



POSTDATA

Poetry Standardization
and Linked Open Data

Humanidades digitales,
tecnologías del lenguaje y análisis de
poesía.

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UNED - Coverwallet
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LABORATORIO DE INNOVACIÓN
EN HUMANIDADES DIGITALES

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European Research Council
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¿Cómo analizamos la poesía?

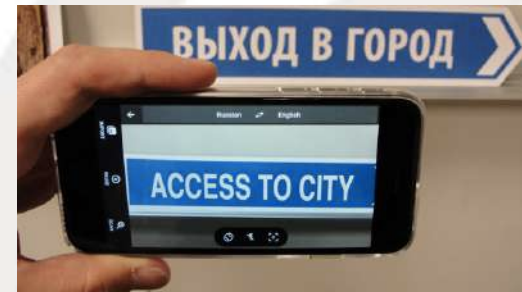


Medicine, law, business, engineering, these are noble pursuits. Poetry, romance, love, this is why we stay alive for.
Dead Poets Society (1989)

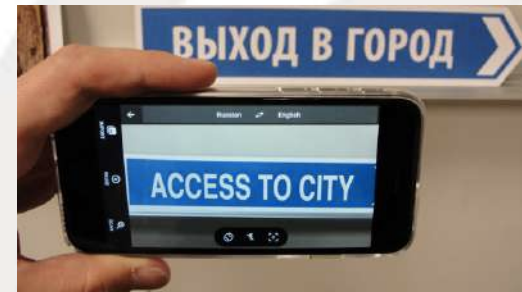
LAS TECNOLOGÍAS DEL LENGUAJE



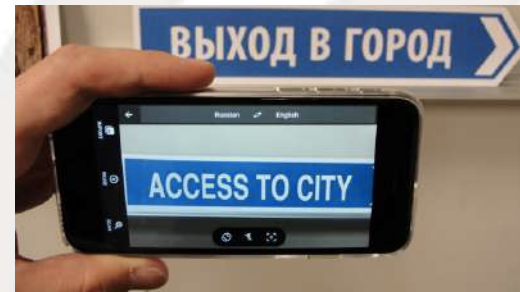
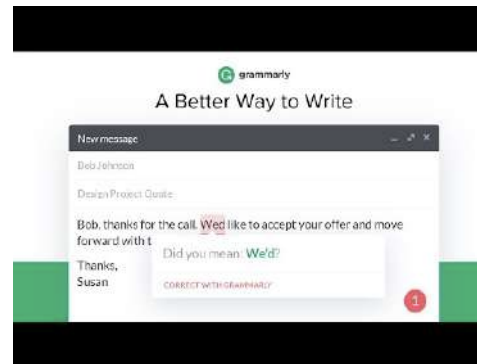
LAS TECNOLOGÍAS DEL LENGUAJE



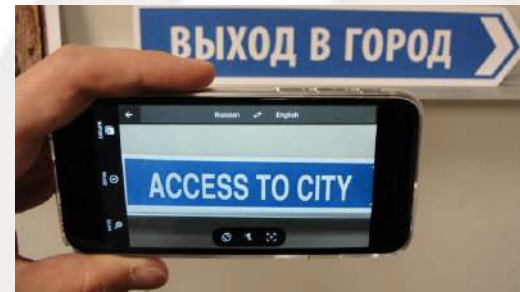
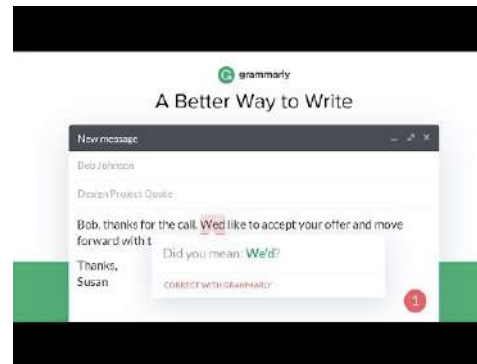
LAS TECNOLOGÍAS DEL LENGUAJE



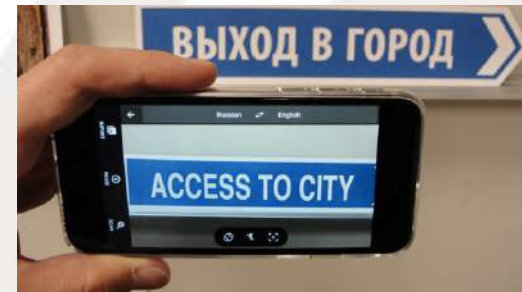
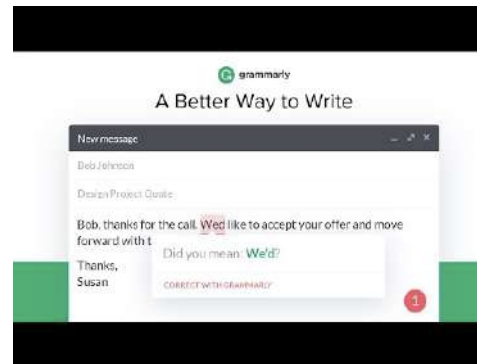
LAS TECNOLOGÍAS DEL LENGUAJE



LAS TECNOLOGÍAS DEL LENGUAJE



LAS TECNOLOGÍAS DEL LENGUAJE

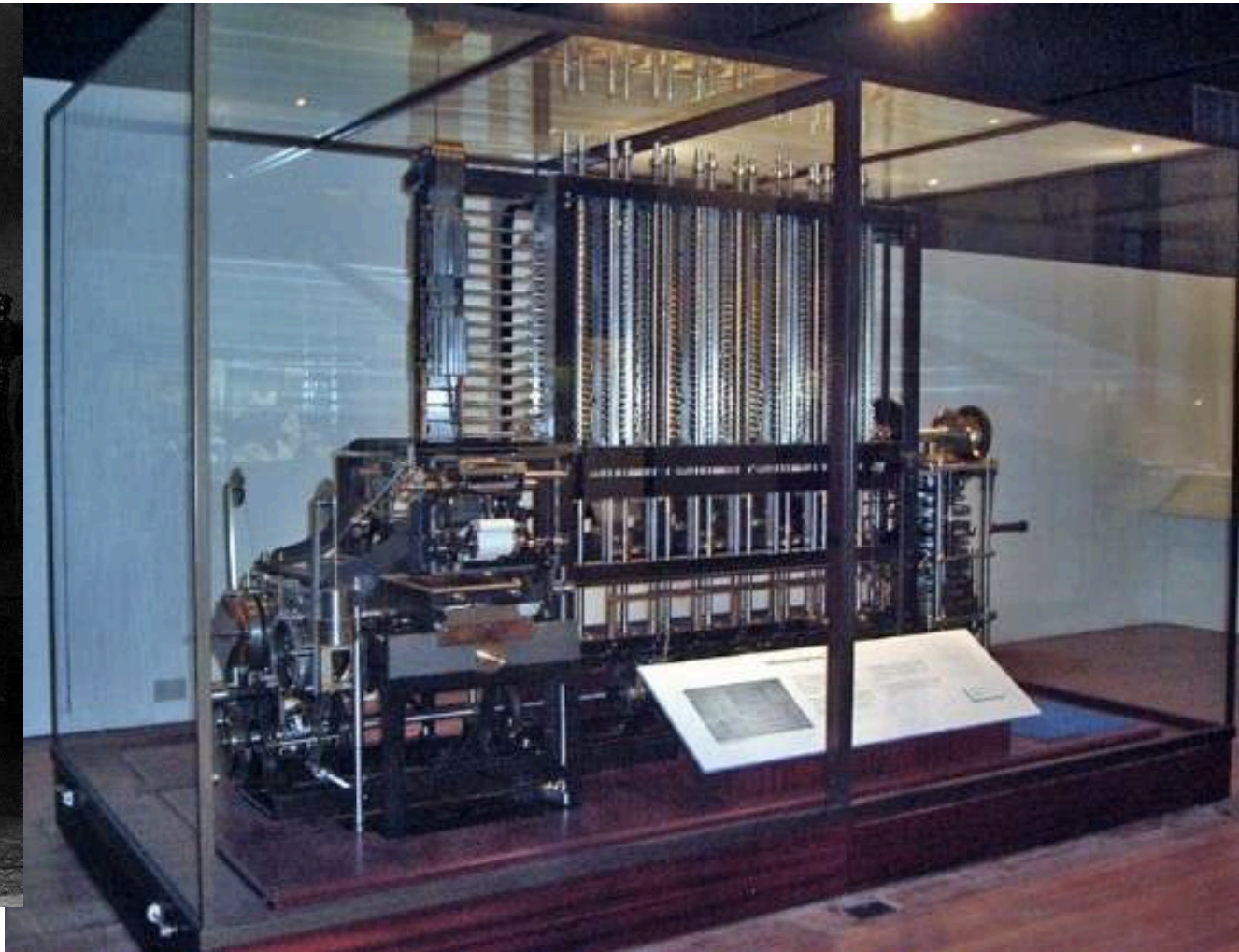


ADA LOVELACE, 1815-1842



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Alan Turing, 1912-54 “Turing Test”



VOL. LIX. No. 236.]

[October, 1950

MIND

A QUARTERLY REVIEW
OF
PSYCHOLOGY AND PHILOSOPHY

I.—COMPUTING MACHINERY AND INTELLIGENCE

By A. M. TURING

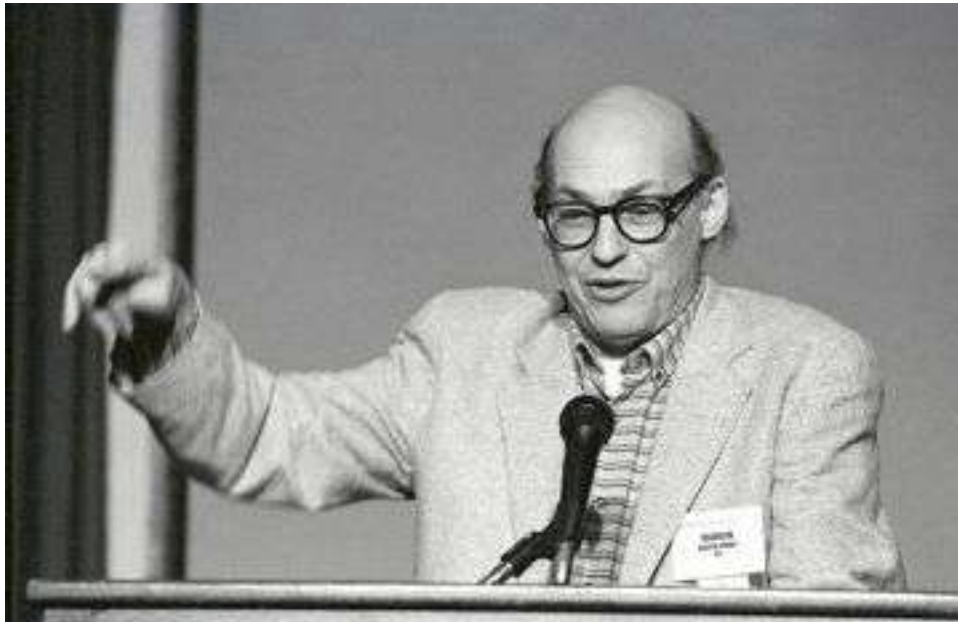
1. *The Imitation Game.*

I PROPOSE to consider the question, 'Can machines think?' This should begin with definitions of the meaning of the terms 'machine' and 'think'. The definitions might be framed so as to reflect so far as possible the normal use of the words, but this attitude is dangerous. If the meaning of the words 'machine' and 'think' are to be found by examining how they are commonly used it is difficult to escape the conclusion that the meaning and the answer to the question, 'Can machines think?' is to be sought in a statistical survey such as a Gallup poll. But this is absurd. Instead of attempting such a definition I shall replace the question by another, which is closely related to it and is expressed in relatively unambiguous words.

The new form of the problem can be described in terms of a game which we call the 'imitation game'. It is played with three people, a man (A), a woman (B), and an interrogator (C) who may be of either sex. The interrogator stays in a room apart from the other two. The object of the game for the interrogator is to determine which of the other two is the man and which is the woman. He knows them by labels X and Y, and at the end of the game he says either 'X is A and Y is B' or 'X is B and Y is A'. The interrogator is allowed to put questions to A and B thus:

C: Will X please tell me the length of his or her hair?
Now suppose X is actually A, then A must answer. It is A's

Marvin Minsky, 1927-2016



- Cofundador del Laboratorio de IA de MIT
- El “cerebro de la IA” - convencido de que las máquinas podían pensar como los hombres
- Investigación fundacional para la creación de redes neuronales artificiales.
- Asesor de *Odisea en el Espacio*, 2001, de Stanley Kubrick

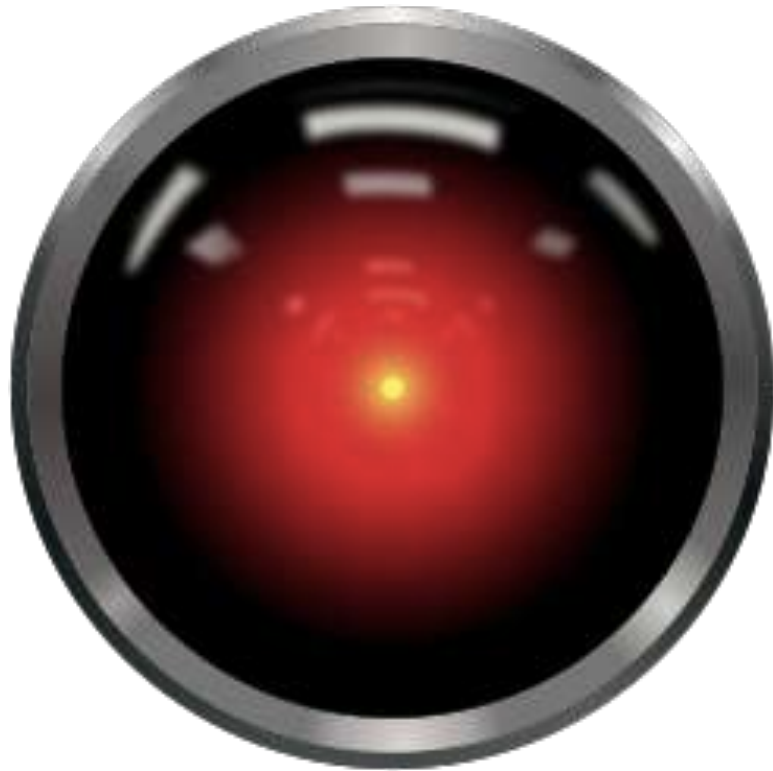


clideo.com



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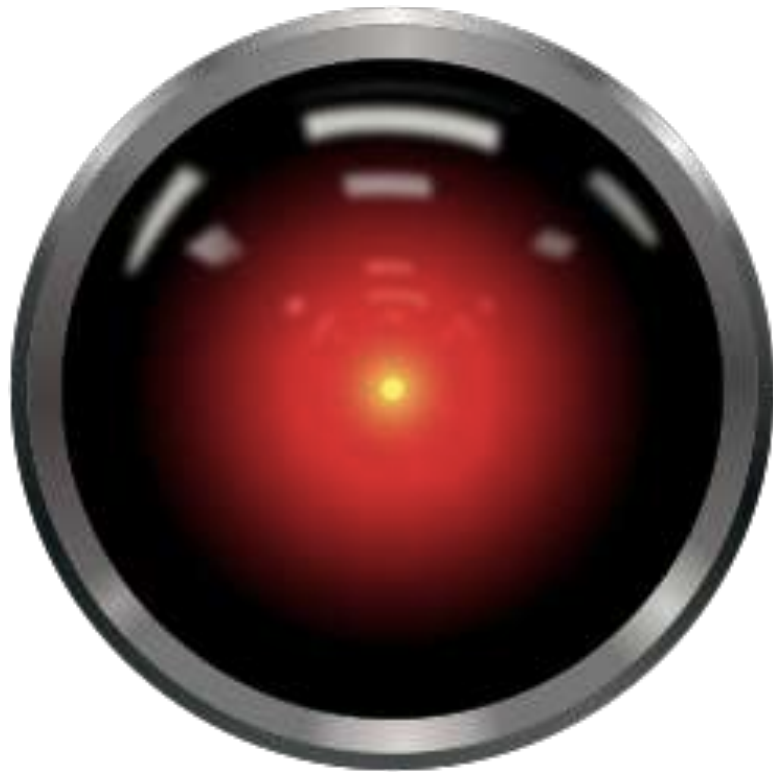


