANISTICHE?

- Impatto trasformativo
 - **Cosa** è l'oggetto di studio (materiali digitalizzati o nati già in formato digitale)
 - **Come** lavoriamo (metodi diversi, su grande scala, in modo collaborativo)
 - **Chi** può svolgere il lavoro (competenze interdisciplinari, in rete, distribuite)
 - **Perché** lo facciamo (risultati aperti al pubblico)

PERCHÉ DH?

1. Fornire ampio **accesso alle informazioni** culturali
 - collezioni, archivi ed edizioni digitali
2. **Manipolare dati** per analizzarli in maniera innovativa
 - gestire, modellare, estrarre informazioni
3. **Cambiare l'insegnamento** e l'apprendimento
 - nuovi strumenti da usare in classe
4. Trasformare la **divulgazione**
 - dalla carta al digitale
5. Avere un **impatto** pubblico
 - coinvolgere il pubblico con progetti collaborativi

Tratto da: "Why the Digital Humanities?" by Lisa Spiro

<https://digitalscholarship.files.wordpress.com/2011/10/dhglca-5.pdf>

QUANDO SONO NATE LE DH?

QUANDO SONO NATE LE DH?

- 1949: Padre Roberto Busa incontra il presidente di IBM Thomas Watson per chiedere aiuto nell'analisi del lessico di Tommaso d'Aquino
 - analisi lessicografica di 9 milioni di parole
 - dalle schede perforate ai nastri magnetici fino ai CD e al web:

<https://www.corpusthomisticum.org/it/index.age>



Lemma 06079
anima: anima animae
Type of lemma: (A) common word
Type of meaning: (NV) invisible thing

cases	c. freq.	places	pl. freq.	form	type	infl.	num.	gen.	case	deg.	voice	tense	mood	pers.	comp.	notes
12983	1,22‰	6780	7,78%	<input checked="" type="checkbox"/> anima	n.	irr.	decl.	sing.	f.	nom.	pos.					b
8511	0,80‰	4921	5,65%	<input type="checkbox"/> animae	n.	irr.	decl.	sing.	f.	gen.	pos.					g
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COSA SONO LE DH?

Digital Humanities → Umanistica Digitale

Humanities Computing → Informatica Umanistica

La definizione dell'informatica umanistica come disciplina nella quale **interagiscono la scienza dell'informazione, l'utilizzo di sistemi di calcolo e il vasto universo di saperi che appartiene alle scienze umane** è, in un certo senso, vera, ma, nello stesso tempo, **tanto generica da apparire forse inutile.**



TRECCANI
LA CULTURA ITALIANA

COSA SONO LE DH?

Manifesto of the Digital Humanities (2010)

For us, the digital humanities concern the totality of the **social sciences and humanities**. The digital humanities are not *tabula rasa*. On the contrary, they rely on all the paradigms, *savoir-faire* and knowledge specific to these disciplines, while mobilizing the tools and unique perspectives enabled by **digital technology**.

The digital humanities designate a “**transdiscipline**”, embodying all the methods, systems and heuristic perspectives linked to the digital within the fields of humanities and the social sciences.

The image shows the cover of the 'Manifesto of the Digital Humanities' document. It features a white background with a red header and footer. The title 'MANIFESTO FOR THE DIGITAL HUMANITIES' is prominently displayed in large, bold, black and red letters. Below the title, there are several sections of text, including 'CONTEXT', 'DEFINITION', 'GUIDELINES', 'DECLARATION', and 'FOR FURTHER INFORMATION'. The document is signed by various institutions and individuals, with logos of participating organizations like ADONIS, CDF, and others. A large red 'JOIN US' button is visible on the right side. At the bottom, there is a section titled 'YOU CAN SIGN THE MANIFESTO ONLINE'.

CONTEXT
We, professionals or observers of the digital humanities (humanités numériques) came together in Paris for THCamp on May 18th and 19th, 2010. Over the course of these two days, we discussed, exchanged, and collectively reflected upon what the digital humanities are, and tried to imagine and invent what they could become. At the close of the camp – which represents but a first step – we propose to the research community, and to all those involved in the creation, publication, valorization or preservation of knowledge, a manifesto for the digital humanities.

DEFINITION
1. Society's digital turn changes and calls into question the conditions of knowledge production and distribution.
2. For us, the digital humanities concern the totality of the social sciences and humanities. The digital humanities are not *tabula rasa*.

On the contrary, they rely on all the paradigms, *savoir-faire* and knowledge specific to these disciplines, while mobilizing the tools and unique perspectives enabled by digital technology.
3. The digital humanities designate a “transdiscipline”, embodying all the methods, systems and heuristic perspectives linked to the digital within the fields of humanities and the social sciences.

SITUATION
4. We observe:
* that experiments in the digital domain of the social sciences and humanities have multiplied in the last half century. What have emerged most recently are centers for digital humanities – which at the moment are themselves only prototypes or areas of application specific to the approach of digital humanities;
* that computational and digital approaches have greater technical, and therefore economic, research constraints, that these constraints provide an opportunity to foster collaborative work;
* that while a certain number of proven methods exist, they are not equally known or shared.

* that there are many communities deriving from shared interests in practices, tools, and various interdisciplinary goals – rendering textual sources, geographic information systems, linguistics, digitization of cultural, scientific and technical heritage, web cartography, datamining, 3D, oral archives, digital arts and hypertextual literatures, etc. – and that these communities are converging to form the field of digital humanities.

DECLARATION
5. We, professionals of the digital humanities, are building a community of practice that is solidary, open, welcoming and freely accessible.
6. We are a community without borders. We are a multilingual and multidisciplinary community.
7. Our objectives are the advancement of knowledge, the improvement of research quality in our disciplines, the enrichment of knowledge and of collective patrimony, in the academic sphere and beyond it.
8. We call for the integration of digital culture in the definition of the general culture of the twenty-first century.

