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Aurélien Berra
Université Paris-Ouest & UMR 8210 ANHIMA

La TEI entre dévotion et libertinage
Analyse de structure de textes du XVIIe siècle
École des hautes études en sciences sociales, Paris, 05.03.2012
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Les images utilisées dans cette présentation sont issues :
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- de copies d’écran ;
- du site de THATCamp Paris 2010 ;
- de Twitter, pour un même récent.
Digital Humanities

What my friends think I do
What my mum thinks I do
What I think I do

What society thinks I do
What tenure committees think I do
What I actually do
Hercule
Tantale
Alciati Emblemata liber

Emblema LXXXV

Avaritia

Heu miser in mediis sitiens stat Tantalus undis,
Et poma esuriens proxima habere nequit.
Nomine mutato de te id dictur avare,
Qui, quasi non habeas, non frueris quod habes.

1546 36r

Alciato’s Book of Emblems,
The Memorial Web Edition in Latin and English
http://www.mun.ca/alciato/085.html
Sisyphe
Les Danaïdes
Prométhée
Zeus
L’Olympe ?
Les Argonautes
Les intellectuels et les manuels sont-ils irréconciliables ?

34 février 2011
Par C3


Le texte est disponible en ligne ici :


http://lieuxdesavoir.hypotheses.org/tag/mode_diaplay
MANIFESTE DES DIGITAL HUMANITIES

CONTREXTE
1. Aujourd'hui, nous observons un renforcement du numérique dans la société globale, un phénomène qui touche toutes les facettes de notre vie quotidienne. Le numérique transforme notre façon de communiquer, de travailler, d'apprendre et d'interagir. Cette évolution est rapide et continue, suscitant un débat sur la façon dont nous devrions utiliser et comprendre le numérique.

DEFINITION
1. Le numérique renvoie à une série de techniques, outils et méthodes qui permettent de traiter et de représenter des informations sous forme d'images, de sons ou de textes électroniques. Ces outils nous permettent de manipuler et de partager de vastes quantités d'informations.

SITUATION
1. Les grandes transformations du numérique ont induit des changements importants dans les modes de travail et d'activité. Les technologies numériques ont modifié notre quotidien, en transformant les façons dont nous travaillons, apprenons et nous divertissons.

ORIENTATIONS
1. Nous appelons à l'implication de tous dans la construction d'un avenir numérique équitable et éthique, dans le respect de la diversité et de la pluralité des cultures.

REJOIGNEZ-NOUS

Joignez-vous à notre mouvement pour construire un avenir numérique plus inclusif, plus équitable et plus respectueux des droits de l'homme. Ensemble, nous pouvons faire de la numérique un outil de progrès pour tous.
Meagan Timney, Cara Leitch & Ray Siemens,
« Opening the Gates: A New Model for Edition Production in a Time of Collaboration »,
paper presented at the Modern Language Association Conference, 2011,
Friday, 14 October 2011

So You Think You Can Edit? The Masterchef Edition

1. Introduction

1.1. Apologies

First, let me say how honoured I am to have been asked to be the opening keynote speaker at this 2011 Annual Conference and Members' Meeting of the TEI Consortium. I have to confess, however, that I was surprised at first, then I became seriously nervous and in the end a feeling of relief fulfilled me. I was surprised because my academic work on the topic of Ptochology in the Digital Age has only produced four published articles over the last five years. Moreover, of the seven scholarly editions I've published so far, only two are digital editions and to digital standards. It was published in the dark middle ages of SGML. Even worse, both scholarly editions I'm working on at the moment will be published as books. I know that many of you have been more actively involved with the theme of this conference, which makes me quite nervous. I also realised that many of you will probably tweet comments about what I'm saying, if you haven't already done so. If you do, be sure to include my twittoname @edvanhoutte and the hashtag #iee2011 in your comments, so I can prolong my nervousness till after I've read it all tonight. But then I thought, what the hell. If the programme committee of this conference wants me to present the opening keynote, they must have had at least one good reason to think I'm fit for the job. Unless of course I was the only one left who hadn't declared their intention. I was charged by their implied conviction that what I could tell you would be interesting enough, even if it was said from a spectator's point of view. Because I feel that's the position I'm gradually moving into due to my huge involvement with the administrative side of my job. Whatever their motive was, the fact is that you're stuck with me for the following hour or so. So all back and let me entertain you.

1.2. Me

For those who don't know me yet, I'm the director of research and publications of the Royal Academy of Dutch Language and Literature in Belgium, or should I say Flanders. The length of my job title is...
• the sweet promise of the social edition
• the sour reality of sustainability
• the bitter destiny of the record of variants
• salty need for referentiality

Time to dig up your chocolates
The sweet promise of social media is thus the redefinition and acknowledgement of digital editing as a digital humanities' activity where collaboration is key. Social media empowers the critical reader, destabilizes traditional scholarly editing both as a theory and as an activity, and questions the scholarly edition as a product. Social media also suggests the extension of community membership beyond academics and into the interested and general public.

But how social is the social edition, really? One of the main advantages of traditional textual scholarship is that its research produces a maximal edition which includes a minimal edition. The maximal edition is an academic product in which scholarly editors present their research data, demonstrate their scholarly accuracy and scrutiny, and articulate their attitude towards problems and theories of the text. [...] The target user is clearly the expert reader.

The minimal edition, on the other hand, is a cultural product that is produced by the scholarly editor acting as a curator or guardian of the text. In other words, it is a reading edition which presents the established text in a no-frills format. The minimal edition is aimed at the common reader who just wants to have access to a text and read it for fun. [...] The social edition, however, is a maximal edition which does not include a minimal edition and does not respond to the communicative function of textual scholarship. It is targeted at expert readers who participate in collaborative activities of various kinds and form a knowledge building community.

We need to shift from lone editorials and monumental editions to editors as... editors, who coordinate contributions from many sources and oversee living editions.

Peter Robinson, « The One Text and the Many Texts »,
*Literary and Linguistic Computing*, 15, 1
2011 was a big year for Digital Humanities, but we also saw the loss of Father Roberto Busa (1913-2011), who pioneered the discipline of Humanities Computing by organising the work of Saint Thomas Aquinas in the Index Thomisticus.

I’ve been given permission to share with you the image above, and the story below, about Father Busa’s last Christmas card. It came through in email last week and made me well up - and I asked permission from Marco Passerini (on behalf of the CIRCE research centre) to share it here so it reached the wider Digital Humanities community. Enjoy the last Christmas card from Father Busa.

Dear friends of father Busa,

For many years, our beloved father Roberto Busa entrusted the painter and caricaturist Marina Molino to illustrate his message of Christmas greetings with a caricature representing him along with St. Thomas.

Over the last years, the drawing (each time suggested by father Busa himself) had one recurring element: father Busa climbing a mountain with increasing difficulty, but with undiminished enthusiasm towards the ultimate goal, where St. Thomas was waiting for him.

On December 8th father Busa has reached that final ascent - until his last step, there and
Merci de votre attention ! 

Merci