2001 A Space Odyssey, 1968



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2001 A Space Odyssey, 1968



LOS HITOS MÁS RELEVANTES



1950-60

Orígenes de la IA

Primeros algoritmos
Sistemas expertos
Fundamentos del NLP

1980-99

Estadística y modelos entrenados

Algoritmos probabilísticos
Entrenamiento con datos
Inclusión de gramáticas complejas y generación del lenguaje



2010-hoy

Redes neuronales, ML, DL

Redes neuronales y Deep Learning
Aprendizaje no supervisado
NLP combinado con DL - Neural Machine Translation





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¿CÓMO APRENDEN LAS MÁQUINAS A HABLAR?

- Juancomiounamanzana



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¿CÓMO APRENDEN LAS MÁQUINAS A HABLAR?

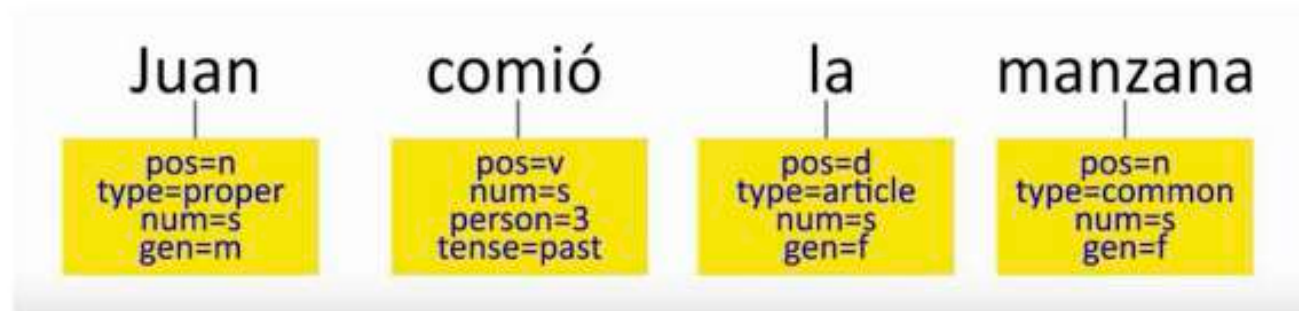
- Juan comio una manzana



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¿CÓMO APRENDEN LAS MÁQUINAS A HABLAR?

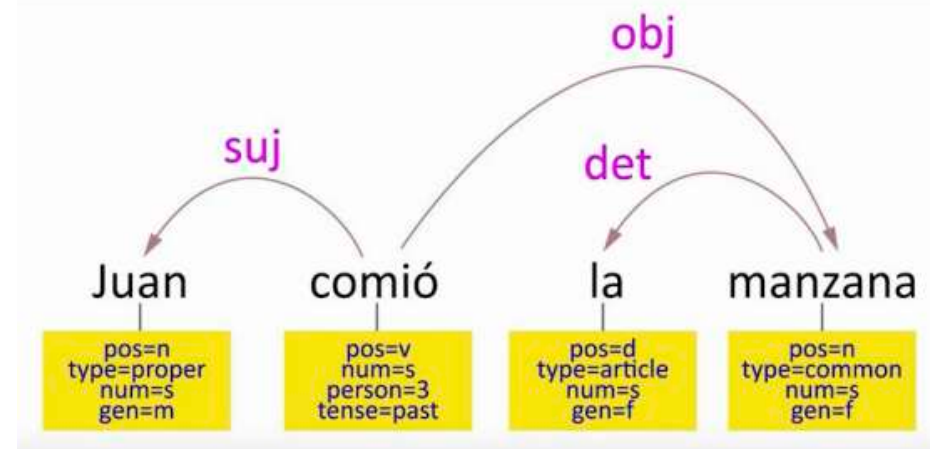
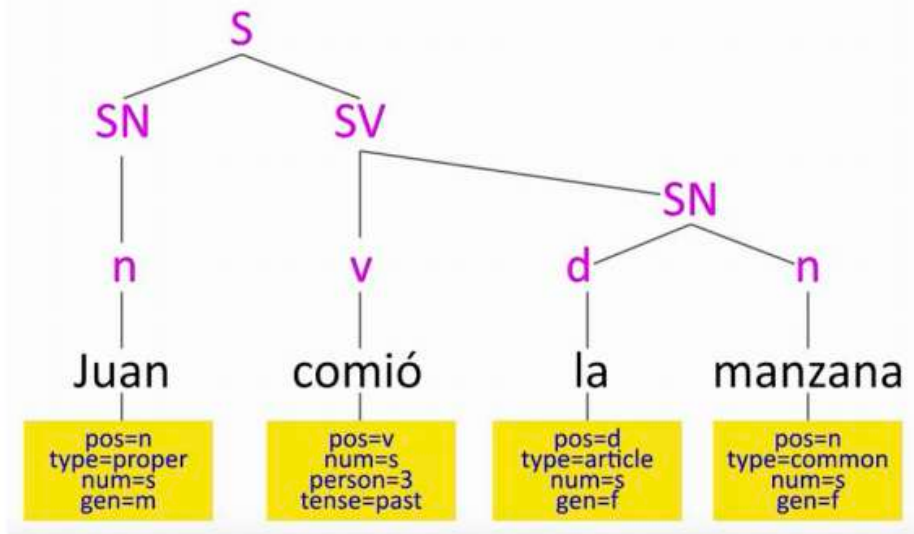




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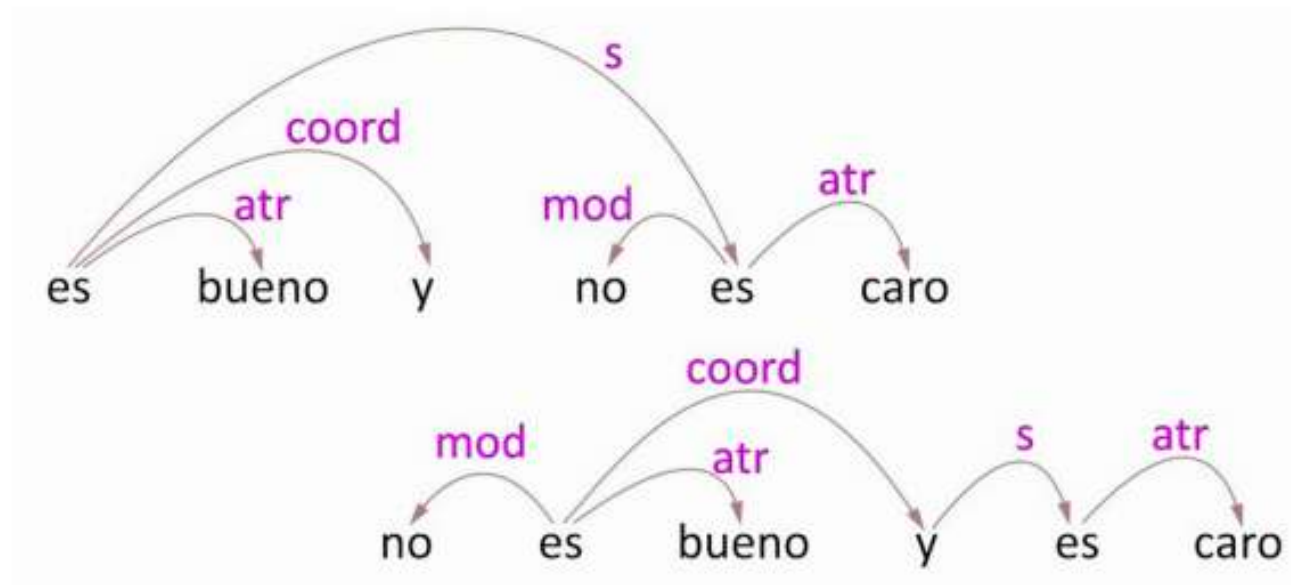




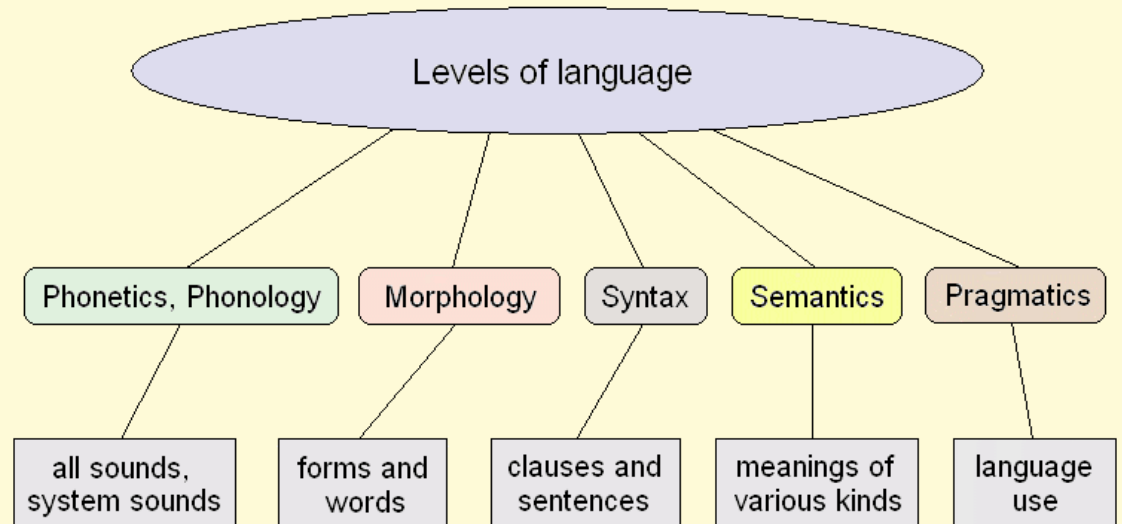
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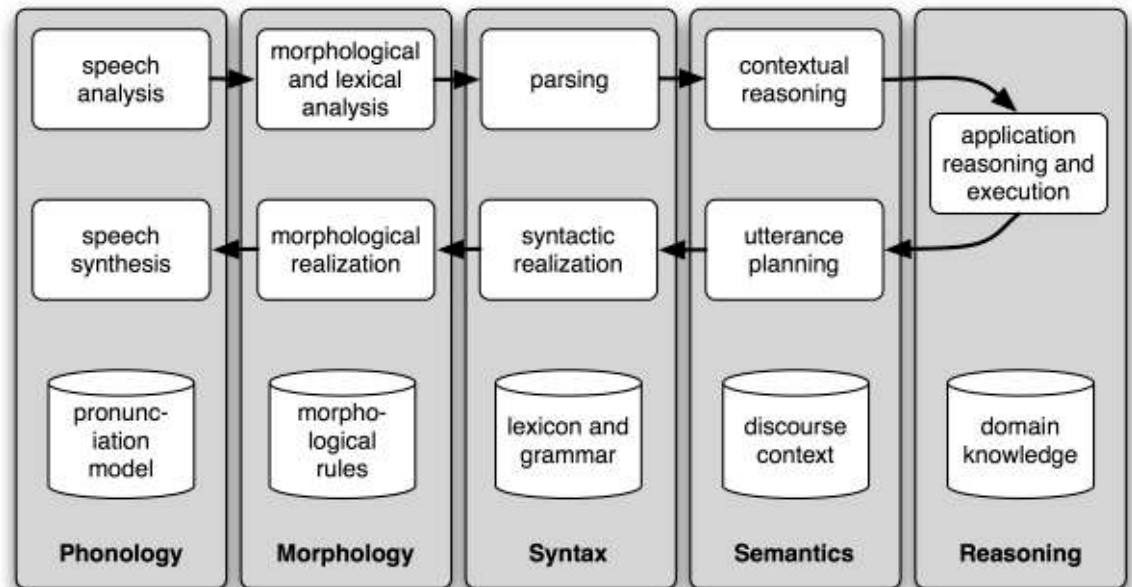


¿CÓMO
ENSEÑAMOS
TODO ESTO A UN
ORDENADOR?

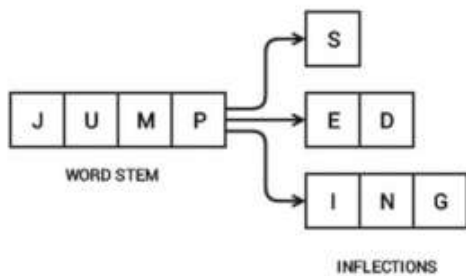


Raymond Hickey
December 2005

¿CÓMO
ENSEÑAMOS
TODO ESTO A UN
ORDENADOR?



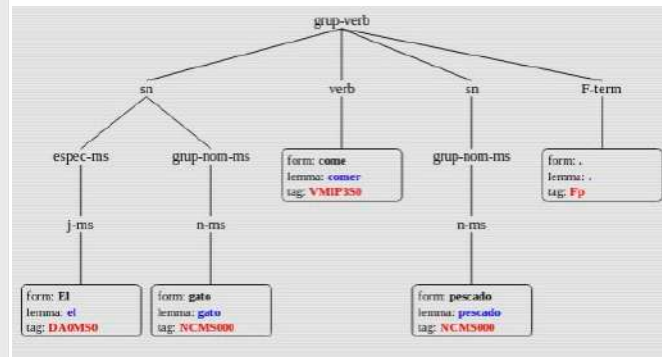
¿CÓMO
ENSEÑAMOS
TODO ESTO A UN
ORDENADOR?