GUIDELINES
9. We call for open access to data and metadata, which must be documented and interoperable, both technically and conceptually.
10. We support the dissemination, exchange and free modification of methods, code, formats and research findings.
11. We call for the integration of digital humanities education within social sciences and humanities curricula. We also wish to see the creation of diplomas specific to the digital humanities, and the development of dedicated professional education. Finally, we want such expertise to be considered in recruitment and career development.
12. We commit to building a collective expertise based upon a common vocabulary, a collective expertise proceeding from the work of all the actors involved. This collective expertise is to become a common good. It is a scientific opportunity, but also an opportunity for professional insertion in all sectors.
13. We want to help define and propagate best practices, corresponding to needs identified within or across disciplines, which should derive and evolve from debate and consensus within the communities concerned. The fundamental openness of the digital humanities nevertheless assures

a pragmatic approach to protocols and norms, which maintains the right to coexistence of different and competing methods, in the benefit of both thought and practice.
14. We call for the creation of scalable digital infrastructures responding to real needs. These digital infrastructures will be built iteratively, based upon methods and approaches that prove successful in research communities.

FOR FURTHER INFORMATION
Web : <http://th.hypotheses.org>
Email : manifesto@digitalhumanities.org
Twitter : <http://twitter.com/digitalhumanities>
Discussion list : dh@lists.illinois.edu

JOIN US

YOU CAN SIGN THE MANIFESTO ONLINE

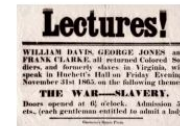
THCamp is a trademark of the Centre for Digital Humanities.
THCamp 2010 was funded by the Centre for Digital Humanities Publishing (CDHP) and the Centre for Digital Humanities (CDH).
Logo design by the Centre for Digital Humanities (CDH).

COSA SONO LE DH?

The Digital Humanities Manifesto 2.0 (2011)

The revolution **is not** about transforming literary scholars into engineers or programmers. Rather, it is about:

- expanding the compass and quality of knowledge in the human sciences
- expanding the reach and impact of knowledge in the Humanities disciplines
- direct engagement in design and development processes that give rise to richer, multidirectional models, genres, iterations of scholarly communication and practice



a manifesto on manifestos

--definition: a literal handbill, the manifesto reaches out. Its *manus* is both beckoning and fending off. It is a hand that has started to work the room hard, whether preaching, teaching, laying down or upending the law. Little does it matter if the chosen medium is the voice, the body, the printed page, or a pixelated scroll. Things hidden, if not since the beginning of the world, then at least by the generation of our immediate forebears, are being exposed to the day's harsh light; things that waver between the obvious and the scandalous, the heroic and the silly, the private and the public. What is urgent is to draw a line--the line between sinners and saints, passéists and futurists--while blurring other lines: between critics and makers, coders and cogitators, scholars and entertainers. If a bit of fun is had along the way, so much the better. Time is short; this is a genre in a hurry.



--so: if you are looking for linearity and logic ... or for an academic treatise...



The genre here is all M's: mix :: match :: mash :: manifest.

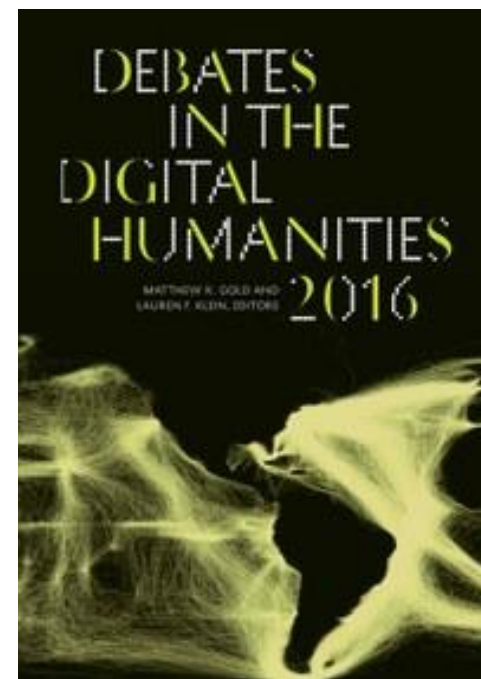
--and: if you are wondering who is reaching out here, the answer is plural. **The Digital Humanities Manifesto 2.0** was preceded by a 1.0 release which prompted commentary and, in turn, this redrafting. (Will there be a 3.0 release? .)



COSA SONO LE DH?

Debates in the Digital Humanities (2016)

Along with the digital archives, quantitative analyses, and tool-building projects that once characterized the field, DH now encompasses a **wide range of methods and practices:** visualizations of large image sets, 3D modeling of historical artifacts, “born digital” dissertations, hashtag activism and the analysis thereof, alternate reality games, mobile makerspaces, and more.



COSA SONO LE DH?

Debates in the Digital Humanities (2019)

We are convinced that digital humanists can contribute significantly to a larger **technically and historically informed resistance**. By enabling communication across communities and networks, by creating platforms that amplify the voices of those most in need of being heard, by pursuing projects that perform the work of recovery and resistance, and by undertaking research that intervenes in the areas of data surveillance and privacy, the “artist-theorists, programming humanists, activist-scholars, theoretical archivists, [and] critical race coders”.

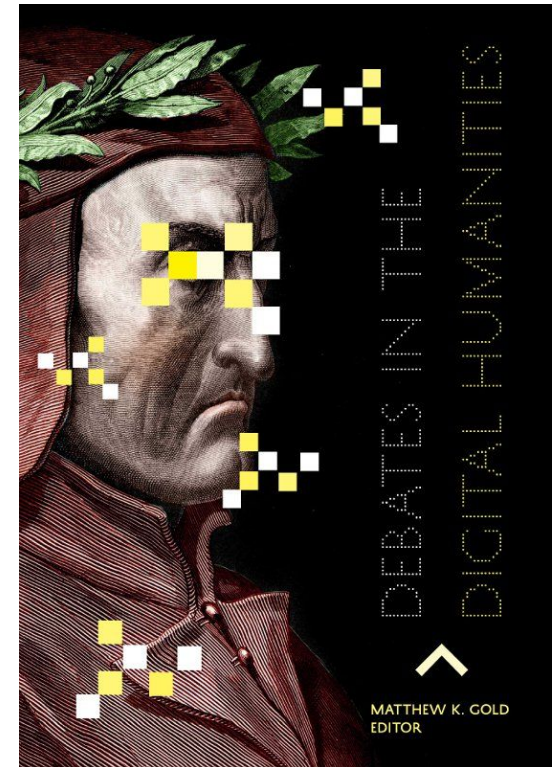


COSA SONO LE DH?

Debates in the Digital Humanities (2020)

Rather than debating who is in and who is out, the DH community needs to develop a keener sense of what it stands for and what is at stake in its work. [...] The **values of the digital humanities** represent a convergence of several sets of values, including those of the humanities; libraries, museums, and cultural heritage organizations; and networked culture.

