



Umanistica Digitale

Nascita, sviluppo e potenzialità

Sara Tonelli, Rachele Sprugnoli

Struttura del Corso

- Quattro parti
 1. Introduzione alle Digital Humanities
 2. Strumenti digitali per lo studio del linguaggio
 - a. Teoria + laboratorio
 3. Strumenti digitali per la storia
 - a. Teoria + laboratorio
 4. Orientamento universitario e sbocchi professionali

Cartelle da Scaricare

1. Materiali per il laboratorio di linguistica digitale: <http://bit.do/ev6Km>
2. Materiali per il laboratorio di storia digitale: <http://bit.do/ev6Ku>

Come procedere una volta aperta la cartella nel browser:

- cliccare in alto a destra su “SCARICA TUTTO”
- aspettare la fine della procedura di compressione
- salvare il file sul DESKTOP
- andare sul desktop e decomprimere il file

Cos'è l'Umanistica Digitale?

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

Cos'è l'Umanistica Digitale?

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.

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 communities, and to all those involved in the creation, publication, valorization or preservation of knowledge, a manifesto for the digital humanities.

DECLARATION

5. We, professionals of the digital humanities, are building a community of practice that is voluntary, 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.

MANIFESTO FOR THE DIGITAL HUMANITIES

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 remains.

FOR FURTHER INFORMATION

Web : <http://the.hypotheses.org>
Email : thcampmanifesto@vexes.org
Twitter : <http://twitter.com/thcampmanifesto>
Discussion list : dh@lists.u-bordeaux.fr

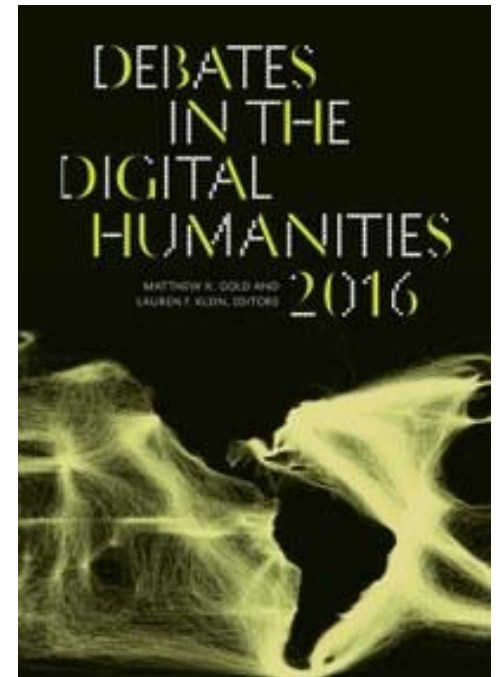
JOIN US

YOU CAN SIGN THE MANIFESTO ONLINE

Cos'è l'Umanistica Digitale?

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, and more.



Cos'è l'Umanistica Digitale?

<http://whatisdigitalhumanities.com/>



Day of DH initiative

“Who the hell knows....I certainly don't”

Ethan Watrall, Michigan State University

Perché fare Umanistica Digitale?

Fornire ampio **accesso alle informazioni** culturali

- collezioni, archivi ed edizioni digitali

Manipolare dati per analizzarli in maniera innovativa

- gestire, modellare, estrarre, modellare informazioni

Trasformare la **divulgazione**

- dalla carta al digitale

Cambiare l'insegnamento e l'apprendimento

- nuovi strumenti da usare in classe per sviluppare nuove competenze

Avere un **impatto** pubblico

- coinvolgere il pubblico con progetti collaborativi

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

Quando è nata l'Umanistica Digitale?