Part-Of-Speech Tagger - Análisis morfológico

Yo	bajo	con	el	hombre	bajo	a	tocar	el	bajo	bajo	la	escalera
yo	bajar	con	el	hombre	bajo	a	tocar	el	bajo	bajo	el	escalera
PP1CSN00	VMIP1S0	SP500	DA0MS0	NCMS000	AQ0MS0	SP500	VMN0000	DA0MS0	NCMS000	SP500	DA0FS0	NCFS000
												Fp

Treebank - Anotación sintáctica



Wordnet - Análisis semántico

Necesito un gato para cambiar la rueda del coche.

Necesito necesitar VMIP1S0 01188725-v
un uno DI0MS0

gato gato NCMS000 03588951-n

para para SP500

cambiar cambiar VMN0000 00126264-v

la el DA0FS0

rueda rueda NCF5000 04574999-n

de de SP500

el el DA0MS0

coche coche NCMS000 02959942-n

. . Fp 1 -

NAME-ENTITY RECOGNITION - EXTRACCIÓN DE ENTIDADES



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Home

demo



Demo: documents

TEXT_ACN

+ New Delete Download



See XML

Don Alfonso por la gracia de Dios rey de Castiella de Toledo de Leon de Gallizia de Seuilla de Cordoua de Murcia de Jahen al conceio de Alcala salut e gracia . Sepades que vi posturas que fizieron el el rey don Alfonso mio visauuelo e rey don Ferrando mi padre a pro dellos e de todos sus pueblos e tierra su tierra de e porque auie sazón que non fueran tenudos por guerras e por grandes priessas que les acaecieron agora quando Dios quiso que la tierra tierra que el rey mio padre que Dios perdone conquiso con la mercet Dios de e el ayuda e el seruicio que uos le feziestes e uos que me mostrastes los dannos que recibiedes porque las posturas non se tenien assi como fueron mandadas Et otrosi porque me mostrastes muchas uezes los dannos que recibiedes en las sobeianias que se fazien e en las carestias grandes de las cosas que se vendien a demas toue por bien e por guisado de aquellas posturas que ellos fizieron e de lo que nos agora acordamos por pro de mi e de todos uos que sea todo tenudo . Et las posturas fizlas con conseio e con acuerdo de don Alfonso de Molina e de mios hermanos . Et esto fago yo con grand sabor que he de uos guardar de danno e de sobeiania que se uos non torne en danno e de meioraruos en todas vuestras cosas por que seades mas ricos e mas abundados e ayades mas e ualades mas e podades a mi fazer mas seruicio . Et las posturas son estas : De quanto ualan los brisones .



ANÁLISIS DE SENTIMIENTO

Dick's Sporting Goods

Seller rating: 4.4 / 5 - Based on 10,544 reviews



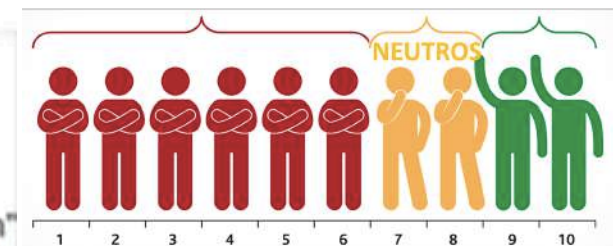
What people are saying

customer service		"Terrible customer service."
shipping		"Over all delivery speed was good."
price		"Great price, fast shipping, great product."
selection		"Fairly good selection of parts."
return policy		"Horrible return/exchange policy."
ordering process		"Really great transaction."
communication		"Quick shipping, great shipping communication"



DETRACTORES

PROMOTORES



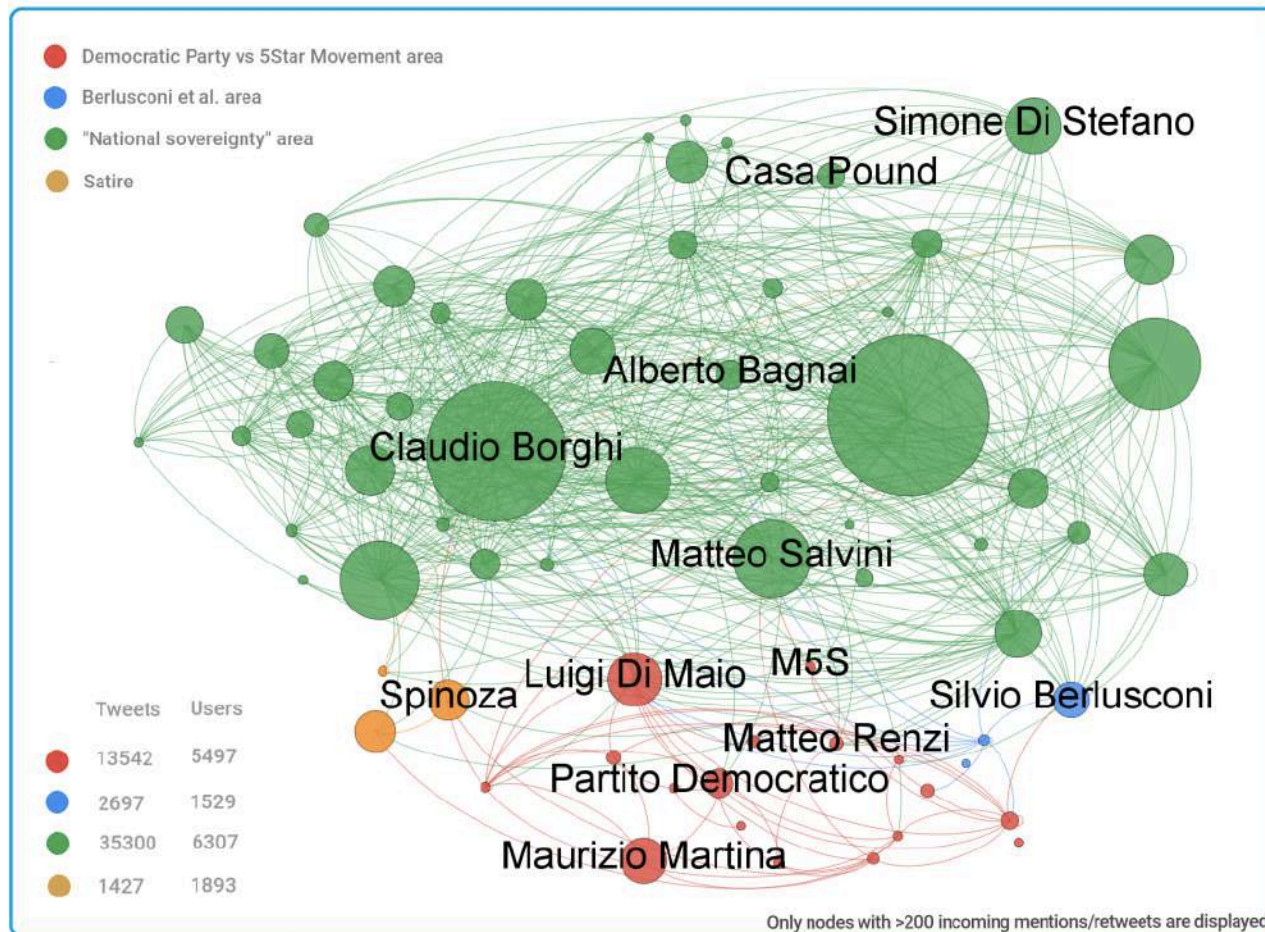
$$\text{NPS} = \% \text{ 😊 } - \% \text{ 😞 }$$

ELECCIONES ITALIANAS 2018 - REPUTACIÓN DIGITAL



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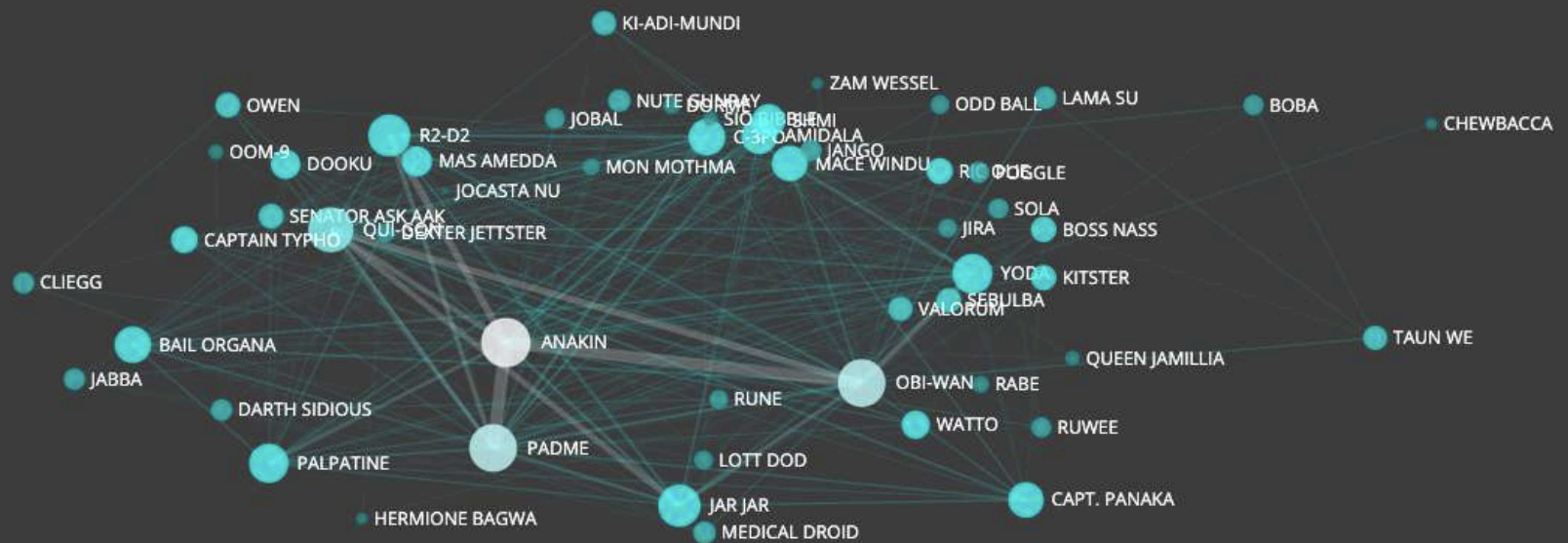
DETECCIÓN DE PLAGIO

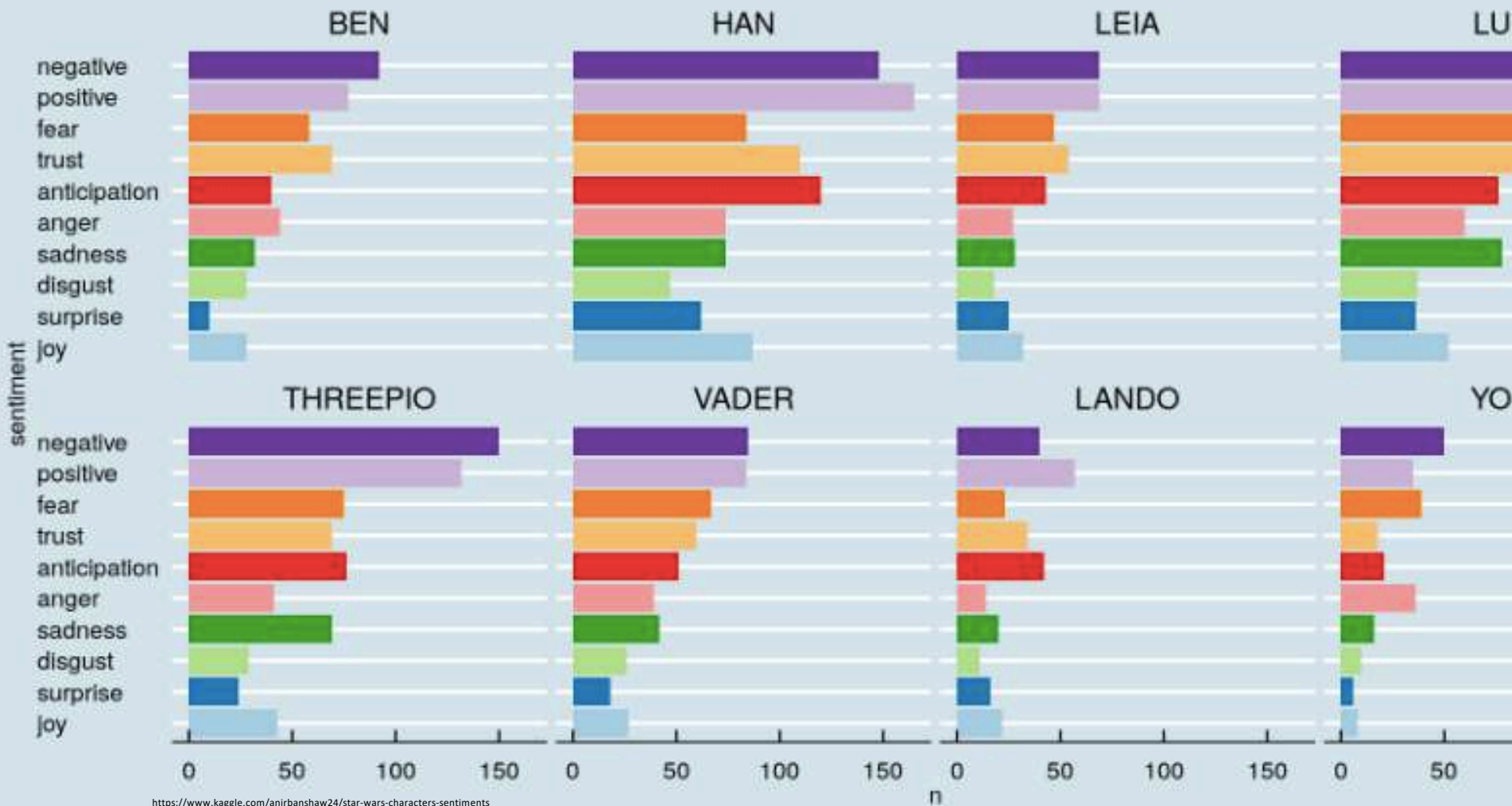
VISUALIZING STAR WARS MOVIE SCRIPTS

A long time ago, in a galaxy far, far away data analysts were talking about the upcoming new Star Wars movie. One of them has never seen any episode before, so they decided to make the movie more accessible to this poor fellow.

<http://labs.precognox.com/star-wars-visualization/>

VISUALIZING STAR WARS







IMSDb

The web's largest
movie script resource!