- Openness
- Collaboration
- Collegiality
- Diversity



ASSOCIAZIONI DH NEL MONDO



ADHO ALLIANCE OF DIGITAL HUMANITIES ORGANIZATIONS

CSDH SCHN
Canadian Society for Digital Humanities
Société canadienne des humanités numériques

eadh EUROPEAN ASSOCIATION FOR DIGITAL HUMANITIES

Humanistica

ACH The Association for Computers and the Humanities

DHd digital humanities im deutschsprachigen raum

ASSOCIAZIONE PER L'INFORMATICA UMANISTICA E LA CULTURA DIGITALE

Australasian Association for Digital Humanities

<https://aiucd2021.labcd.unipi.it/>

COSA SI FA NELLE DH?

<https://dh-abstracts.library.cmu.edu/>

The Index of Digital Humanities Conferences

Browse 7,113 presentations from 494 digital humanities conferences spanning 61 years, featuring 8,420 different authors hailing from 1,830 institutions and 86 countries.

BROWSE DATABASE

WORKS

AUTHORS

CONFERENCES

COSA SI FA NELLE DH?

- 3D Modeling
- Black Digital Humanities
- Computational History
- Computational Linguistics
- Corpus Linguistics
- Critical Code Studies
- Cultural Analytics
- DH Feminism
- DH Postcolonialism
- Data Visualization
- Digital Art History
- Digital Editions
- Digital Forensics
- Digital History
- Digital Pedagogy
- Digital Public History

- Digitization
- Distant Reading
- Global Digital Humanities
- HGIS
- Humanities Visualization
- Latinx Digital Humanities
- Machine Learning
- Multilingual DH
- Network Analysis
- Open Data
- Oral History
- Stylometry
- Text Encoding Initiative
- Text Mining and Analytics
- Virtual Reality
- Web Archives



<https://cmu-lib.github.io/dhlg/>

COSA *NON* FAREMO

3D Modeling

Black Digital Humanities

Computational History

Computational Linguistics

Corpus Linguistics

Critical Code Studies

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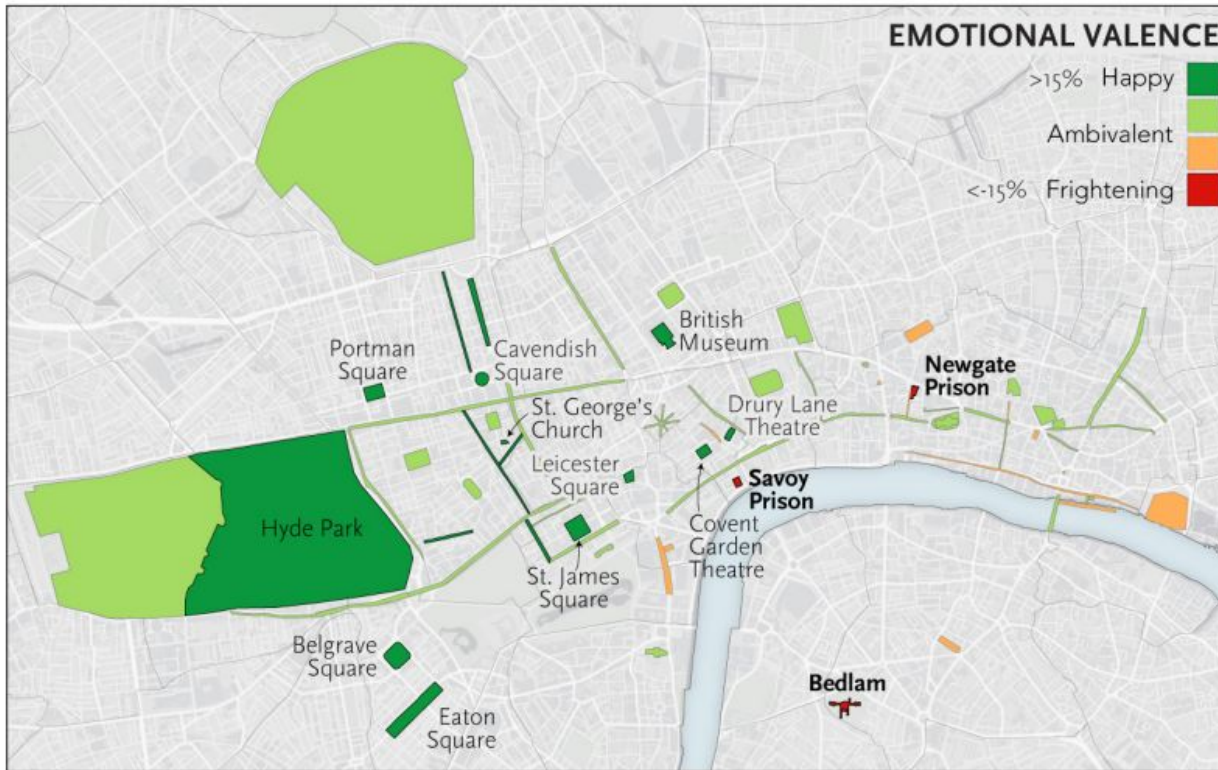
Text Mining and Analytics

Virtual Reality

Web Archives

ESEMPI: LETTERATURA INGLESE

SPATIAL HUMANITIES



The Emotions of London: studio dei romanzi inglesi 1700-1900 e di come raccontano la geografia londinese

<https://litlab.stanford.edu/LiteraryLabPamphlet13.pdf>

ESEMPI: LETTERATURA TEDESCA

86 HEUTIGE BEVÖLKERUNG.

1518 Selim I. entreisst Syrien den Mamluken und verleiht es dem türkischen Reiche ein.

1595—1634 Fachreddin, Emir der Drusen.

1799 Napoleon erobert Yäfa. Schlacht am Tabor; Rückzug.

1832 Mohammed 'Ali Pascha von Aegypten erobert durch seinen Feldherrn Ibrahim (seinen Adoptivsohn) Syrien, welches ihm durch den Frieden von Kutahya 1833 von der Pforte überlassen wird.

1839 Reformbestrebungen in der Türkei. Der Sultan Abdul-Medjid erlässt den Hatti Scherif von Gülchane.

1840 Eingreifen der Westmächte. Hauptsächlich durch die Hilfe der englischen Flotte wird Syrien für die Pforte zurückerobert.