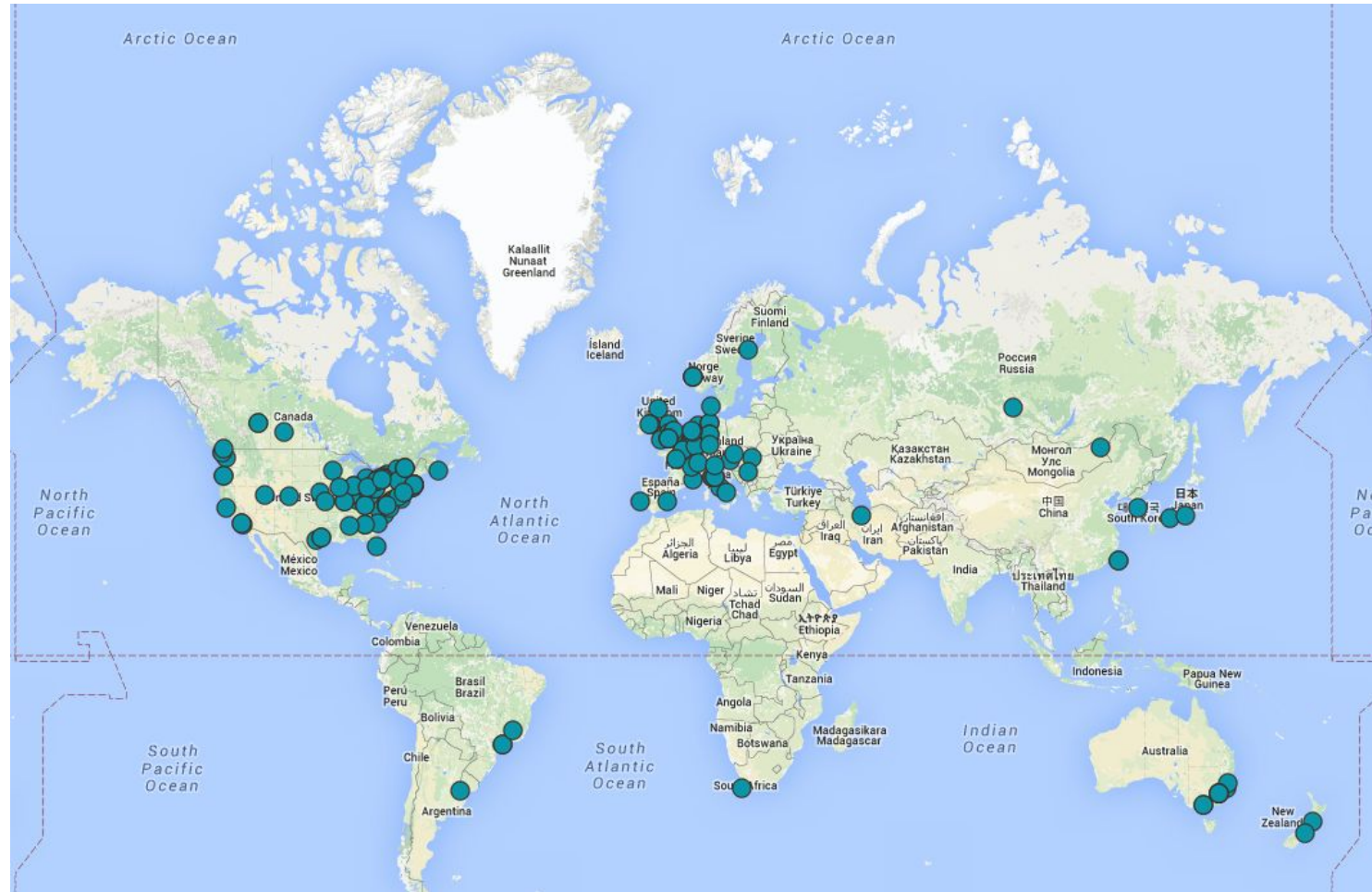
- 1949: Padre Roberto Busa incontra il presidente di IBM Thomas Watson per chiedere aiuto nell'analisi del lessico di Tommaso d'Aquino
 - analisi lessicografica di 9 milioni di parole
 - dalle schede perforate ai nastri magnetici fino ai CD e al web



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
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Dove si fa l'Umanistica Digitale?

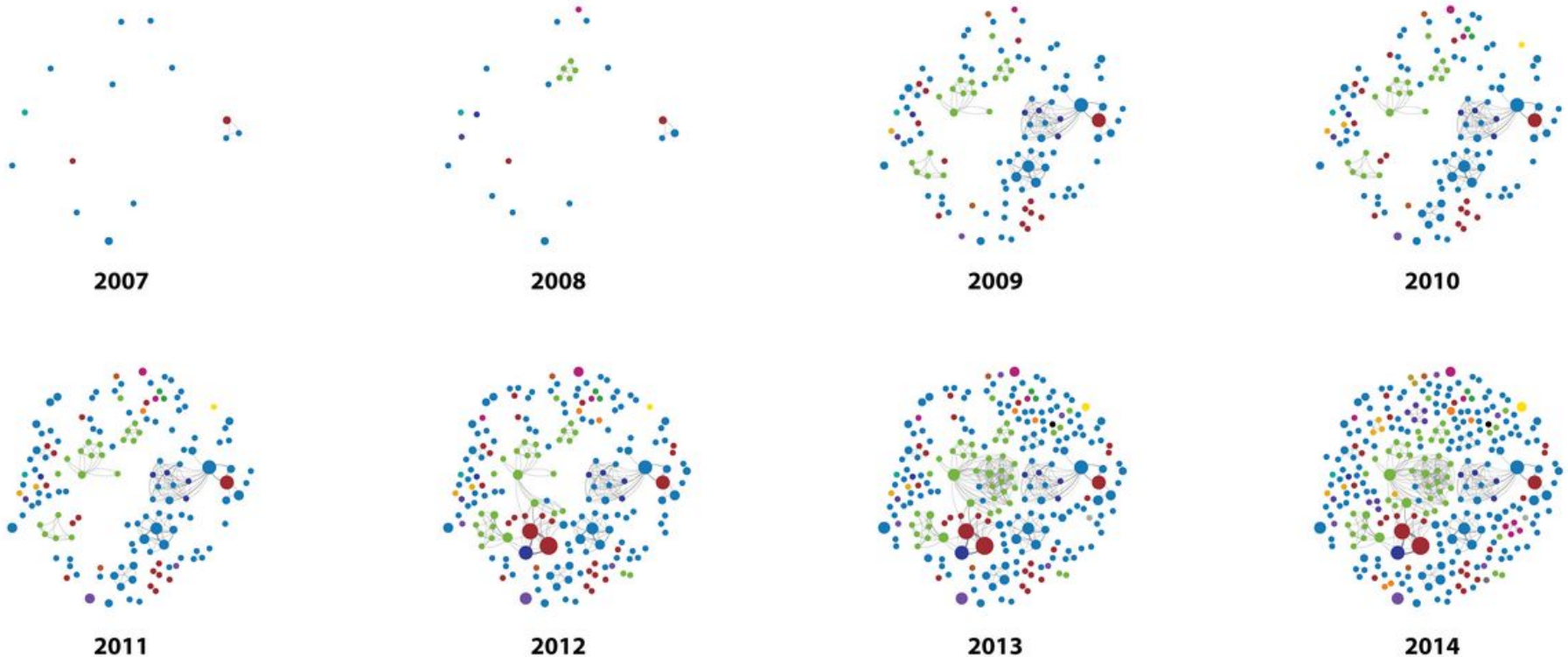


Dove si fa l'Umanistica Digitale?