The Internet Movie Script Database (IMSDb)

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PUNTA CANA

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Alphabetical

#	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

Genre


Action	Adventure	Animation
Comedy	Crime	Drama
Family	Fantasy	Film-Noir
Horror	Musical	Mystery
Romance	Sci-Fi	Short
Thriller	War	Western


Sponsor





Es muy cómodo
tener tus
inversiones y
cuentas en un
solo banco sin
comisiones

Last added

[Secret Life of Walter Mitty, The](#)
(2013)









[Theory of Everything, The](#)
(2014)

[Hurt Locker, The](#)
(2009)

[Thor Ragnarok](#)
(2017)

[More >](#)

Newest releases

 Coco Written by Lee Unkrich Jason Katz Matthew Aldrich Adrian Molina	 Thor Ragnarok Written by Eric Pearson Craig Kyle Christopher L. Yost
 It Written by Chase Palmer Cary Fukunaga	 War for the Planet of the Apes Written by Mark Bomback Matt Reeves
 Big Sick, The Written by Emily V. Gordon Kumail Nanjiani	 Guardians of the Galaxy Vol 2 Written by James Gunn
 Beauty and the Beast Written by Stephen Chbosky Evan Spiliotopoulos	 Logan Written by Scott Frank James Mangold Michael Green

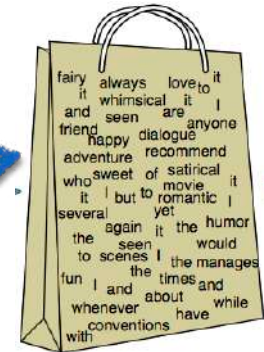
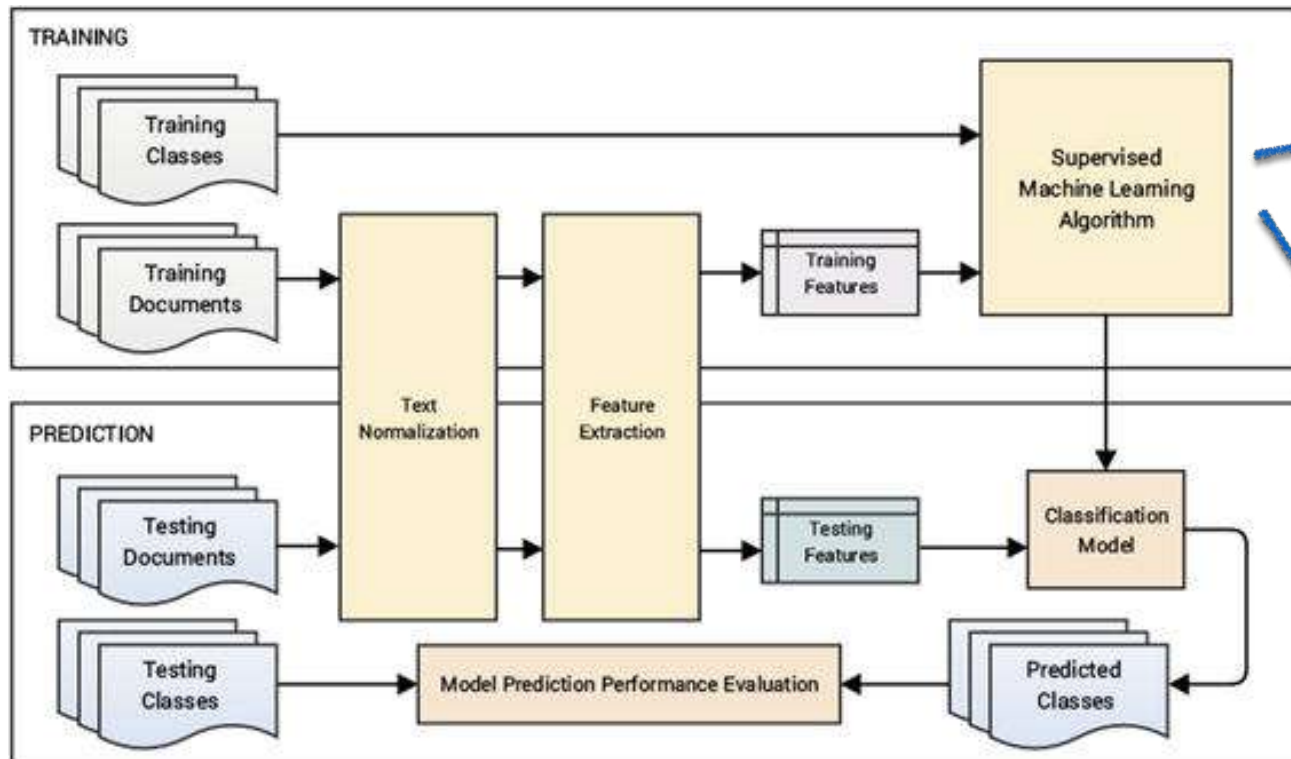
<https://www.imsdb.com/>

CLASIFICADORES DE TEXTOS



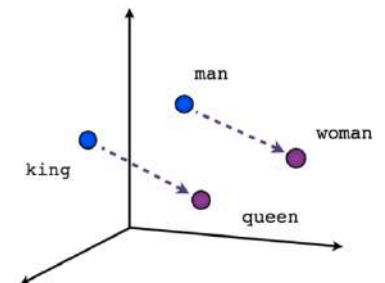
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it	6
I	5
the	4
to	3
and	3
seen	2
yet	1
would	1
whimsical	1
times	1
sweet	1
satirical	1
adventure	1
genre	1
fairy	1
humor	1
have	1
great	1
...	...

Naive Bayes



Male-Female

Word2Vec

¿Qué podemos hacer con tecnologías del lenguaje?

¿Qué podemos hacer con tecnologías del lenguaje?

Dan Jurafsky



mostly solved

Spam detection

Let's go to Agra! ✓

Buy VIAGRA ... ✗

Part-of-speech (POS) tagging

ADJ ADJ NOUN VERB ADV

Colorless green ideas sleep furiously.

Named entity recognition (NER)

PERSON ORG LOC

Einstein met with UN officials in Princeton

making good progress

Sentiment analysis

Best roast chicken in San Francisco! 👍

The waiter ignored us for 20 minutes. 👎

Coreference resolution

Carter told Mubarak he shouldn't run again.

Word sense disambiguation (WSD)

I need new batteries for my *mouse*.

Parsing

I can see Alcatraz from the window!

Machine translation (MT)

第13届上海国际电影节开幕...

The 13th Shanghai International Film Festival...

Information extraction (IE)

You're invited to our dinner party, Friday May 27 at 8:30

Party
May 27
add

still really hard

Question answering (QA)

Q. How effective is ibuprofen in reducing fever in patients with acute febrile illness?

Paraphrase

XYZ acquired ABC yesterday

ABC has been taken over by XYZ

Summarization

The Dow Jones is up

The S&P500 jumped

Housing prices rose

Economy is good

Dialog

Where is Citizen Kane playing in SF?

Castro Theatre at 7:30. Do you want a ticket?

¿Cómo se concibe un proyecto de poesía desde las Humanidades Digitales?

Traditional Research

Counting syllables with fingers

Comparing 2-3 poems at the same time

Looking for similar evidences by reading all papers and books

Individual research



Digital Humanities

Automatic syllable counter



Comparing thousands of poems in parallel



Finding multiple evidences through one search engine



Collaborative, interdisciplinary research

¿Cómo definimos un poema?



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4	Estuans intrinsecus	ira vehementi
	in amaritudine	loquor mee menti.
	factus de materia	levis elementi
	folio sum similis,	de quo ludunt venti.
8	Cum sit enim proprium	viro sapienti,
	supra petram ponere	sedem fundamenti,
	stultus ego comparor	fluvio labenti,
	sub eodem aere	numquam permanenti.
12	Feror ego veluti	sine nauta navis,
	ut per vias aeris	vaga fertur avis;
	non me tenent vincula,	non me tenet clavis.
	quero mei similes	et adiungor pravis.

Carmina Burana, 191

Author

Title

Incipit

Manuscript

Post quem

Ante quem

Language

Topics

Edition

Online edition

Work

Isometrism

Isostrophism

Metrical scheme

Rhyme scheme

Rhyme

Musical

notation

Number of

stanzas

Number of lines

Poetic form

Barreras filológicas

Estuans intrinsecus ira vehementi
in amaritudine loquor mee menti.
factus de materia levis elementi
4 folio sum similis, de quo ludunt venti.

Alexandrines

Cum sit enim proprium viro sapienti,
supra petram ponere sedem fundamenti,
stultus ego comparor fluvio labenti,
8 sub eodem aere numquam permanenti.

Goliardic

12A12A12A12A
(Romance)

Feror ego veluti sine nauta navis,
ut per vias aeris vaga fertur avis;
non me tenent vincula, non me tenet clavis,
12 quero mei similes et adiungor pravis.

4x(7pp+7p)
(Classic Latin)

Carmina Burana, 191



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Un poco de historia

Primeros repertorios poéticos

- Gaston Raynaud, *Bibliographie des chansonniers français des XIIIe et XIVe siècles*, 1884.
- Gotthold Naetebus, *Die nicht lyrischen Strophenformen des Altfranzösischen*, 1891.
- Pillet & Carstens, *Bibliographie des Troubadours*, 1933



VIII. aaaa. 12 S.

1. La vie et l'histoire du mauvais riche hom

Devant l'uis au riche home le ladre s'arresta

Por la grant fain qu'il ot forment se dementa.

Hs. Paris, Nat. bibl. f. fr. 957 Bl. 118.

Mit den ersten 5 Zeilen angeführt 1848 von P. Paris, Mss. fr.

VII, 339. — Über ein in paarweis reimenden Achtsilbner
verfasstes Livre de l'exemple du riche homme et du ladre
vgl. van Hamel, Rencl. S. CXCIX und Rom. XVIII, 642.

Hs.: Arf...

Concordance avec les répertoires:

Långfors : 90
Raynaud - Spanke : -
Mölk - Wolfzettel : -

Incipit:
Variantes de l'incipit:

Devant l'uys au riche homme le ladre trespassa
Devant l'uys au riche homme le ladre trespassa,
Devant l'uys au riche homme le ladre s'aresta,

Source:

Cambridge, Magdalene College, Coll. S. Pepys 1938
Paris, BNF fr. 957

Titre:
Auteur:

(texte anonyme)
Cambridge, Magdalene College, Coll. S. Pepys 1938

Auteurs secondaires:
Versification:

texte entièrement en vers
poème strophique
poème isostrophique

Nombre des strophes:

28
Cambridge, Magdalene College, Coll. S. Pepys 1938
Paris, BNF fr. 957

Structure strophique:

12aaaa

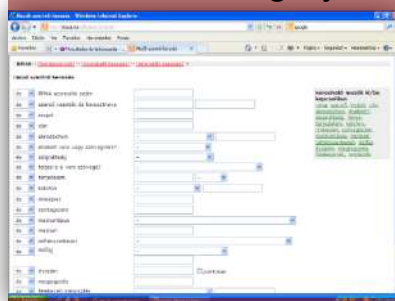
Irrégularités métriques
(numéro de la strophe –
structure strophique):

8 - 12aa
Paris, BNF fr. 957
Cambridge, Magdalene College, Coll. S. Pepys 1938
10 - 12aaa
Paris, BNF fr. 957
Cambridge, Magdalene College, Coll. S. Pepys 1938
16 - 12aaa
Paris, BNF fr. 957
Cambridge, Magdalene College, Coll. S. Pepys 1938

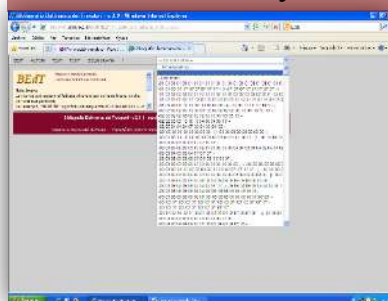


El puzzle de repertorios dig

RPHA - Hungary



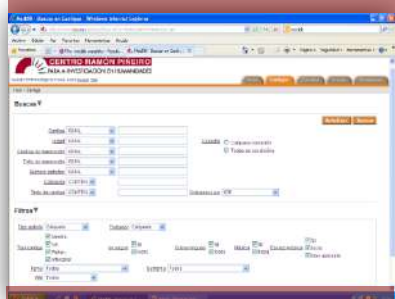
BedT - Italy



Cantigas Oxford



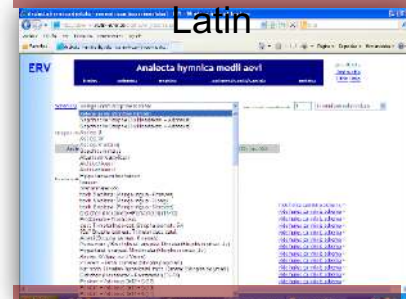
MedDB2 – Galicia



Naetebus - France



Analecta Hymnica Latin



ReMetCa - Spain



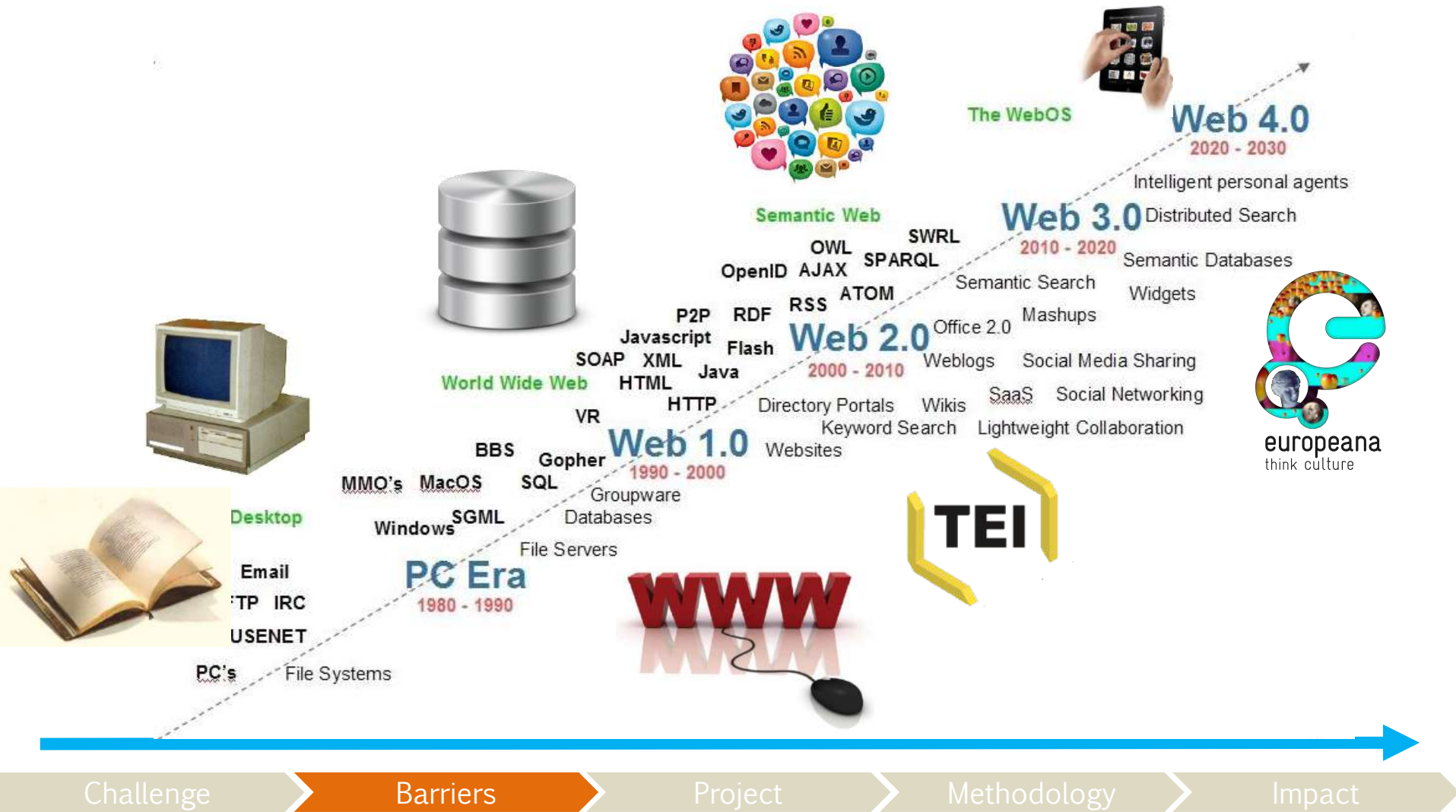
Skaldic - Scandinavia



Mirabile - Italy



Barreras tecnológicas



¿Cómo organizar los datos?