1847 Ein Crawl in der Nativitätskirche führt nach langen Verhandlungen zum Kriege mit Russland 1852—56.

1860 Drusenaufstand gegen die Christen. Die französische Expedition 1861.

V. Heutige Bevölkerung und Statistik von Syrien. — Religionen.

I. Die Bevölkerung Syriens zerfällt ethnographisch in Syrer, Griechen, Araber, Türken, Juden und Franken; nach Religionen in Mohammedaner, Christen, Juden und Anhänger verschiedener anderer Religionen.

Unter Syrien verstehen wir nicht nur die Aramäer, sondern alle Nachkommen der verschiedenen Völker, welche bei Beginn unserer Zeitrechnung aramäisch redeten, die Juden ausgenommen. Die eingebornen Christen sind Nachkommen der Bevölkerung, welche Syrien vor dem Eindringen des Islām hatte. Einige Griechen sind neuerdings eingewandert; von den Abkömmlingen der griechischen Bevölkerung, welche sich während der beinahe tausend-jährigen Herrschaft der Abendländer in Syrien festsetzte und mit den Syriern vermischte, ist keine sichere Spur mehr vorhanden.

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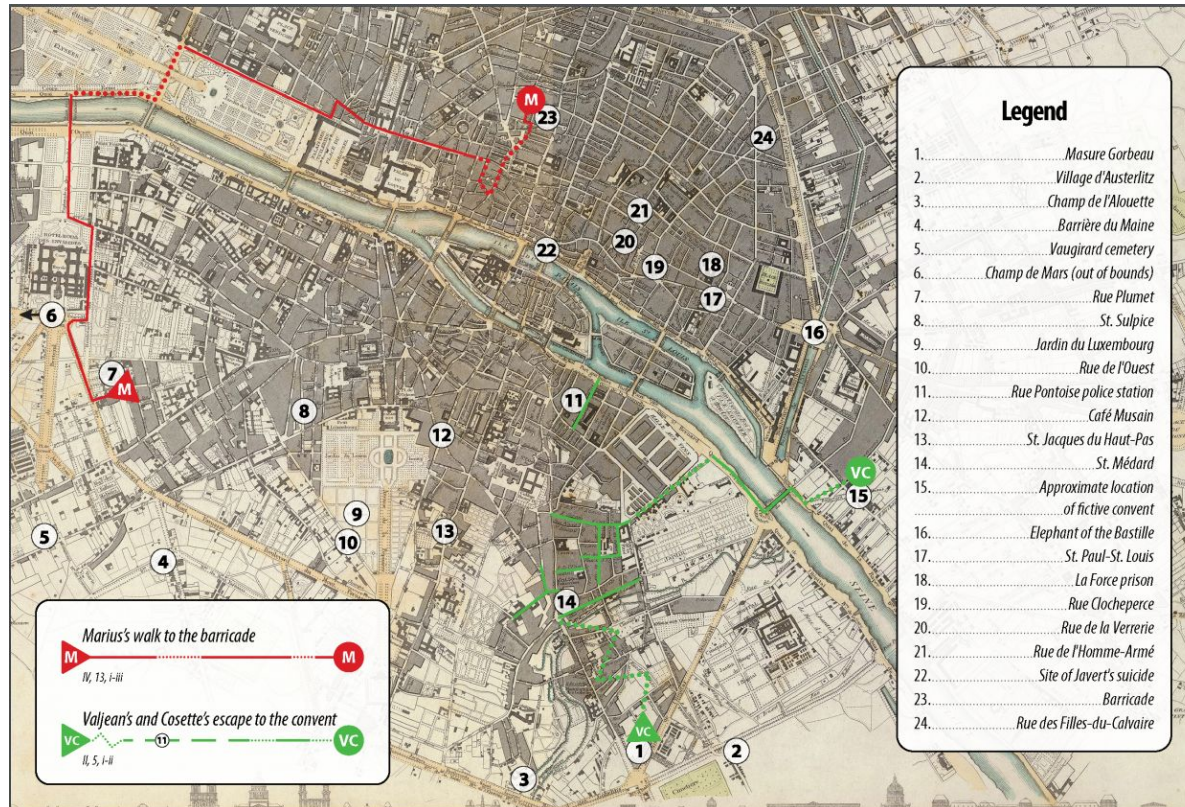
Die Herrschaft des Islām als der Staatsreligion von Syrien hatte zur Folge, dass eine Anzahl Christen (Syrier und Griechen) über-

travel!digital Corpus

Edizione digitale e analisi di guide di viaggio

<https://traveldigital.acdh.oeaw.ac.at/>

ESEMPI: LETTERATURA FRANCESE

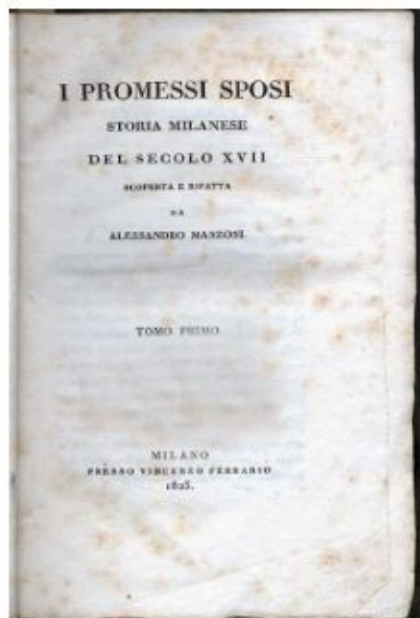


Visualizing Les Misérables

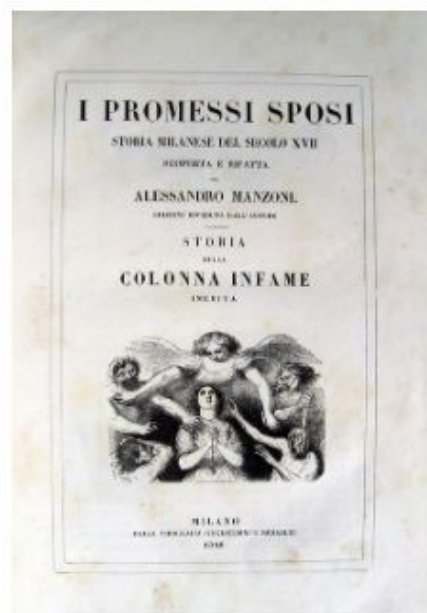
Analisi dell'opera attraverso metodi di data visualization