Chi si occupa di Umanistica Digitale?

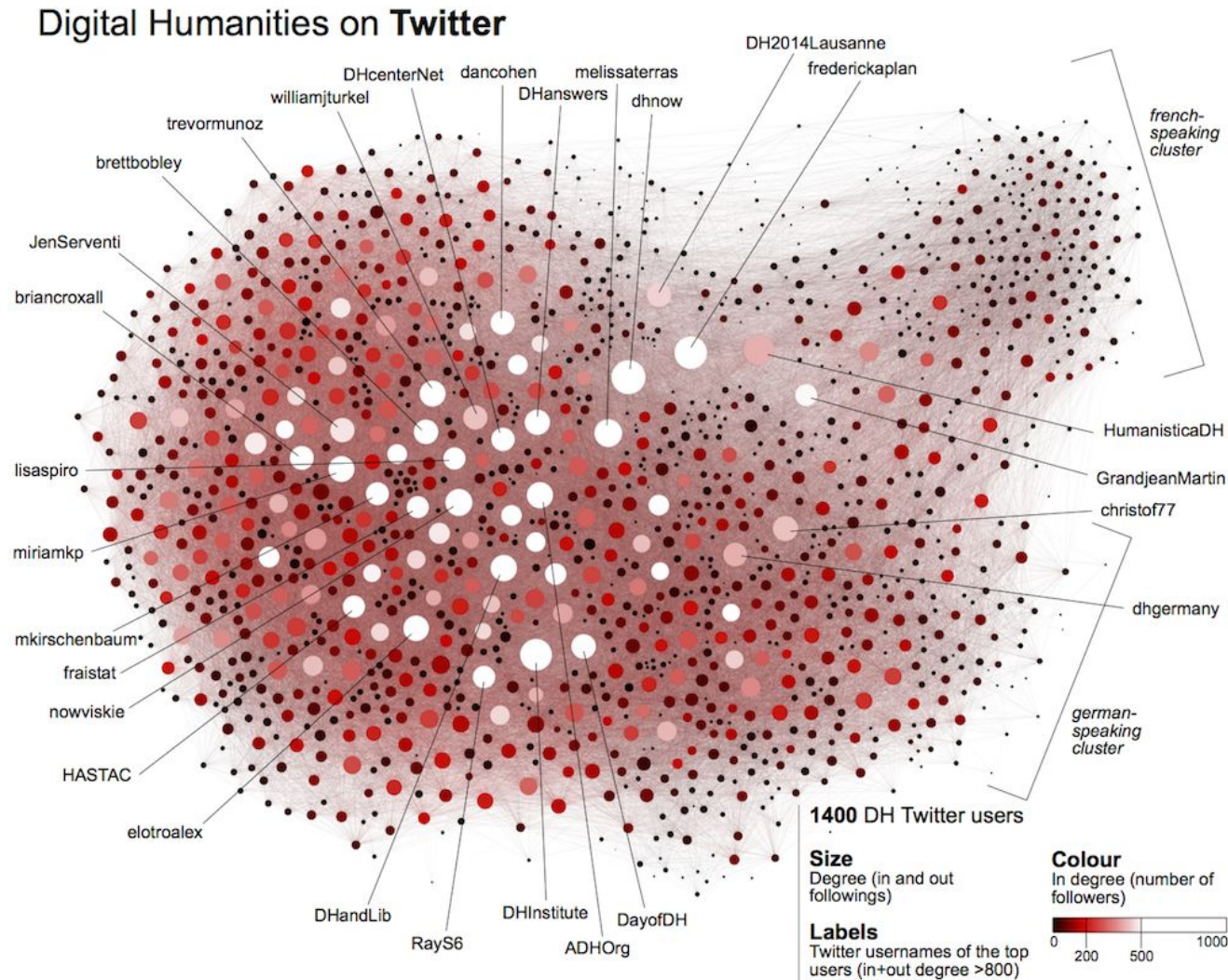
RETE DI CO-AUTORI NELLA RIVISTA “DIGITAL HUMANITIES QUARTERLY”



<https://jkaupp.github.io/DHQ/>

United States (56%)	Germany (2%)	Japan (1%)	Spain (<1%)
Canada (17%)	Ireland (2%)	Norway (1%)	Mexico (<1%)
United Kingdom (9%)	Sweden (2%)	Portugal (<1%)	
Netherlands (3%)	New Zealand (1%)	Denmark (<1%)	
Australia (3%)	Italy (1%)	France (<1%)	

Chi si occupa di Umanistica Digitale?