Log In

SPRING 2016 EVENTS

Conversations in Digital Humanities


ABOUT CDH EVENT ARCHIVES ▾ NEWS

Natalie Houston, “Poetry in the Digital Age”

Reading in the New Scholarly Archive

In recent years, large scale digitization projects have transformed the kind of research we can do with historical materials, both by increasing our access to a wide array of cultural artifacts, and by making them available to new kinds of analysis. This talk presents some of my current research in using network analysis, image analysis, and computational text analysis methods to understand the cultural function of poetry in the later nineteenth century. I also suggest that the new scholarly archive needs to be understood as encompassing the material artifacts of print culture, their digital surrogates, and the information generated in the production and preservation of those artifacts.

View video from this event [here](#).



Natalie M. Houston is an Associate Professor of English at the University of Houston. She is currently writing a book entitled *Digital Reading: Poetry and the New Nineteenth-Century Archive*, which uses computational methods to explore the cultural function of poetry within Victorian print culture. She directed an NEH-funded project to develop *VisualPage*, a software application to identify and analyze visual features in digitized printed books and is currently part of a related *Workset Creation through Image Analysis of Document Pages* project with the HathiTrust Research Center. She is also a Co-Director and Technical Director for the *Periodical Poetry Index*, a research database of citations to English-language poems published in nineteenth-century periodicals. Her research on Victorian poetry and print culture has appeared in journals such as *Victorian Studies*, *Victorian Poetry*, and the *Yale Journal of Criticism*.

- <http://blogs.cornell.edu/dbconversations/natalie->

Visión de POSTDATA: facilitar la investigación de los humanistas mediante la transformación digital

Investigación tradicional

Contar sílabas con los dedos

Comparar 2-3 poemas al mismo tiempo

Buscar testimonios en libros y artículos

Investigación individual



Humanidades Digitales

Contar sílabas automáticamente

Comparar miles de poemas a la vez

Buscar múltiples evidencias a través de un motor de búsqueda

Investigación colaborativa

Las barreras filológicas se deben a distintas formas de conceptualizar

Estuans intrinsecus ira vehementi
in amaritudine loquor mee menti.
factus de materia levis elementi
4 folio sum similis, de quo ludunt venti.

Aleandrino

Cum sit enim proprium viro sapienti,
supra petram ponere sedem fundamenti,
stultus ego comparor fluvio labenti,
8 sub eodem aere numquam permanenti.

Goliárdico

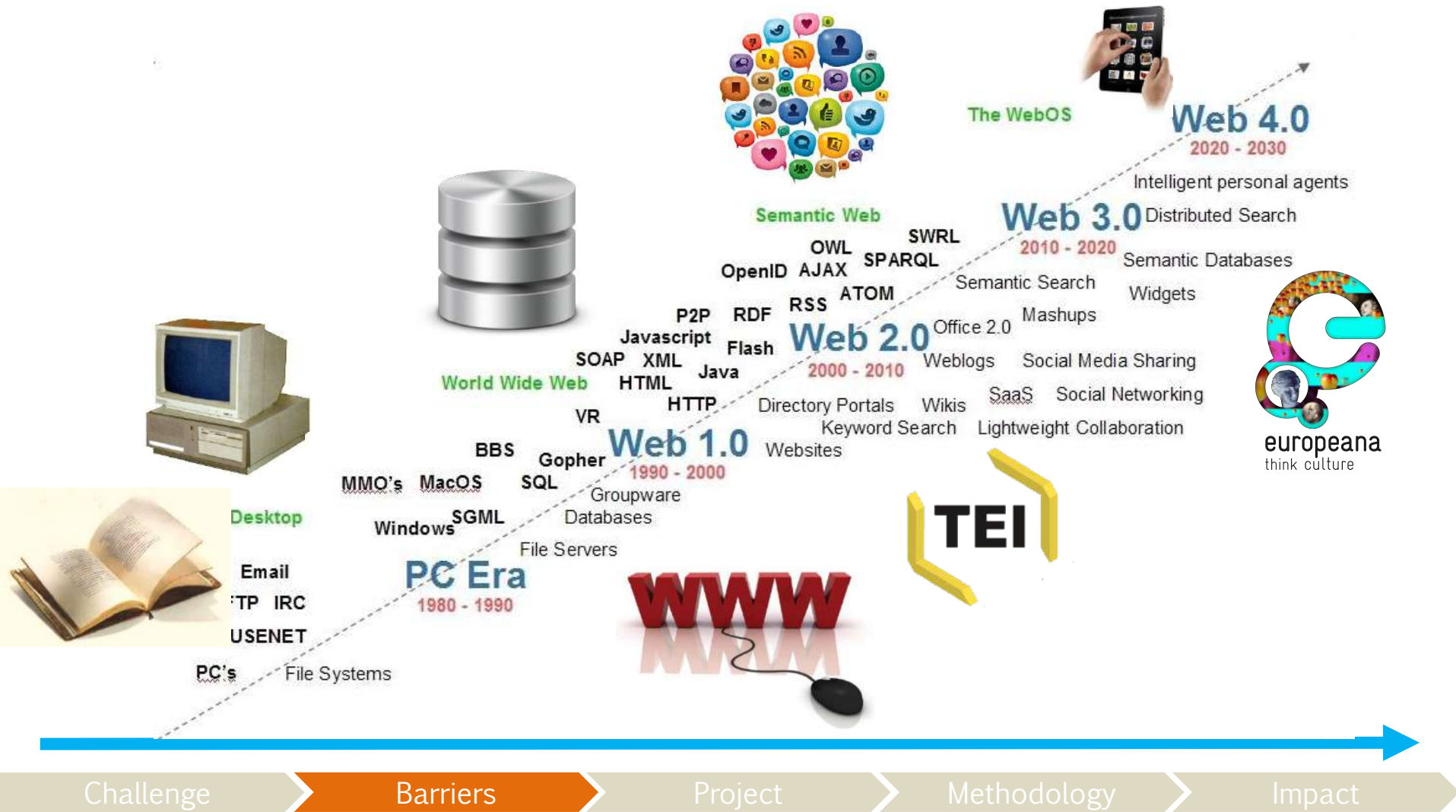
12A12A12A12A
(Tradición romance)

Feror ego veluti sine nauta navis,
ut per vias aeris vaga fertur avis;
non me tenent vincula, non me tenet clavis,
12 quero mei similes et adiungor pravis.

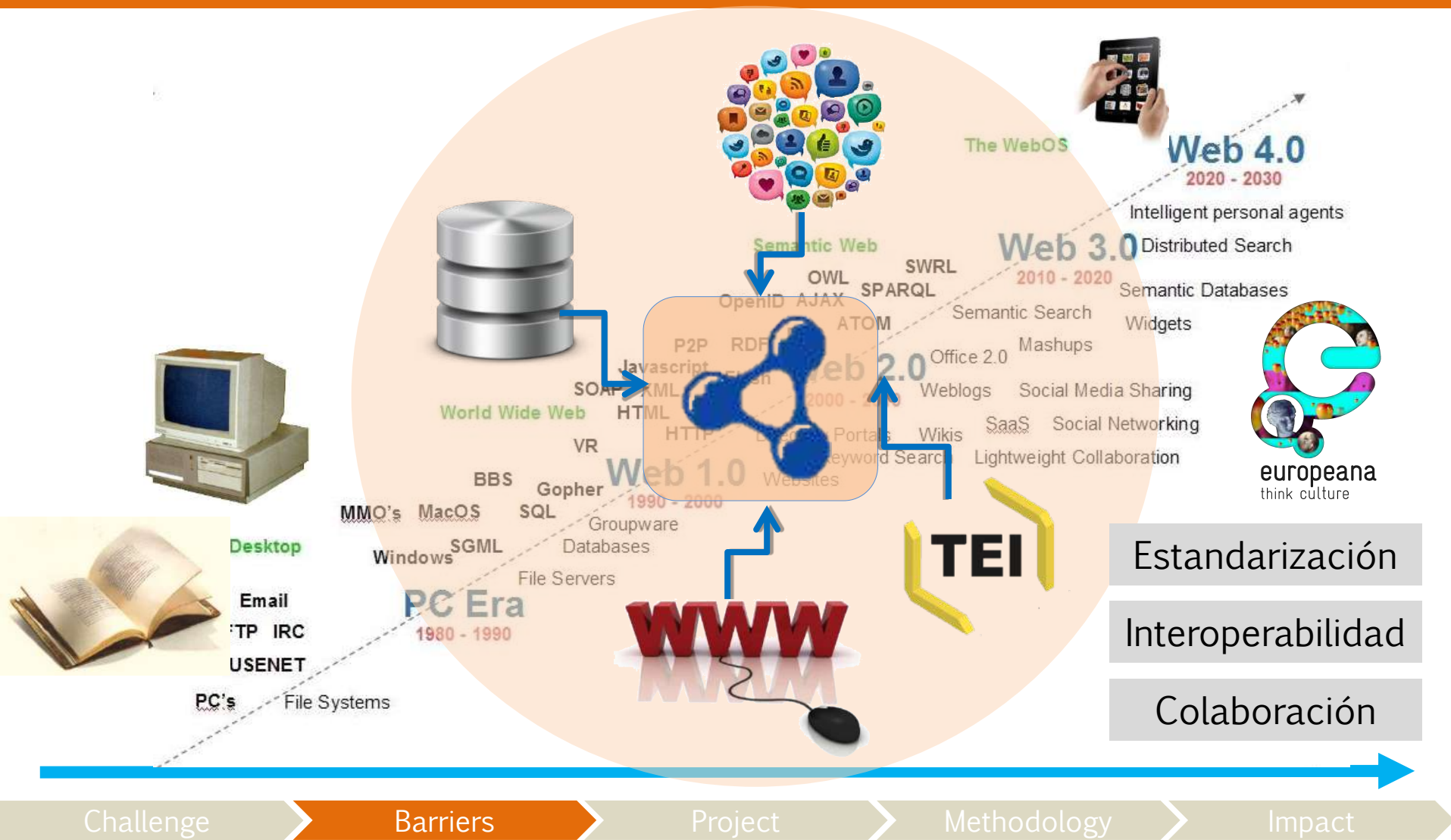
4x(7pp+7p)
(Latín Clásico)

Carmina Burana, 191

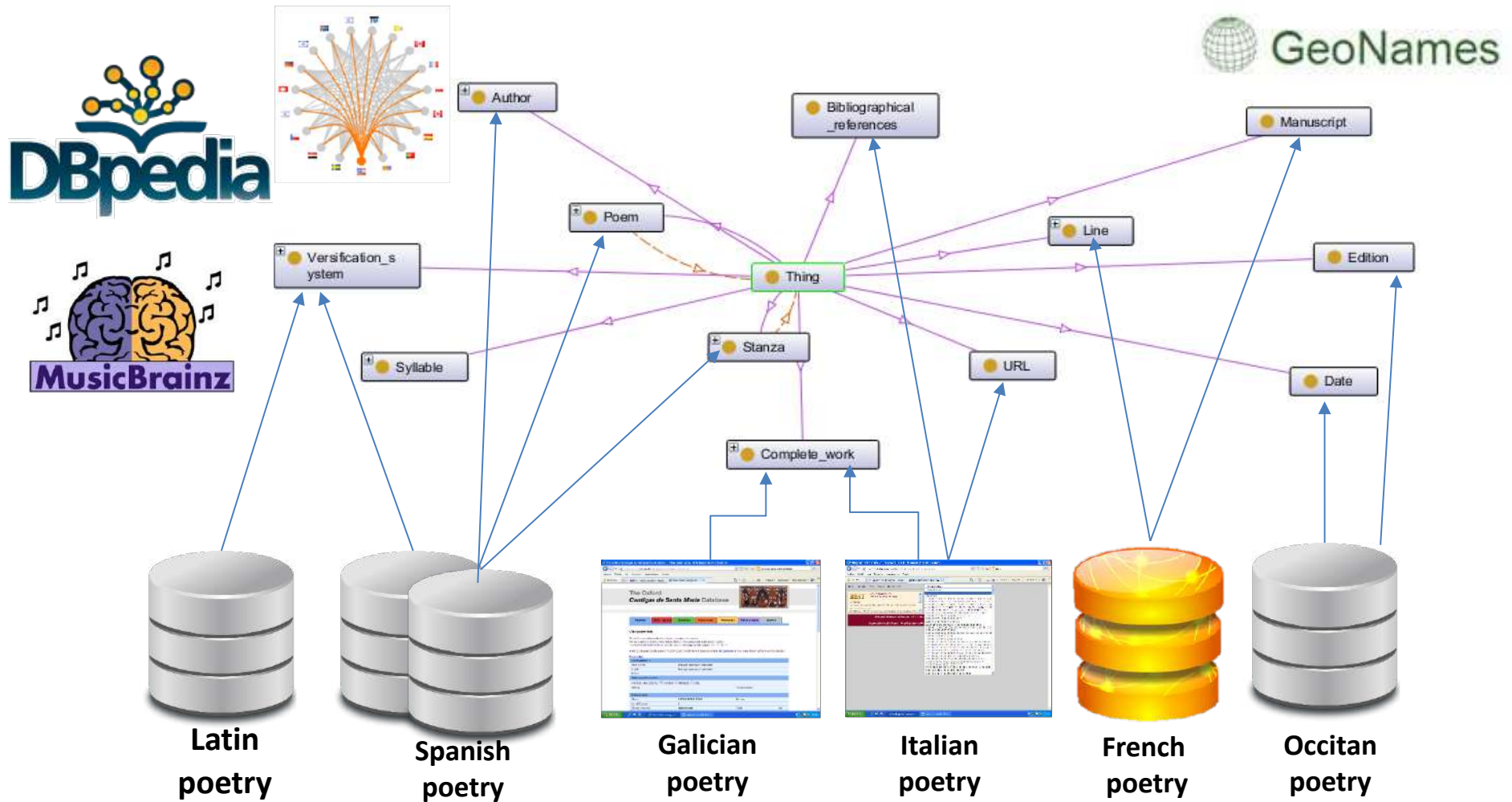
Las barreras tecnológicas por falta de estandarización e interoperabilidad