<https://lesmisérables.mla.hcommons.org/>

ESEMPI: LETTERATURA ITALIANA



I promessi sposi (1825-1827)



I promessi sposi (1840-1842)

PhiloEditor

Piattaforma di analisi di varianti di testi letterari

<http://projects.dharc.unibo.it/philoeditor/>

ESEMPI: LETTERATURA ITALIANA

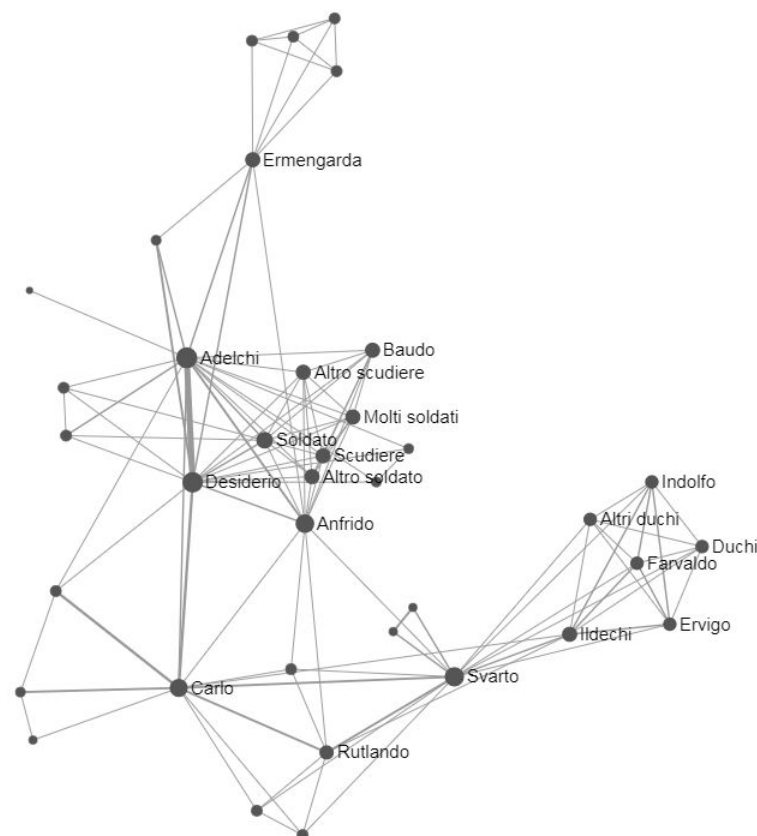


Galassia Ariosto

Archivio digitale dei poemi narrativi illustrati tra Cinque e Seicento
con navigazione basata sulle immagini

<http://galassiaariosto.sns.it>

ESEMPI: OPERE TEATRALI - 1



Drama Corpora Project

Analisi di opere teatrali in diverse lingue

<https://dracor.org/>

ESEMPI: OPERE TEATRALI - 2

FORESTO 1 Oh questa sì ch'è bella,	vv. 1-88 omessi	I-FZ53 GB-L55
	vv. 1-67 omessi	I-CR54
	vv. 1-105 omessi	I-R59
	vv. 1-14 omessi	D-M60
	uguale	I-P49 I-CRE49 I-M50 I-M51 I-B51 I-VE52 NL-L52 I-ESTE52 I-V53 D- H55 D-BN57 I-T57 I-NOV58 SK- BR59 I-G64 I-V70 D-BN71
2 il padrone di casa	vv. 1-88 omessi	I-FZ53 GB-L55
	vv. 1-67 omessi	I-CR54
	vv. 1-105 omessi	I-R59
	vv. 1-14 omessi	D-M60
	uguale	I-P49 I-CRE49 I-M50 I-M51 I-B51 I-VE52 NL-L52 I-ESTE52 I-V53 D- H55 D-BN57 I-T57 I-NOV58 SK- BR59 I-G64 I-V70 D-BN71

Carlo Goldoni - Drammi per musica

Archivio digitale di testi e immagini con analisi di varianti, lessico, metrica

<http://www.carlogoldoni.it/public/index>

ESEMPI: FILOSOFIA

Immanuel Kant

[Immanuel Kant](#) is also an article in the Stanford Encyclopedia of Philosophy.

[Immanuel Kant](#) also has a Wikipedia article.

[Immanuel Kant](#) can be searched on PhilPapers.

Birth Dates: April 22, 1724
Death Dates: February 12, 1804
Nationality/ethnicity: German
Profession: Philosopher

Topic Explorer

These bars show different topic mixtures for the SEP article with number of topics shown left. Click on a bar to go to the full topic explorer for document comparison and more details.

20 Topics	
40 Topics	
60 Topics	
80 Topics	
100 Topics	
120 Topics	

Influenced

Q Firmin Abauzit	
Q Isaac Ben Judah Abravanel	
Q Theodor Adorno	
Q Aedesius	
Q Hannah Arendt	
Q Alfred Jules Ayer	
Q Charles Babbage	
Q Henri Bergson	
Q Robert Brandom	
Q Donald Davidson	

Influenced by

Q George Berkeley	
Q René Descartes	
Q Hugo Grotius	
Q David Hume	
Q Emanuel Swedenborg	
Q Christian Wolff	

Students

Q Karl Leonhard Reinhold	
--	--

Teachers

- Philosophy
 - aesthetics and philosophy of art
 - african and african-american philosophy
 - arabic and islamic philosophy
 - chinese philosophy
 - continental philosophy
 - epistemology
 - ethics
 - feminist philosophy
 - history of philosophy
 - japanese philosophy
 - judaic philosophy
 - latin american and iberian philosophy
 - logic
 - metaphysics
 - philosophy of action
 - philosophy of language
 - philosophy of law
 - philosophy of mathematics
 - philosophy of mind
 - philosophy of religion
 - philosophy of science and the sciences
 - social and political philosophy

The Indiana Ontology Philosophy Project

Analisi di 37 milioni di parole tratte da testi di tema filosofico

<https://inpho.cogs.indiana.edu/>

ESEMPI: FILOSOFIA



© National Portrait Gallery, London

Cavendish family circle, by Peeter Clouwet, c. 1656.