Contenuti del corso

- Lezioni



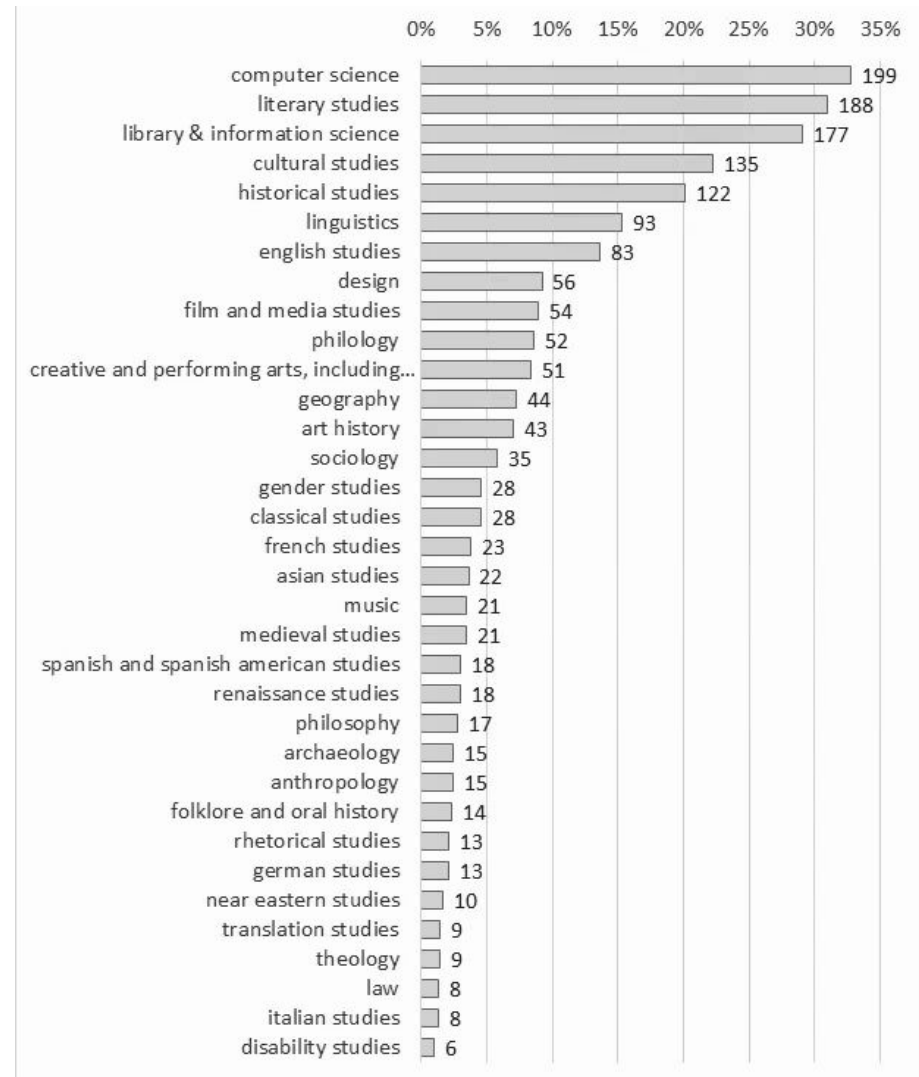
- PROGETTI
- COLLEZIONI DIGITALI

- METODI
- STRUMENTI



- Laboratori

Argomenti degli articoli a DH 2017

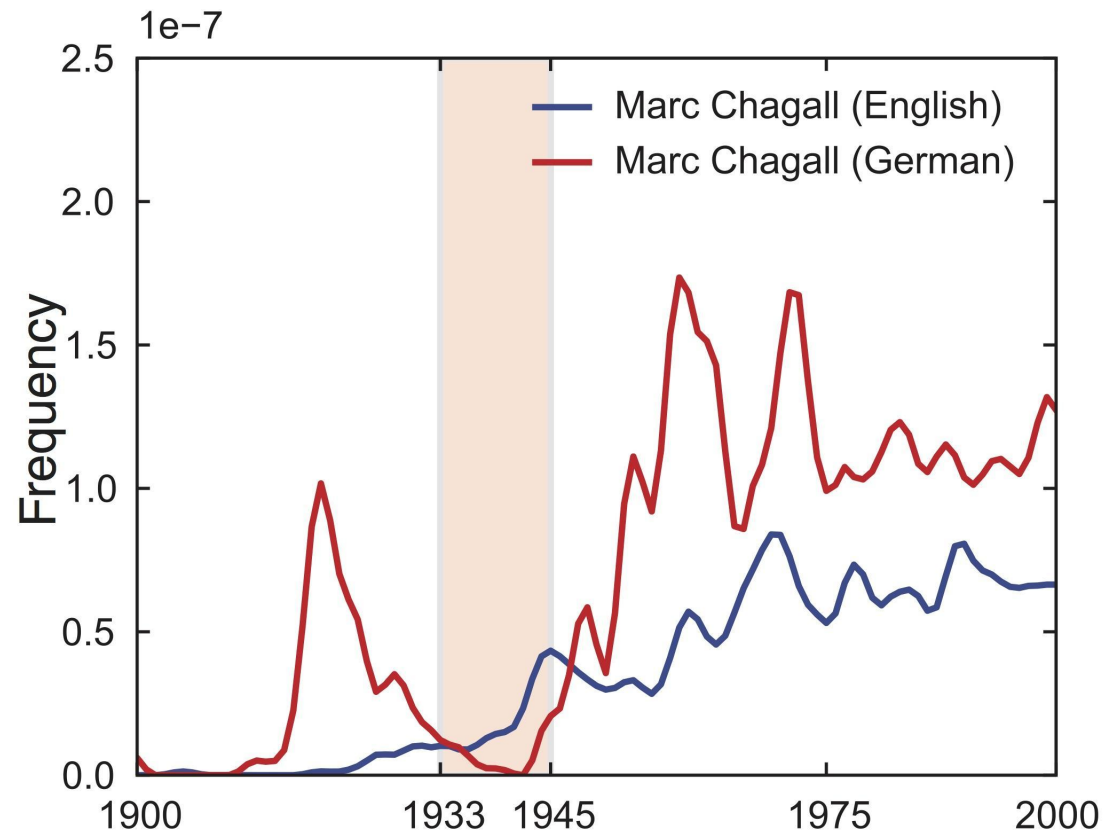


Culturomics

- *Quantitative Analysis of Culture Using Millions of Digitized Books*, Jean-Baptiste Michel et al., *Science* 331, 176-182 (2010)

Analizza il 4% dei testi in GoogleBooks

Culturomics:
Applicazione di tecniche di analisi a grandi quantità di dati per studiare la cultura e la sua evoluzione



Alcuni esempi: Letteratura

La Letteratura vista da lontano, Franco Moretti, 2016

“La letteratura viene vista da lontano, nel senso che il metodo di studio qui proposto sostituisce la lettura ravvicinata del testo) il *close reading* della tradizione di lingua inglese [...]. ‘Distant reading’ ho chiamato una volta, un po’ per scherzo e un po’ no, questo modo di lavorare: dove la distanza non è però un ostacolo alla conoscenza bensì una sua forma specifica. La distanza fa vedere meno dettagli, vero: ma fa capire meglio i rapporti, i *pattern*, le forme.”