POSTDATA es la clave para enlazar tecnologías haciéndolas interoperables



POSTDATA: un modelo abstracto con elementos comunes entre los diferentes sistemas poéticos



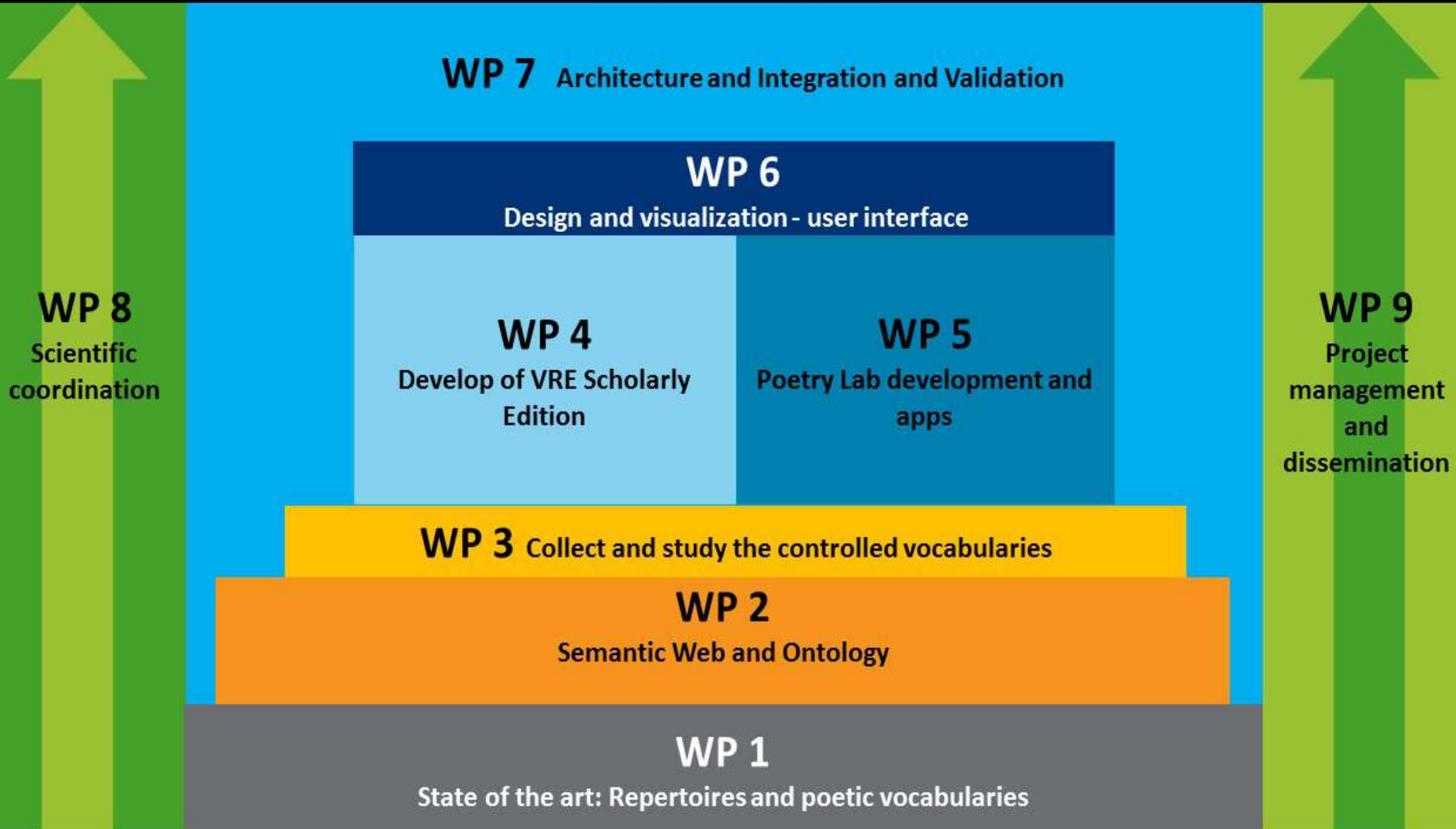


POSTDATA

Poetry Standardization
and Linked Open Data

Los Workpackages de POSTDATA

End date: 31 April 2021



Start date: 1 May 2016

Los tres ejes de POSTDATA

Infraestructura
semántica



Datos Abiertos
Enlazados (LOD)

Entorno virtual
de investigación



Edición digital
académica

Poetry Lab



Procesamiento
del lenguaje
natural NLP

Dónde estamos... las bases de datos

- 28 bases de datos contactadas
- 26 respuestas positivas de colaboración con POSTDATA
- 11 databases se han utilizado para definir el Domain Model V0.1
- Seguimos abiertos a encontrar nuevos repertorios...
- <http://postdata.linhhd.es/partners/>

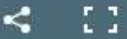
The databases - partners



POSTDATA

Poetry Standardization
and Linked Open Data

POSTDATA





POSTDATA

Poetry Standardization
and Linked Open Data

elena@coverwallet.com
<http://postdata.lnhd.es>
[@linhduned](#)



POSTDATA


Poetry Standardization
and Linked Open Data

How do we organize data?

amandafrench.net

Amanda L. French, Ph.D. — scholarly communication and digital humanities research, teaching, grant writing, and project management

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 Print this post

The 7 Best Links to Digital Poetry Projects from MLA

by Amanda French

January 14, 2014 — 5:04 pm

Before I give you the listicle, I'm going to make you skim through some summary. I'm mean like that. (Back off, man. I'm an academic.)

I go to the Modern Language Association annual convention these days for the digital panels — and to hobnob with the smart people on them, of course, many of whom I know already, but many of whom I don't know, even "just" online. If I had to name just one thing I got from MLA this year, it's that **digital humanities is no longer the next big thing — it's beginning to be just an ordinary thing.** In other words, I felt that there was a lot less defensiveness about digital methods in the study of literature this year.

Granted, most of the papers dealing with digital methods are still located on panels themed around digital methods, as I think you can tell by [Mark Sample's helpful annual listing](#), but there was some promising intermingling between digital and traditional methods papers on panels such as "[Diversifying the Victorian Verse Archives](#)." (Note: I was on my way to that panel when a minor emergency came up that took an hour or so to resolve; I was very sorry indeed to have to miss it.) All three of those papers basically teach us a bit more about Victorian songs and their relation to Victorian poetry than we used to know, but only two of them explicitly mention the creation or sophisticated use of digital archives as a major component of the research. And Brian Croxall and I both had the same idea in forming our panels: to concentrate on the results rather than the methods. Both his [Association for Computers and the Humanities](#) panel "[Beyond the Digital: Pattern Recognition and Interpretation](#)" and the panel I put together titled "[Things My Computer Taught Me About Poems](#)" tried (with fair success) to do less description of and argument for digital approaches while giving more concrete examples of the new insights into language and literature these approaches have given.

But I have to admit that the single best paper I heard that took what we might call this "more interpretation, less demonstration" approach was Mark Algee-Hewitt's, of the [Stanford Literary Lab](#). In a panel titled "[Making Sense of Big Data](#)," Algee-Hewitt seemed all insight, though granted what he had insight into was a particular well-known literary theory of Mikhail Bakhtin's rather than a literary text or corpus. In *The Dialogic Imagination* Bakhtin famously argues that novels get their energy from "heteroglossia," or what we might call "polyvocality." Novels have so many voices, so many registers of diction: all the characters and their dialogue, the narrator in various moods and modes. Lyric poems, by supposed contrast, generally have one voice: that of the poet. Algee-Hewitt recounted an absorbing tale of getting results from his analysis of the comprehensive [Eighteenth-Century Collections Online](#) database (ECCO) that first supported and then challenged Bakhtin's theory: ultimately, at least if you consider these texts at the semantic level of individual words (what individual words mean, that is), Bakhtin seems to be wrong — poems are actually far more polyvocal, less "self-similar" in Algee-Hewitt's term, than novels and non-fiction. Theorists versus data analysts! I love it. Can't wait to hear more. I'm sure the debate over that particular issue of the heteroglossia of novels and poetry, if it branches out, will indeed circle back to method — one questioner raised the issue of whether semantic word analysis really matches Bakhtin's idea of "heteroglossia" — but at least it won't be an argument about whether such data analysis is legitimate: only how to do it as well as possible. As a side note from that paper, I was impressed by the very fact that the Stanford Literary Lab has developed a simple and effective algorithm to tell novels apart from nonfiction apart from poetry and poetic drama from the full-text data: I think Algee-Hewitt said it had about a 95% accuracy rate. I can see that being very useful for someone else's project. Clearly I need to keep a closer eye on that Stanford Literary Lab.


Here's the listicle for you, then — The 7 Best Links to Digital Poetry Projects from MLA:

1. [Princeton Prosody Archive](#), Meredith Martin et al. (database not live yet)

A typology of poetry projects

1. Repositories of poetic corpora and collections
 - Images
 - Texts
 - Music
2. Digital editions + XML markup
3. Quantitative analysis: Statistical analysis, NLP and data mining
4. Experimental projects: Computational creativity
 - Other disciplines: aesthetics, psychology
5. Visualization experiments
6. Social + user-oriented projects
7. Semantic web-based projects

1. Repositories and databases



CANTUS: A Database for Latin Ecclesiastical Chant

Indices of chants in selected manuscripts and early printed sources of the liturgical Office

UNIVERSITY OF WATERLOO

About Sources Feasts Chants Search Acknowledgements Contact Links Fulltext search Search

What's new

08 May 2015
Antique Fragments Roadshow at Kalamazoo!
Join the CANTUS Database and a panel of expert musicologists on Thursday, May 14th at the International Congress on Medieval Studies in Kalamazoo, MI as they identify and describe fragmented leaves of chants manuscripts "live" using online resources. **In "Antiques Roadshow" tradition, bring digital images of the fragments you see hanging on your library's walls, or the ones you have purchased at auctions. Or, send them ahead of the Congress to the CANTUS Database.**


07 Jan 2015
New version of website in beta-testing!
Visit: <http://cantus.uwaterloo.ca/> for the newest version of the CANTUS Database!

25 May 2014
Canadian Society of Medievalists
Today Debra presented "Old, New, and Never Chant Databases: The CANTUS Database and CANTUS Index" at the meeting of the CSM at the Congress of the Humanities and Social Sciences (Brock University, St. Catharines, ON).

23 May 2014
Slides from Kalamazoo 2014 Session: An EnCHANTed Evening--Singing Vespers with CANTUS
Look through our Vespers session slides [here](#).

22 May 2014
Slides from Kalamazoo 2014 Session: So You Think You

Welcome to the CANTUS Database!



CANTUS is a database that assembles indices of the Latin ecclesiastical chants found in early manuscript and printed sources for the liturgical Office, such as antiphoners and breviaries. This digital archive benefits scholars in a variety of fields including ecclesiastical monody, the sacred polyphony of the Middle Ages and Renaissance, liturgical drama, hagiography, paleography, philology, ecclesiastical history and the history of monasticism, as well as performers of this early music (including church musicians and directors of liturgy), librarians and archivists.

The manuscript inventories are available at no cost. They are fully searchable by textual incipit, keywords, saints' names or liturgical occasion, and "chant identification numbers" (drawn from standard chant research resources). Begun at the Catholic University of America and maintained for over a decade at the University of Western Ontario, CANTUS has started a new phase at the University of Waterloo with funding from [The Andrew W. Mellon Foundation](#). CANTUS is affiliated at the University of Waterloo with MARGOT. This project is realized in cooperation with the [Charles University in Prague](#).

Several new website applications are currently being developed which will increase the usefulness of CANTUS for both researchers and database contributors. Click here for details about the new tools:

- [Browsing tools](#)
- [Analytical tools](#)
- [Data-entry tools](#)

CANTUS Team

- Debra Lacoste, Ph.D. ([University of Waterloo](#))
Project Manager and Principal Researcher
- Jan Kolářček, M.A. ([Charles University in Prague](#))
Developer and Research Assistant


Statistics

The database now holds indices of 138 manuscripts, a total of 439,053 chant records for 1,306 liturgical occasions.

Contributors are currently indexing 41 manuscripts using the online CANTUS Input Tool. There are 39,906 chants records to be proofread.


This new CANTUS site has average of 142 unique visitors per day.

Join us on facebook



Cantus D...
Like Page

1. Repositories and databases

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[HELP](#)
[RESOURCES](#)

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BIPA
BITAGAP
BITECA

Search Work

☐ BETA ☒ BITAGAP ☐ BITECA

Author:

Title:

Incipit:

Explicit:

Associated Person:

Date of composition:

Place of composition:

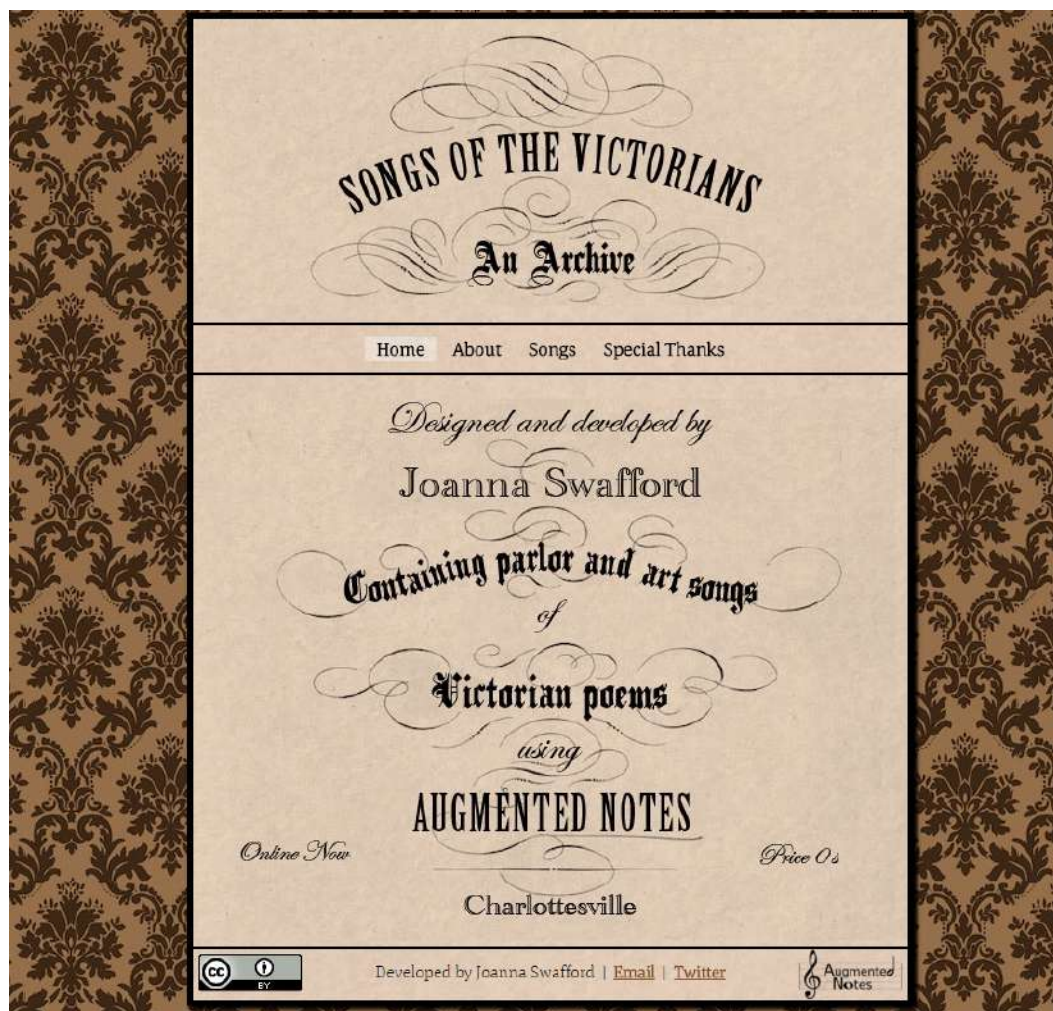
Subject:

Key words or numbers:

☒ All words ☐ Any of the words

[Highlighted search fields](#) provide access to relevant HELP.