1645
Margaret Lucas
becomes Lady
Cavendish

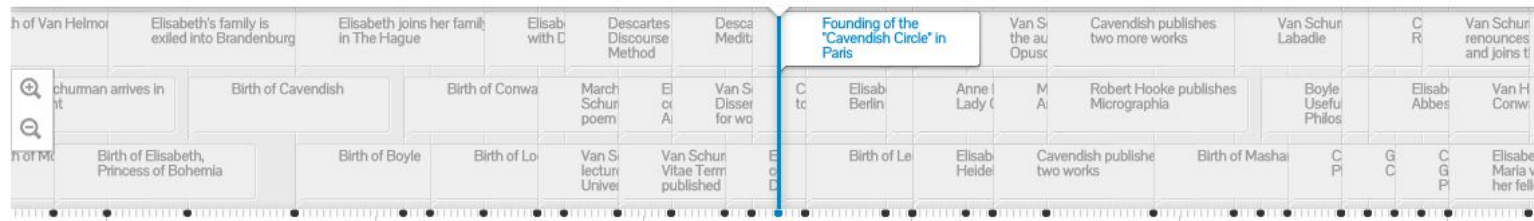
1645

Founding of the "Cavendish Circle" in Paris

William and Margaret Cavendish, along with William's brother Charles, gather a group of well-known exiled English natural philosophers around them in Paris, including Thomas Hobbes, Kenelm Digby and Walter Charleton. Influential French natural philosophers, including René Descartes, Pierre Gassendi, and Marin Mersenne, frequent the circle.