Letteratura inglese

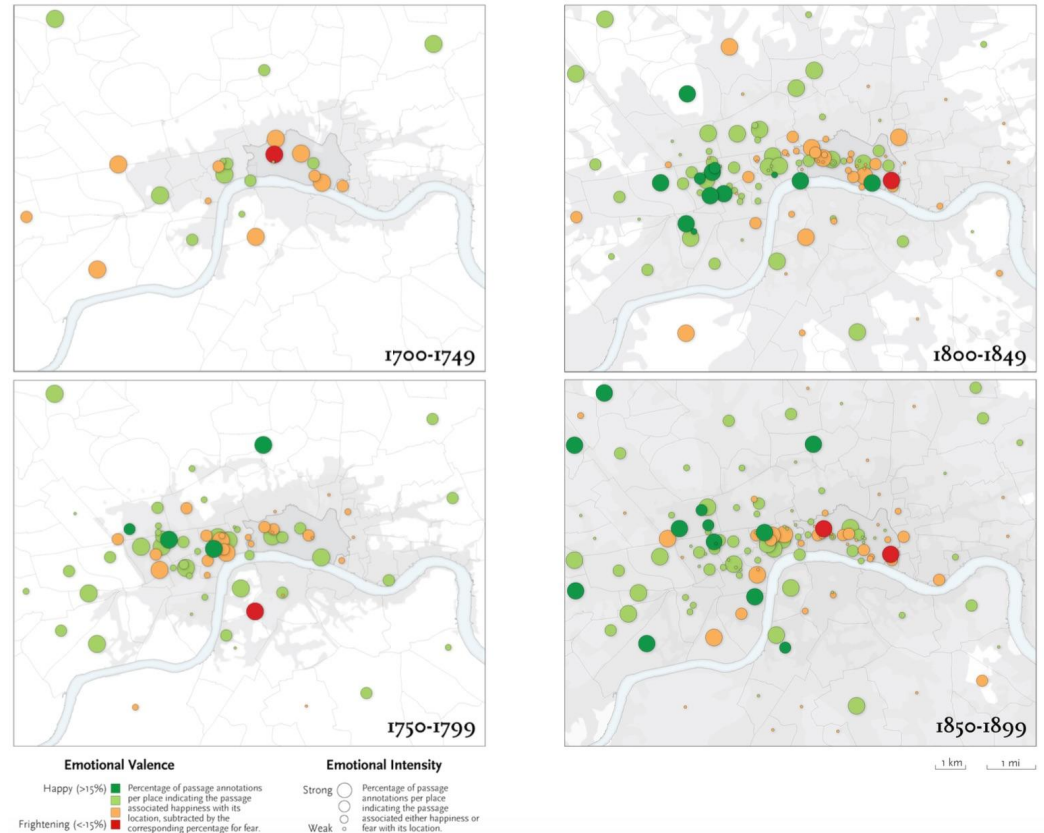


Stanford Literary Lab

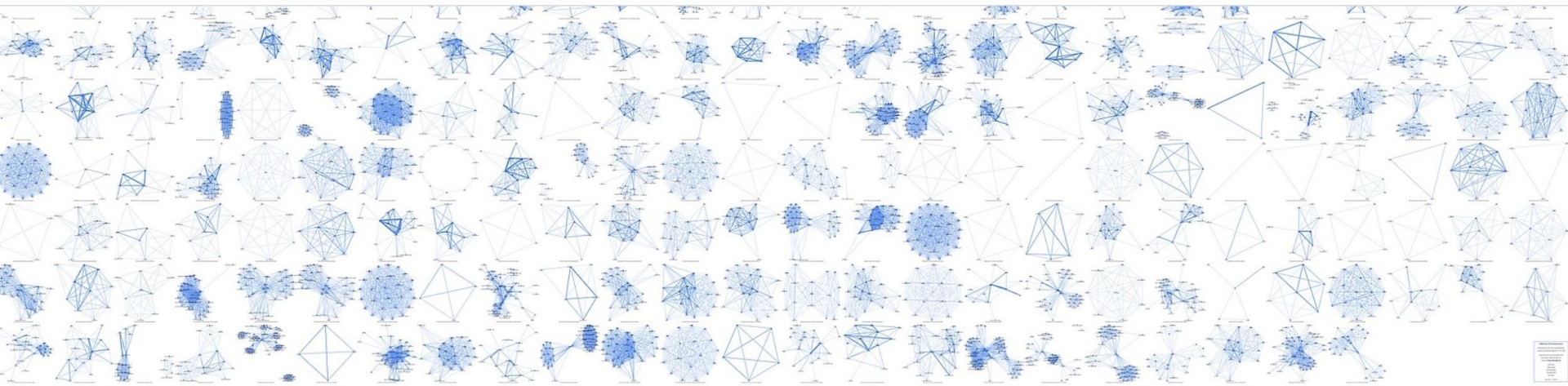
Director: Mark Algee-Hewitt

<https://litlab.stanford.edu/pamphlets/>