1. Repositories and databases



1. Repositories and databases

American Poetry of the Great War

A Digital Archive

[Home](#) [About the Archive](#) [Volumes ▾](#) [Authors ▾](#) [Blog](#) [Bibliography](#)

Welcome


The American Poetry of the Great War Digital Archive is intended as a central repository of poetry written by Americans during and immediately following World War I.

We hope the archive will be a resource for those interested in exploring the war, along with Americans' responses to it, through literature.

News

- [New Additions to the Archive](#)
- [The Original Vision](#)

[More](#)



Embarked for France. Western Newspaper Union, 1917

2. Digital editions using XML-TEI



The screenshot shows the homepage of 'THE POETESS ARCHIVE'. The masthead features the title in large black letters, flanked by two images of birds on branches. To the right of the title, a sidebar lists the masthead information: Editor: [Laura Mandell](#), Site design: Karen Shimizu, Technical Editor: [Matthew Christy](#), and ©2006. Below the masthead is a navigation bar with links: Home, Search Authors, Search Collections, Search Criticism, Advanced Search, PA Journal, and About. The main content area is divided into two columns. The left column contains a 'WELCOME' section with a paragraph about the archive's history and a 'Read more >>' link. Below this is an 'UPDATE AUGUST 2013' section titled 'VISUALIZATION TOOL FOR POETIC ELEMENTS 1750-1850', which describes a tool presented at DH2012 and DH2013, with another 'Read more >>' link. The bottom section is 'NEW TO THE POETESS ARCHIVE AUGUST 2015', listing new additions by Editor Mary Waters, including 'Robert Bage', 'De Foe', 'Fielding', 'Goldsmith', and 'Richard Graves' from *The British Novelists*. The right column features a 'PEER REVIEWED BY NINES' section with a search box and a 'Search NINES' button. Below this is an 'ABOUT 2013: POSTED 8/15/2013' section with a yellow background, containing two paragraphs: one about adding new texts in TEI P5 and another about a new issue of the PA Journal called 'Visualizing the Archive'. A final paragraph in the yellow box asks visitors to fill out a feedback form.

THE POETESS ARCHIVE

Masthead
Editor: [Laura Mandell](#)
Site design: Karen Shimizu
Technical Editor: [Matthew Christy](#)
©2006

Home Search Authors Search Collections Search Criticism Advanced Search PA Journal About

WELCOME

Written and published during what one literary critic has called the "bull market" of poetry, writings in the poetess tradition were disseminated in myriad collections – miscellanies, beauties, literary annuals, gift books – and achieved prominence
[Read more >>](#)

UPDATE AUGUST 2013

VISUALIZATION TOOL FOR POETIC ELEMENTS 1750-1850

Laura Mandell presented Manesh Chaturverdi's poetry [visualization tool at DH2012](#) in Hamburg; Luis Menses presented [his work at DH2013](#) in Nebraska.
[Read more >>](#)

NEW TO THE POETESS ARCHIVE AUGUST 2015

Editor Mary Waters has been adding Anna Barbauld's Criticism:

- Ⓜ "Robert Bage" from *The British Novelists*
- Ⓜ "De Foe" from *The British Novelists*
- Ⓜ "Fielding" from *The British Novelists*
- Ⓜ "Goldsmith" from *The British Novelists*
- Ⓜ Richard Graves from *The British Novelists*

PEER REVIEWED BY
NINES

[Search NINES](#)

ABOUT 2013: POSTED 8/15/2013

We are (still) adding new texts in TEI P5, especially Mary Waters's edition of literary criticism by Anna Barbauld (go to the Criticism tab for links)

An issue of the PA Journal called "Visualizing the Archive" is now available.

If you use the site, please fill out our Feedback Form and let us know how we're doing.


2. Digital editions using XML-TEI

Verse Miscellanies Online

Printed Poetry Collections of the Sixteenth and Seventeenth Centuries

[Welcome](#) [About the Project](#) [The Miscellanies](#) [Contexts](#) [The Commonplacet](#) [Critical Apparatus](#) [Contacts](#)


Welcome to *Verse Miscellanies Online*



Verse Miscellanies Online is a searchable critical edition of seven printed verse miscellanies published in the sixteenth and early seventeenth centuries. Beginning with *Tottel's Miscellany*, published in 1557, the printed poetry miscellanies helped to establish a vernacular lyric tradition in England and shape the history of English poetry. In each year of Elizabeth's reign, one miscellany was either printed or reprinted. The verse miscellanies can tell us much about how literary tastes were shaped and changed, the proximity of elite and popular forms, the influence of music on the development of the lyric, developments in versification and literary conventions, and the growth of the book trade in England.

3. Quantitative analysis: Statistical methods, NLP and data mining

<oo> → <met> Meter, rhythm, and rhyme

Maintained by: David J. Birnbaum (djb@pitt@gmail.com) 

Last modified: 2015-05-30T19:17:57+0000

The computationally assisted analysis of formal features in Russian poetry

About this site

This project, developed by Elise Thorsen and David J. Birnbaum, is dedicated to the design and deployment of computational tools to aid the analysis of formal features in Russian poetry. These tools involve the detection of stress in Russian texts presented in native orthography and the subsequent derivation of meter and rhyme patterns from stress and orthographic information. The output of those processes is an XML document that can provide the basis for visualizations of formal features (see, for example, the verse tables of the sample poems below). Beyond these reports, the informational mark-up of poetic texts is intended to enable the characterization of formal features in large digitized poetic corpora to support research in sub-fields including quantitative metrics, genre studies, and diachronic studies of stylistics and influence.

Research reports

- Enabling the automated identification and analysis of meter and rhyme in Russian verse
 - [Proposal, DH2015: Global digital humanities \(Sydney\)](#)
 - [Slides from presentation at the LAUDATIO mini-workshop, Berlin 2013-05-07](#)
- [Perspectives on computer programming for the humanities](#). By Lawrence D. Adams and David J. Birnbaum; originally published in *Text technology* 7, 1 (1997), 1–17, and updated for the present online version.
- [Strong and weak metrical positions](#)

Sample poems

Under development: interim results

- Ахматова, Анна Андреевна: Вечером, Лили, Любовь, Наследница, Он любил
- Гиппиус, Зинаида Николаевна: Недлюбовь
- Пастернак, Борис Леонидович: Его речь
- Пушкин, Александр Сергеевич: Бесы, Евгений Онегин, К *** (Ты богоматерь, нет сомненья), К *** (Я помню чудное мгновенье), Кавказский пленник, Пророк

Miscellaneous

- [Bibliography](#)
- [Internet resources](#)
- [A computational approach to identifying the place of stress in Russian poetry \[watch this space\]](#)
- [Early mockup output](#)


3. Quantitative analysis: Statistical methods, NLP and data mining

ePoetics

Korpuserschließung und Visualisierung deutschsprachiger Poetiken (1770- 1960) für den „Algorithmic criticism“

Suchen

Universität Stuttgart



TECHNISCHE UNIVERSITÄT DARMSTADT


[Projekt](#) [Verbundpartner / Kooperationen](#) [Poetiken/ Daten](#) [Wissenschaftliche Ansätze](#) [Methoden](#) [Ziele](#) [Vorschau](#)

[Literatur](#) [Tagungsteilnahmen und Vorträge](#) [Abschlussstagung](#) [Impressum](#)

Projekt

English
Deutsch

ePoetics – Korpuserschließung und Visualisierung deutschsprachiger Poetiken (1770-1960) für den „Algorithmic Criticism“ ist ein vom Bundesministerium für Bildung und Forschung im Rahmen der eHumanities-Initiative im Zeitraum vom 01.02.2013 bis 31.01.2016 gefördertes Kooperationsprojekt der Universität Stuttgart und der Technischen Universität Darmstadt. Ziel der Studie ist es, eine Auswahl von zwanzig deutschsprachigen Poetiken aus dem Zeitraum von 1770 bis 1960 als digitales Textkorpus aufzubereiten und mit informationstechnologischen Methoden in Verbindung mit hermeneutischen Verfahren zu analysieren und zu visualisieren. Hierzu werden interaktive Analyse- und

GEFÖRDERT VOM
 Bundesministerium für Bildung und Forschung

3.Quantitative analysis: Statistical methods, NLP and data mining

métriquæ en ligne

corpus poétiques, outils d'analyse et relevés métriques

- accueil
- présentation
- base de données
- applications
- ressources
- liens

Les différentes étapes du traitement automatique (version provisoire)



Arbre XML des fichiers après traitement (version provisoire)



Exemple de relevé métrique, extrait de la base de données

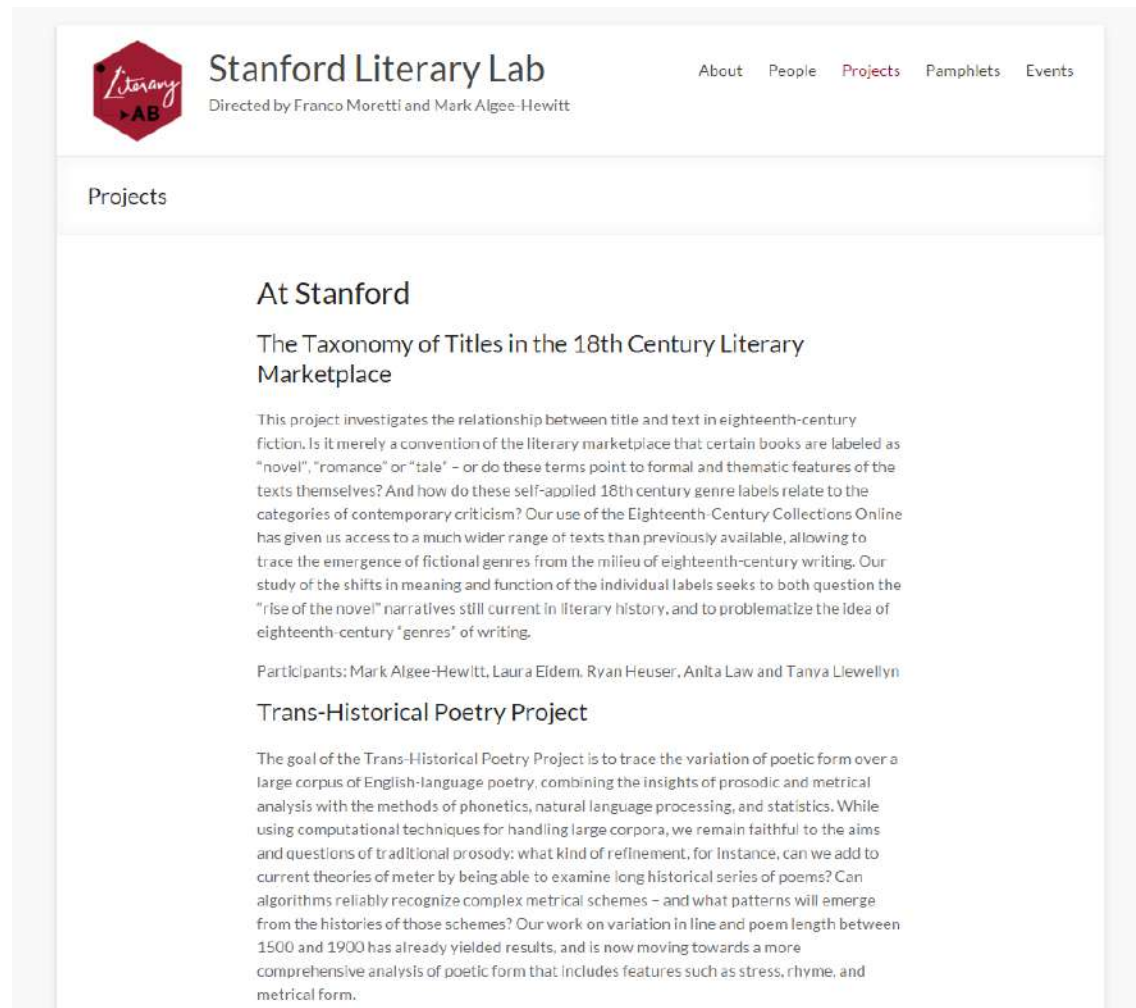


- Présentation d'Unitex avec application à un corpus de textes versifiés : Andromaque de Jean Racine (journée scientifique "Exploration de corpus textuels en sciences humaines, le 14 mars 2008, Université de Caen) :
Unitex_Andromaque.pdf
- Normalisation et optimisation des données des relevés métriques (journée d'étude au CEM de Nantes le 12 décembre 2008) :
présentation_Nantes.pdf
- Les étapes du traitement automatique d'un poème (colloque "Le patrimoine à l'ère du numérique", les 10 et 11 décembre 2009, Université de Caen) :
patrimoine_Caen.pdf



CRISCO - Université de Caen Basse-Normandie

3. Quantitative analysis: Statistical methods, NLP and data mining



The screenshot shows the Stanford Literary Lab website. At the top left is the logo, a red hexagon with the word "Literary" in white script and "LAB" in white sans-serif below it. To the right of the logo is the text "Stanford Literary Lab" in a bold, dark sans-serif font, followed by "Directed by Franco Moretti and Mark Algee-Hewitt" in a smaller font. A navigation bar on the right contains links: "About", "People", "Projects" (highlighted in red), "Pamphlets", and "Events". Below the navigation bar is a section titled "Projects" in a bold, dark sans-serif font. Under this section, there are two project entries. The first entry is titled "At Stanford" in a bold, dark sans-serif font, followed by "The Taxonomy of Titles in the 18th Century Literary Marketplace" in a bold, dark sans-serif font. Below the title is a paragraph of text: "This project investigates the relationship between title and text in eighteenth-century fiction. Is it merely a convention of the literary marketplace that certain books are labeled as 'novel', 'romance' or 'tale' - or do these terms point to formal and thematic features of the texts themselves? And how do these self-applied 18th century genre labels relate to the categories of contemporary criticism? Our use of the Eighteenth-Century Collections Online has given us access to a much wider range of texts than previously available, allowing to trace the emergence of fictional genres from the milieu of eighteenth-century writing. Our study of the shifts in meaning and function of the individual labels seeks to both question the 'rise of the novel' narratives still current in literary history, and to problematize the idea of eighteenth-century 'genres' of writing." Below the paragraph is a line of text: "Participants: Mark Algee-Hewitt, Laura Eldem, Ryan Heuser, Anita Law and Tanya Llewellyn". The second entry is titled "Trans-Historical Poetry Project" in a bold, dark sans-serif font. Below the title is a paragraph of text: "The goal of the Trans-Historical Poetry Project is to trace the variation of poetic form over a large corpus of English-language poetry, combining the insights of prosodic and metrical analysis with the methods of phonetics, natural language processing, and statistics. While using computational techniques for handling large corpora, we remain faithful to the aims and questions of traditional prosody: what kind of refinement, for instance, can we add to current theories of meter by being able to examine long historical series of poems? Can algorithms reliably recognize complex metrical schemes - and what patterns will emerge from the histories of those schemes? Our work on variation in line and poem length between 1500 and 1900 has already yielded results, and is now moving towards a more comprehensive analysis of poetic form that includes features such as stress, rhyme, and metrical form."