1646
Elisabeth moves
to Berlin



Project Vox

Piattaforma per lo studio del pensiero di donne filosofe

<http://projectvox.org/>

ESEMPI: STORIA DELL'ARTE

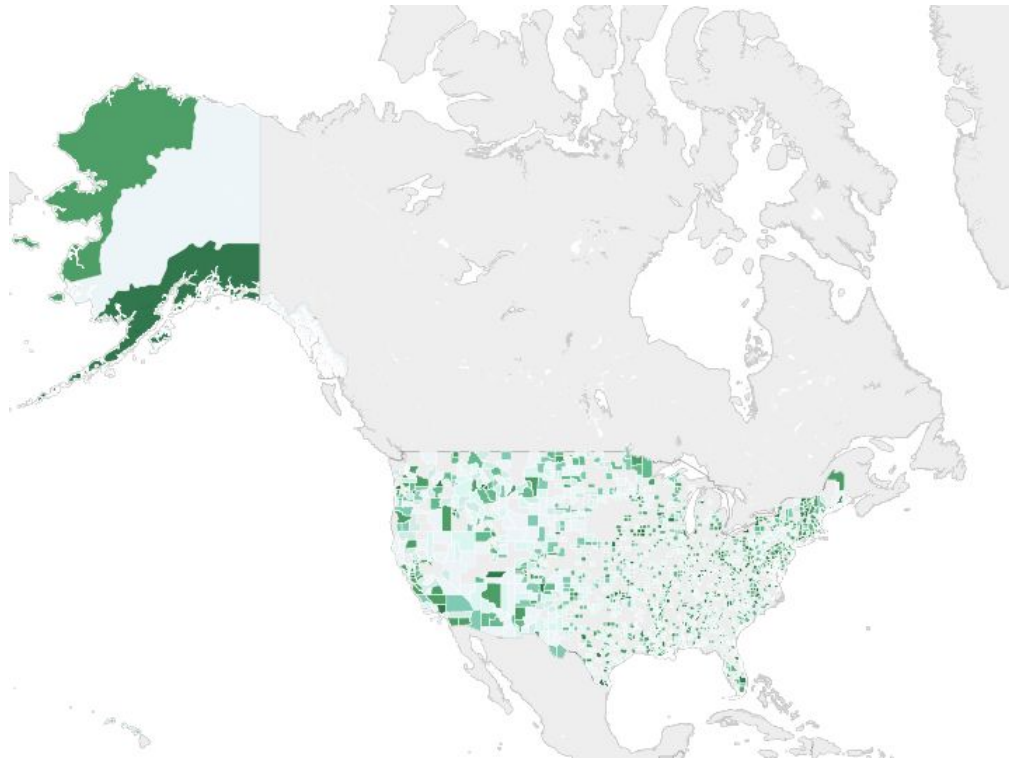


Digital Sculpture

Modelli digitali 3D di statue

<http://www.digitalsculpture.org/>

ESEMPI: STORIA DELL'ARTE

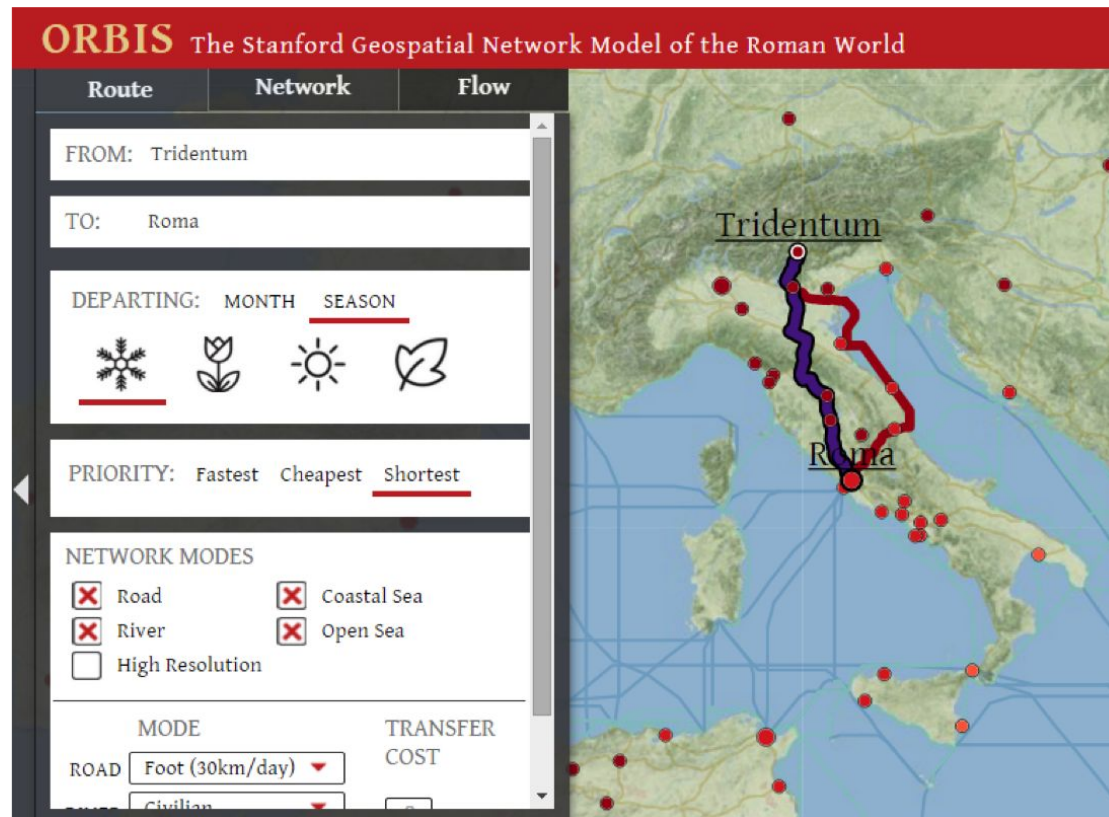


Photogrammar

Piattaforma per esplorare un archivio 170.000 fotografie

<http://photogrammar.yale.edu/>

ESEMPI: STORIA

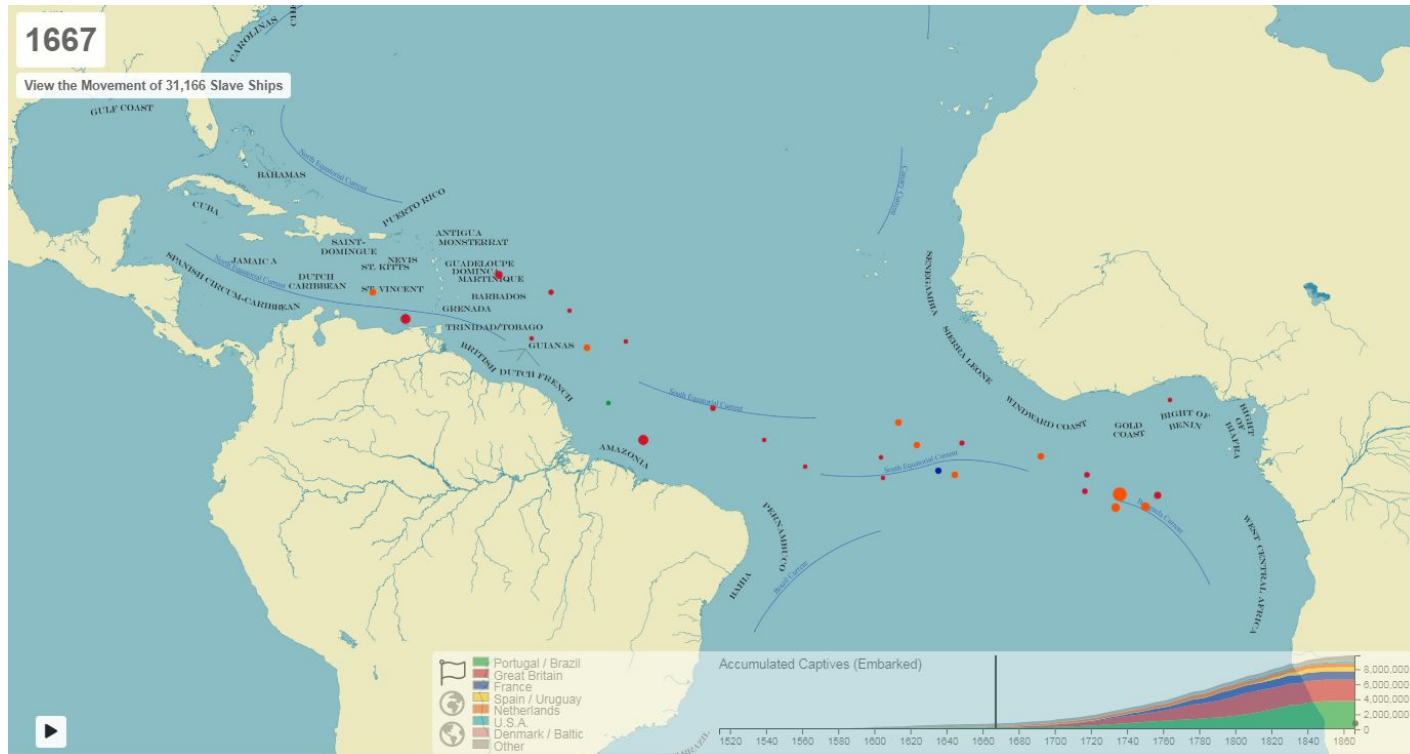


Orbis

Il Google Maps dell'antichità

<https://orbis.stanford.edu/>

ESEMPI: STORIA



Slave Voyages

Database sul commercio di schiavi transatlantico e intra-americano

<https://slavevoyages.org/>

ESEMPI: STORIA

Nomi propri

			Legenda: <u>Luogo</u> <u>Persona</u> <u>Organizzazione</u>
Documenti	Tipo	NER	
<input type="text" value="Tutti - Seleziona per filtrare..."/>	<input type="text" value="Seleziona tipo..."/>	<input type="text" value="Cerca un NER..."/>	<input type="button" value="Cerca"/>
Visualizzo 1-20 di 5.768 elementi.			
Forme	Lemmi	N° occorrenze ↓	
<u>Italia</u> , <u>Talia</u> , <u>Itaglia</u>	<u>Italia</u>	1044	
<u>Camera</u> , <u>Camere</u>	<u>camera</u>	316	
<u>Austria</u>	<u>Austria</u>	311	
<u>Germania</u>	<u>Germania</u>	300	
<u>Isonzo</u>	<u>Isonzo</u>	202	
<u>Francia</u>	<u>Francia</u>	181	
<u>Cadorna</u>	<u>Cadorna</u>	158	