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



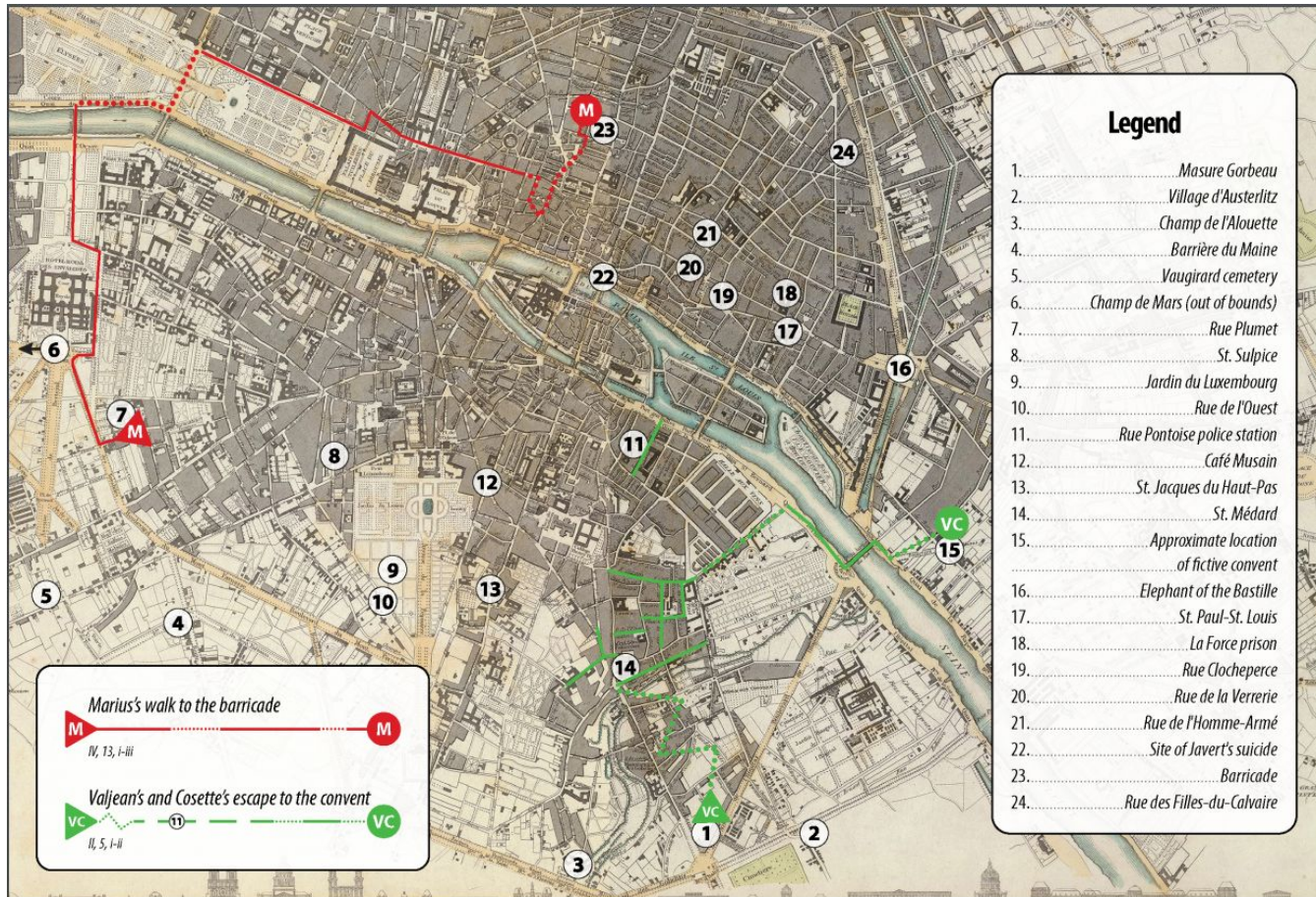
Letteratura tedesca



Digital Literary Network Analysis: Network di interazioni di 465 opere teatrali in tedesco dal 1731 al 1929.