Stanford Literary Lab
Directed by Franco Moretti and Mark Algee-Hewitt

About People **Projects** Pamphlets Events

Projects

At Stanford

The Taxonomy of Titles in the 18th Century Literary Marketplace

This project investigates the relationship between title and text in eighteenth-century fiction. Is it merely a convention of the literary marketplace that certain books are labeled as "novel", "romance" or "tale" - or do these terms point to formal and thematic features of the texts themselves? And how do these self-applied 18th century genre labels relate to the categories of contemporary criticism? Our use of the Eighteenth-Century Collections Online has given us access to a much wider range of texts than previously available, allowing to trace the emergence of fictional genres from the milieu of eighteenth-century writing. Our study of the shifts in meaning and function of the individual labels seeks to both question the "rise of the novel" narratives still current in literary history, and to problematize the idea of eighteenth-century "genres" of writing.

Participants: Mark Algee-Hewitt, Laura Eldem, Ryan Heuser, Anita Law and Tanya Llewellyn

Trans-Historical Poetry Project

The goal of the Trans-Historical Poetry Project is to trace the variation of poetic form over a large corpus of English-language poetry, combining the insights of prosodic and metrical analysis with the methods of phonetics, natural language processing, and statistics. While using computational techniques for handling large corpora, we remain faithful to the aims and questions of traditional prosody: what kind of refinement, for instance, can we add to current theories of meter by being able to examine long historical series of poems? Can algorithms reliably recognize complex metrical schemes - and what patterns will emerge from the histories of those schemes? Our work on variation in line and poem length between 1500 and 1900 has already yielded results, and is now moving towards a more comprehensive analysis of poetic form that includes features such as stress, rhyme, and metrical form.

4. Computational creativity



Natural Interaction based on Language


Search this site:

Navigation

- Main
- ▷ Members
- Research
- ▷ Projects
- ▷ Publications
- Contact
- Login

Home

WASP



WASP (the Wishful Automatic Spanish Poet), is a rule-based system that generates automatically verses in Spanish. It is actually, a family of programs that generate formal Spanish Poetry. A pedagogical application that is our current benchmark for exploring Computational Creativity in machine use of language. Builds correct formal Spanish poetry starting from very basic metric information. As more and more language resources are developed, additional levels of linguistic information slowly creep in (morphology, syntax, semantics...).

[31st May 2005] The WASP family of automatic poets is presented at the Feria del Libro de Madrid. A brief presentation on poetry generated by computers was followed by a live demonstration of how the WASPos convert a message provided by the user into formal Spanish verse. An informal chat followed, with the participation of (human) poet María Sáinz.

This is what the press had to say about the event:

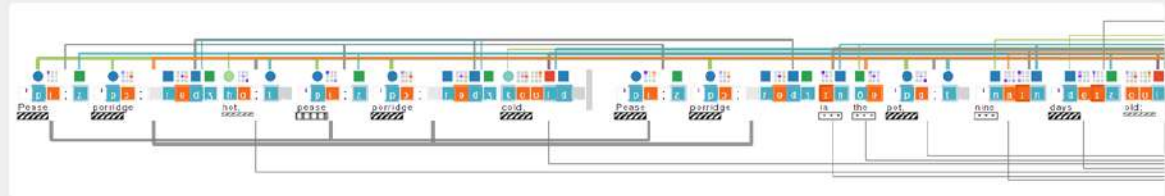
- El País digital, 8th June 2005
- Libertad Digital, 10th June 2005
- CRTVG, 15th April 2010

You can find more information about WASP related publications in [Publications](#).

5. Visualization-oriented projects



Welcome to Poem Viewer!



Poem Viewer is a web-based tool for visualizing poems in support of close reading. It is part of an on-going research project and is a work in progress. We welcome any **comments, questions, or suggestions** from your experience in using this tool. You can either start creating your own visualization for your chosen poem or have a look at a collection of sample visualizations that we have created.

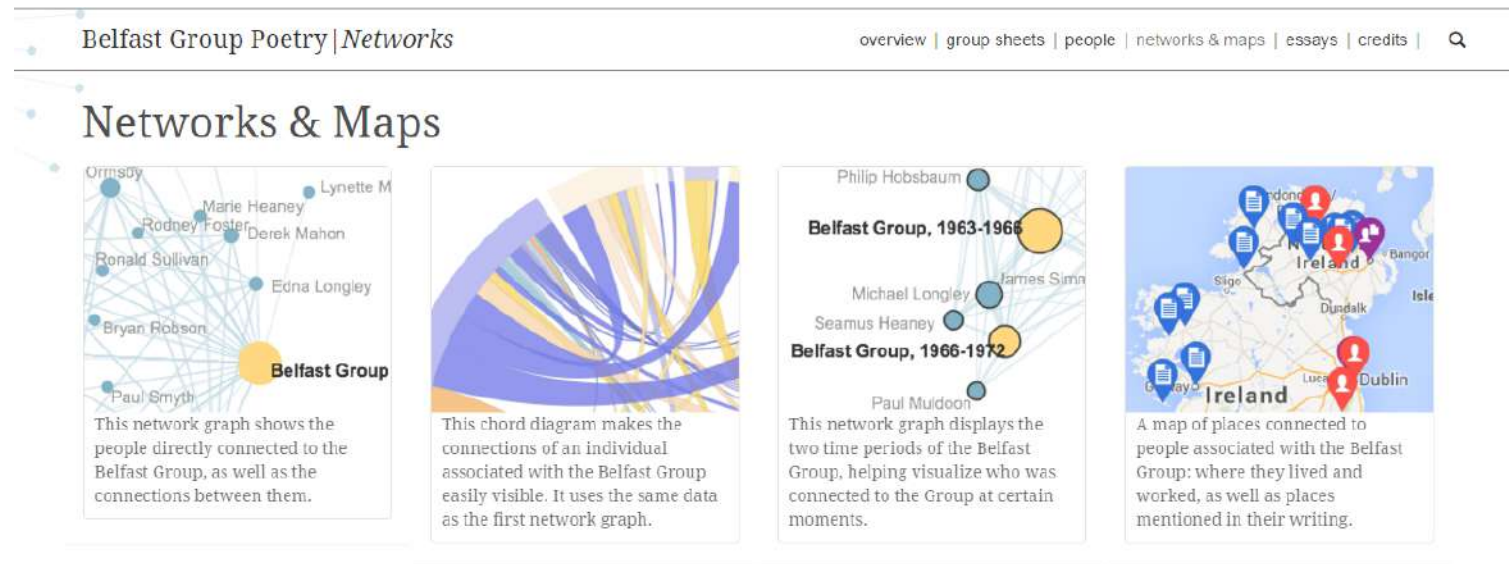
[Create Visualization for a Poem](#)

[View Sample Visualizations](#)

News

Poem Viewer **featured** in the latest issue of **JISC's Inform**.

5. Visualization-oriented projects



After the Belfast Group stopped meeting in 1972, [many participants downplayed its importance](#) to the development of their writing. Regardless of its ultimate impact, the writing workshop nevertheless connected many authors in Northern Ireland. The pages linked above visualize these networks of relationships, as well as the writers' connections to specific places.

The data used to create these visualizations come from the digitized drafts of Group sheets as well as the poets' collected materials in Emory University's [Manuscript, Archives, and Rare Book Library](#) (MARBL). The [Namedropper software](#) developed for Belfast Group Poetry | *Networks* helped the team tag people and places mentioned in the archival descriptions or poetry with unique identifiers. The computer can now "understand" that Seamus Heaney wrote to Michael Longley and Derek Mahon, as well as writing frequently about County Tyrone. As a result, this "understanding" can be quantified and represented graphically. (A [more technical description of the RDF-generation process](#) is available.) The visualizations were created to represent different views on the relationships among Belfast Group participants, including how connected they were to the writing workshop itself. You can also see the network of connections among individual writers and their peers on individual [biography pages](#).

This approach allows the investigation of the Belfast literary circle in a way that would be very difficult through regular archival research, especially since the project draws on catalogue information about letters that are currently sealed to researchers. Nevertheless, [the visualizations cannot provide a complete picture](#). Not all of the poetry Group sheets have been digitized nor do MARBL's collections hold every letter sent by or to a poet, let alone materials from every author in the Belfast Group. That said, even incomplete visualizations provide a new way to investigate the formation of a literary community.

6.Social & user-oriented projects

The screenshot displays the homepage of poets.org. At the top, there is a navigation bar with links for "Programs & Prizes", "Poets Shop", and "Become a Member". Social media icons for Facebook, Twitter, Tumblr, YouTube, and Instagram are also present, along with a search bar. The main header features the "poets.org" logo. A large blue banner contains a quote by Elizabeth Alexander: "In sleep I am looking for poems in the shape of open V's of birds flying in formation, or open arms saying, I forgive you, all." Below the quote, it identifies her as the Academy of American Poets Chancellor and provides links to the Academy, National Poetry Month, and American Poets Magazine. To the right of the banner is a vertical menu with options: "browse poems & poets", "poem-a-day", "materials for teachers", "poetry near you", and "read stanza". Below the banner, there are three main content areas. On the left, a "poem-a-day" sign-up box encourages users to receive an unpublished poem daily. The center area features a poem titled "Binsey Poplars" by Gerard Manley Hopkins (1844-1889), dated "felled 1879", with the first two lines of the poem. On the right, there are sections for "follow poets.org" with social media links, a "collection" titled "C. D. Wright: A Tribute", and another "collection" titled "Poetic Forms" featuring a portrait of Langston Hughes.

Programs & Prizes › Poets Shop › Become a Member ›

poets.org

*"In sleep I am looking
for poems in the shape of open
V's of birds flying in formation,
or open arms saying, I forgive you, all."*

—Elizabeth Alexander, Academy of American Poets Chancellor

Academy of American Poets › National Poetry Month › American Poets Magazine ›

browse poems & poets

poem-a-day

materials for teachers

poetry near you

read stanza

poem-a-day

Sign up to receive
an unpublished
poem every day in
your inbox.

today's poet

Binsey Poplars

Gerard Manley Hopkins, 1844 - 1889

felled 1879

My aspens dear, whose airy cages quelled,
Quelled or quenched in leaves the leaping sun,

follow poets.org

poet
Langston
Hughes

collection
C. D. Wright:
A Tribute

collection
Poetic Forms

6.Social & user-oriented projects

The screenshot shows the website *Poemas del Alma* with a dark header containing navigation links: TEMAS, POETAS, BLOG, and COMUNIDAD. A search bar and a user profile icon are also present. The main content area features the 'Efemérides' section, which lists historical events for the date 'Un 6 de marzo como hoy...'. Two events are highlighted: Gaspar Melchor de Jovellanos (1761) and Medardo Ángel Silva (1916). A blue button labeled 'MÁS EFEMÉRIDES DE HOY' is located below the list. To the right, a sidebar contains 'Estadísticas del sitio' (277,861 poemas, 1,283,155 comentarios, 131,296 amistades) and 'Usuarios conectados ahora' (listing users like Aloclara, betoarmenta, etc.). At the bottom, a 'Cumplen años hoy:' section lists users whose birthdays are celebrated today, including CORAZONLINDO, Ioveli, Abner Ramírez, etc.

Poemas del Alma TEMAS POETAS BLOG COMUNIDAD

Buscar...

Efemérides

Un 6 de marzo como hoy...

de 1810 Gaspar Melchor de Jovellanos: Tras un tiempo en Cádiz, abandona el municipio con destino a Asturias. A raíz de una tempestad, llega a Muros de Nalón. [Asturias, España]

de 1916 Medardo Ángel Silva: Se desempeña en la revista "Atenea" como director. [Guayaquil, Ecuador]

MÁS EFEMÉRIDES DE HOY

Últimos poemas

NUEVO	AYER	AMIGOS	FAVORITOS
Últimos poemas publicados			
6 de marzo			
22:34	- "El último susurro", por My Dark Angel	119	
22:30	- Al amor, por Soledad19__		
21:58	- Amigas..., por JosephBotero	119	
21:48	- Mejor Amiga, por Baroneimen		

Estadísticas del sitio

277.861 poemas
1.283.155 comentarios
131.296 amistades

Usuarios conectados ahora

Aloclara, betoarmenta, gaston campano, macridi, Mile16, Pastor Perozo, PIVA, Rafael Rec, Reyahell Mendez, RIVAS JOSE, romo, Soledad19__, VOZDETRUENO.

Cumplen años hoy:

CORAZONLINDO, Ioveli, Abner Ramírez, Carlos Del Campo, melicy, AnnieDavis, Hazlo Brillar, Mr. Pitufo, derrick, Pablo Andrade, mari-isa, -Emma-, Engel Tamburi, aalvarado, Mayruka, juanjose gil, dasey, jJAIME, grunger-dreamer, Dreams, CatBlack, PatriciaGodoy, joampoes.
Próximos cumpleaños.