Voci della Grande Guerra

Corpus di testi e analisi linguistiche

<http://www.vocidellagrandeguerra.it/>

ESEMPI: STORIA



Da Alcide De Gasperi a Romolo Murri,
26/12/1902

Lettera



Da Alcide De Gasperi a Romolo Murri,
27/10/1903

Lettera



Da Alcide De Gasperi a Romolo Murri,
11/05/1904

Lettera



Da Alcide De Gasperi a Celestino Endrici,
22/05/1905

Lettera



Da Alcide De Gasperi a Enrico Conci,
25/12/1906

Telegramma



Da Alcide De Gasperi a Enrico Conci,
18/11/1908

Lettera



Da Giovanni Battista Barbolini a Alcide De
Gasperi, 30/01/1909

Lettera



Da Alcide De Gasperi a Augusto Guadagnini,
30/07/1909

Lettera



Da Alcide De Gasperi a Celestino Endrici,
10/01/1910

Biglietto

Epistolario De Gasperi

Archivio digitale con testi trascritti e annotati

https://epistolariodegasperi.it/?#/archivio_digitale/lettere

ESEMPI: FILOLOGIA

The screenshot displays the digital interface of the Codice Pelavicino. On the left, a thumbnail image of a manuscript page is shown, featuring a large illuminated initial 'H' in red ink. The right side of the interface contains the digital transcription of the text. At the top, navigation controls include 'Miniature', 'Lente', 'MS Desc', and a dropdown menu showing 'CI 128' and '214v', along with a 'Regesto' button. The transcription area includes the following text:

Numerazione nuova: 128
Numerazione originale: CI
1212 aprile 2-3, Sarzanello (*in palatio castri de Sarzana*).

Il vescovo di Luni Gualtiero, col consiglio di Gerardo visdomino del fu Alberto, conferma e rinnova agli *operarii* della corte di Sarzana - nominalmente elencati - alcune concessioni fatte dai suoi predecessori Alberto e Pipino. Nella concessione precedente, fatta dal vescovo Pipino e redatta dal notaio Bartolomeo, si stabiliva che nessuno fosse costretto a ricevere le tasse relative alla *caneva*, alla *castaldia* e alla *iscaria*, a meno che non lo desiderasse e a patto che uno di loro fosse una volta all'anno *iscarius*, ricevendone in cambio un feudo. I diritti di *placitum*, *districtum*, *offensiones* e *amasiamenta* rimanevano del vescovo e gli *operarii* erano tenuti a dare venti moggi di frumento all'anno alla *caneva* o al granaio e cento congi di vino.

At the bottom of the interface, there are search and navigation tools, including a magnifying glass icon, a list icon, and a search bar containing the text 'Ricerca', 'Liste', and 'Nessuna selezione'.

Codice Pelavicino

Edizione digitale con trascrizioni e annotazioni

<https://pelavicino.labcd.unipi.it/>

ESEMPI: FILOLOGIA

Book 1

Paragraph

1



Ἀθήναιος μέν ὁ τῆς βίβλου πατήρ· ποιεῖται δὲ τὸν λόγον πρὸς
Τιμοκράτην· Δευτηνοσοφιστὴς δὲ ταύτῃ τὸ ὄνομα. ὑπόκειται δὲ
τῷ λόγῳ Ἀαρήνσιος Ῥωμαῖος, ἀνὴρ τῇ τύχῃ περιφανής, τοὺς κατὰ
πᾶσαν παιδείαν ἐμπειροτάτους ἐν τοῖς αὐτοῦ δαιτυμόνας
ποιούμεενος· ἐν οἷς οὐκ ἔσθ' οὐτινος τῶν καλλίστων οὐκ
ἐμνημόνευσεν. ἰχθὺς τε γὰρ τῇ βίβλῳ ἐνέθετο καὶ τὰς τούτων
χρείας καὶ τὰς τῶν ὀνομάτων ἀναπτύξεις καὶ λαχάνων γένη
παντοῖα καὶ ζῶων παντοδαπῶν καὶ ἀνδρας ἱστορίας
συγγεγραφότας καὶ ποιητάς καὶ φιλοσόφους καὶ ὄργανα μουσικά
καὶ σκωμμάτων εἶδη μυρία καὶ ἐκπωμάτων διαφοράς καὶ πλούτους
βασιλέων δηγήσατο καὶ νηῶν μεγέθη καὶ ὅσα ἄλλα οὐδ' ἂν
εὐχερῶς ἀπομνημονεύσαιμι, ἢ ἐπιλίποι μ' ἂν ἡ ἡμέρα κατ' εἶδος
διεξερχόμενον. καὶ ἐστὶν ἡ τοῦ λόγου οἰκονομία μίμημα τῆς τοῦ
δείπνου πολυτελείας καὶ ἡ τῆς βίβλου διασκευή τῆς ἐν τῷ δείπνῳ
παρασκευῆς. τοιοῦτον ὁ θαυμαστός οὗτος τοῦ λόγου οἰκονόμος
Ἀθήναιος ἥδιστον λογόδειπνον εἰσηγεῖται κρείττων τε αὐτὸς
ἑαυτοῦ γινόμενος, ὥσπερ οἱ Ἀθήνησι ῥήτορες, ὑπὸ τῆς ἐν τῷ
λέγειν θερμότητος πρὸς τὰ ἐπόμενα τῆς βίβλου βαθμηδὸν
ὑπεράλλεται.

Olson Index

Larensius of Rome

Timocrates

Aemilianus Maurus

Archilochus of Paros

Leonides of Elis

Masurius

Plutarch of Alexandria

Zoilus

Kaibel Index Scriptorum

οἱ μετ' Ἀρχίλοχον ποιηταί

Kaibel Dialogi Personae

ATHENAEVS

TIMOCRATI

AEMILIANVS

LEONIDAS

MASVRIVS

PLVTARCHVS

Meineke Index Scriptorum

Athenaeus

Digital Athenaeus

Edizione digitale dell'opera "Deipnosophisti" di Ateneo di Naucrati

<http://digitalathenaeus.org/>

APPROFONDIMENTI

A Companion to Digital Humanities (2004):

<http://www.digitalhumanities.org/companion/>

Humanities Computing as Digital Humanities (2009):

<http://www.digitalhumanities.org/dhq/vol/3/3/000065/000065.html>

Manifesto of the Digital Humanities (2010): <https://tcp.hypotheses.org/411>

The Digital Humanities Manifesto 2.0 (2011):

https://jeffreyschnapp.com/wp-content/uploads/2011/10/Manifesto_V2.pdf

Debates in the Digital Humanities (2016):

<https://dhdebates.gc.cuny.edu/projects/debates-in-the-digital-humanities-2016>

Debates in the Digital Humanities (2019):

<https://dhdebates.gc.cuny.edu/projects/debates-in-the-digital-humanities-2019>

Debates in the Digital Humanities (2020):

<https://dhdebates.gc.cuny.edu/projects/debates-in-the-digital-humanities>



GRAZIE!

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Twitter: [@RSprugnoli](https://twitter.com/RSprugnoli)