<https://dlina.github.io/>

Letteratura francese



Visualizing *Les Misérables*

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

Letteratura italiana



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

<http://galassiaariosto.sns.it>

Filosofia



- 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

Immanuel Kant

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

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

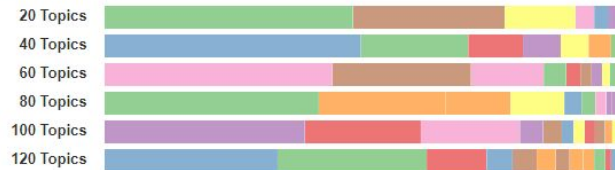
[Immanuel Kant](#) can be searched on PhilPapers.



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.



Influenced

[Firmin Abauzit](#)
 [Isaac Ben Judah Abravanel](#)
 [Theodor Adorno](#)
 [Aedesius](#)
 [Hannah Arendt](#)
 [Alfred Jules Ayer](#)
 [Charles Babbage](#)
 [Henri Bergson](#)
 [Robert Brandom](#)
 [Donald Davidson](#)

Influenced by

[George Berkeley](#)
 [René Descartes](#)
 [Hugo Grotius](#)
 [David Hume](#)
 [Emanuel Swedenborg](#)
 [Christian Wolff](#)

Students

[Karl Leonhard Reinhold](#)

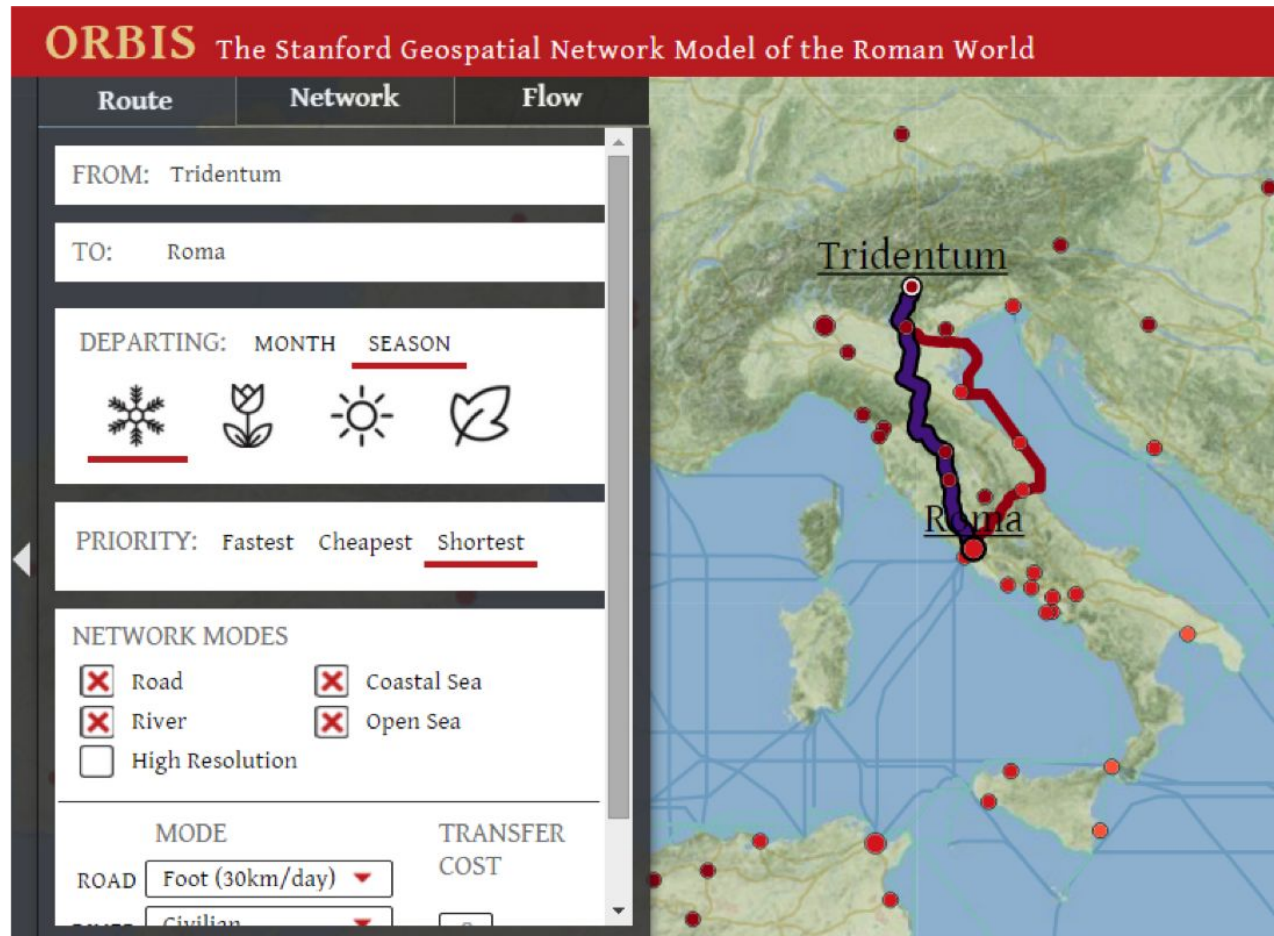
Teachers



The Indiana Ontology Philosophy Project

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

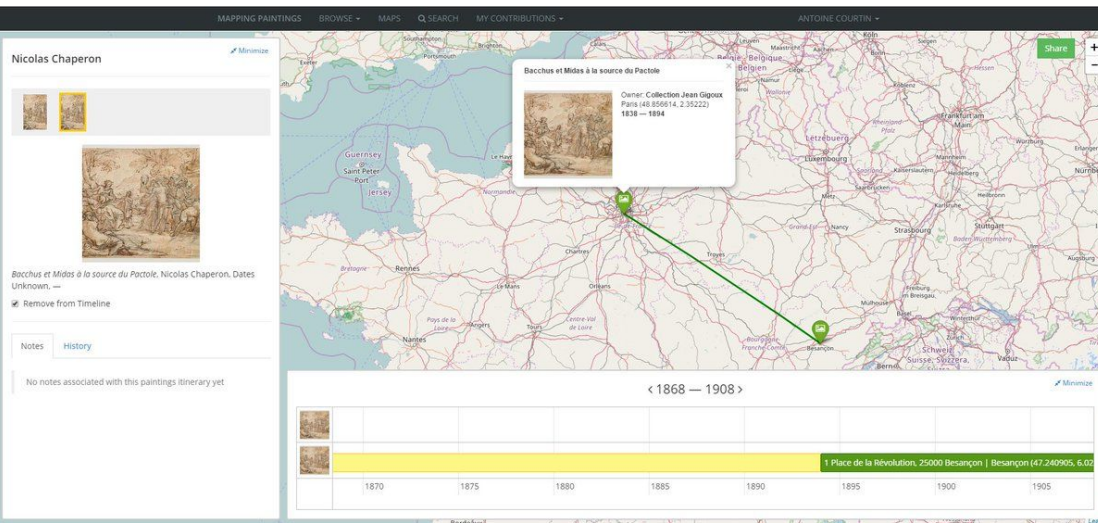
Storia



Il GoogleMaps dell'antichità: Il progetto ORBIS

<http://orbis.stanford.edu>

Storia dell'Arte



Mapping Paintings, <http://www.mappingpaintings.org/>



Annotorious, <http://annotorious.github.io/>

Collezioni Digitali

TESTI

COLLEZIONI GENERALI:

- 53 lingue: <https://it.wikisource.org/>
- 67 lingue: <http://www.gutenberg.org/>
- 40 lingue: <http://www.intratext.com/>
- solo letteratura italiana: <https://www.liberliber.it/> / <http://www.bibliotecaitaliana.it/>
- latino, greco, arabo: <http://www.perseus.tufts.edu/>



WIKISOURCE



Collezioni Digitali

TESTI

COLLEZIONI DI TESTI SPECIFICI:

- Decameron Web: http://www.brown.edu/Departments/Italian_Studies/dweb/
- Commedia: <http://www.worldofdante.org/>
- Digital Archives of PHilosophical Texts: <http://www.daphnet.org/>
- Narrativa di viaggio: <https://sites.google.com/view/travelwritingsonitaly/>



**“Two days we have passed with
the ancients...”**

Visions of Italy between XIX and XX century

Collezioni Digitali

MULTIMEDIALE

- Europeana: <https://www.europeana.eu/>
- Centro virtuale per la conoscenza dell'Europa: <https://www.cvce.eu/>
- Internet Archive: <https://archive.org/>
- European Film Gateway: <http://www.europeanfilmgateway.eu/>
- Library of Congress (US): <https://www.loc.gov/>
- New York Public Library: <https://digitalcollections.nypl.org/>



Collezioni Digitali

AUDIO/VIDEO

- Shoah Visual History: <https://sfi.usc.edu/italian> / <http://vhaonline.usc.edu/>
- Memoro: <http://www.memoro.org/>
- History Lab Trento: <http://hl.museostorico.it/>
- Archivio online del Novecento trentino: <http://900trentino.museostorico.it/>

USC Shoah
Foundation



Collezioni Digitali

CORPORA DI TESTI

- ITALIANO
 - Italiano contemporaneo da internet: <http://www.corpusitaliano.it/>
 - Corpora Didattici Italiani di Confronto: <http://corporadidattici.lablita.it/>
 - Corpus dell'Italiano Scritto: <http://esploracolfis.sns.it/EsploraCoLFIS/>
 - Morfologia dell'Italiano in DIACRONIA: <http://www.corpusmidia.unito.it/>
 - Neologismi: <http://www.iliesi.cnr.it/ONLI/BD.php>
 - Corpus di testi fiorentini del 1200: <http://www.corpora.unito.it/italant/>

