

# PUBLIC HUMANITIES



*Did you mean:*

**participatory**



*Always correct to "participatory"*

*Add to personal dictionary*

## READING with the CROWD

Dr. Amanda Visconti, *Purdue Libraries*  
digital humanities assistant professor & librarian  
[@Literature\\_Geek](#) / [InfiniteUlysses.com](#) / [AmandaVisconti.com](#)

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**open to public**



**used by public**

**(accessible,  
intuitive, inviting)**

# Farm Security Administration/Office of War Information Black-and-White Negatives

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Migrant Mother. Dorothea Lange, 1936.

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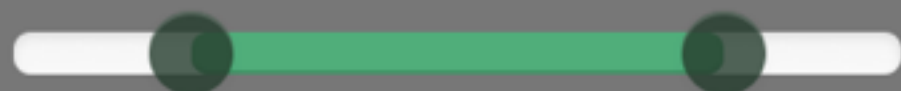
Most images are digitized | All jpegs/tiffs display outside Library of Congress | [View All](#)

## About the FSA/OWI Black-and-White Negatives

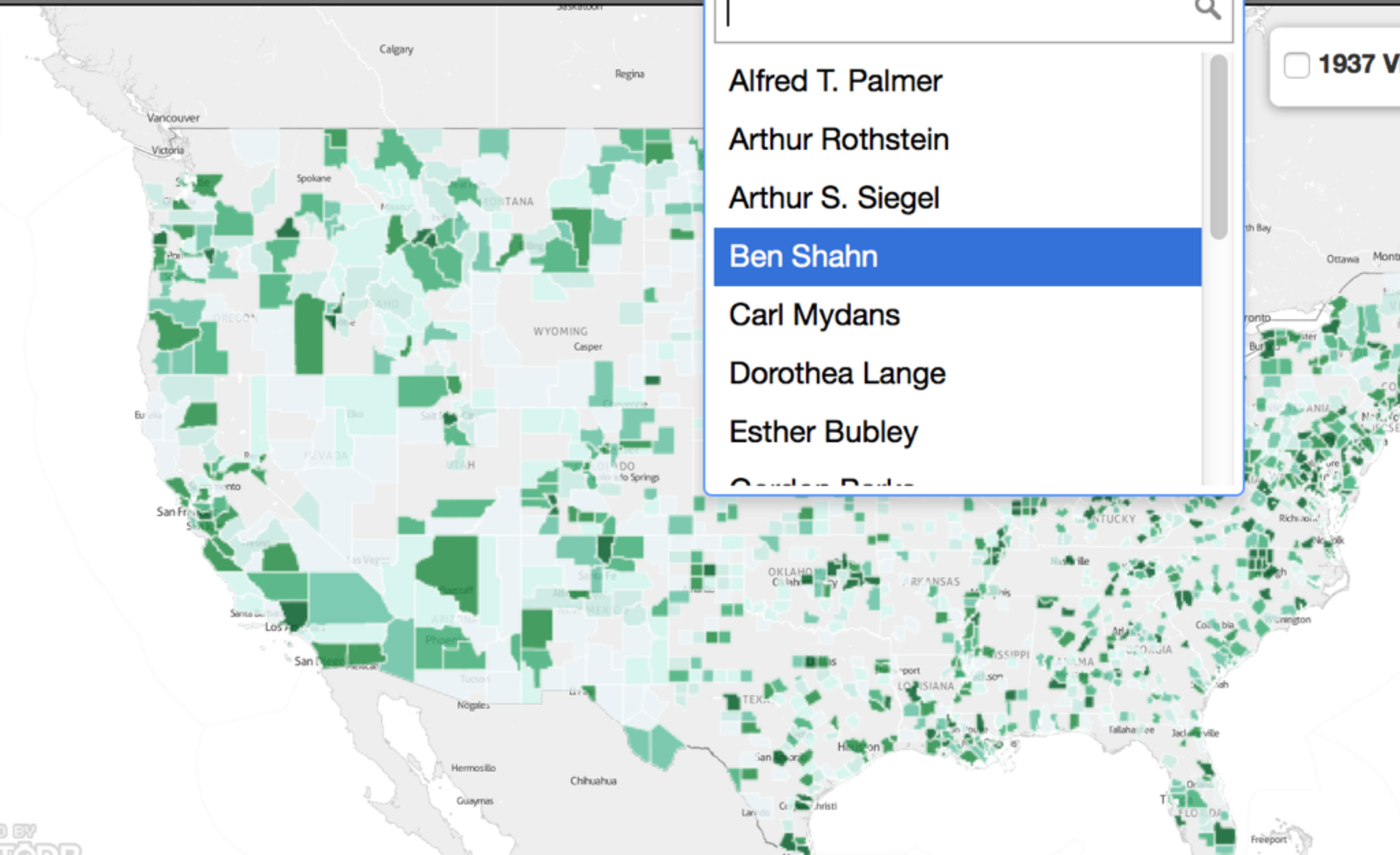
The photographs in the Farm Security Administration - Office of War Information Photograph Collection form an extensive pictorial record of American life between 1935 and 1944. This U.S. government photography project was headed for most of its existence by Roy E. Stryker, who guided the effort in a succession of government agencies: the Resettlement Administration (1935-1937), the Farm Security Administration (1937-1942), and the Office of War Information (1942-1944). The collection also includes photographs acquired from other governmental and non-governmental sources, including the News Bureau at the Offices of Emergency Management (OEM), various branches of the military, and industrial corporations.

In total, the black-and-white portion of the collection consists of about 175,000 black-and-white film negatives, encompassing

1937



1943



## All Photographers ▲



Alfred T. Palmer

Arthur Rothstein

Arthur S. Siegel

Ben Shahn

Carl Mydans

Dorothea Lange

Esther Bublely

Gordon Parks

☐ 1937 V



# Design for participation

= *audience interaction*

# Design for participation

= *audience interaction*

## Participatory design

# Design for participation

= *audience interaction*

# Participatory design

= *audience shapes project*

Design for participation

+

Participatory design

= *Community ownership*

# *About the William Blake Archive*

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[Archive at a Glance](#)



[Standard References and Abbreviations](#)



[Editorial Principles](#)



[Frequently Asked Questions](#)



[About the Editors](#)



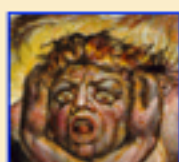
[Technical Summary](#)



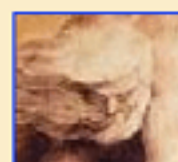
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[Articles about the Archive](#)



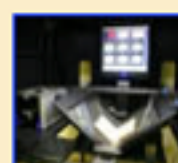
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# Search the William Blake Archive

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Search text:

Search

☒ Find this exact phrase ☐ Find all terms (Boolean AND) ☐ Find any of the terms (Boolean OR)

Search images:

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[ [Show complete list of categories and terms used for image search](#) ]

## Figures: Types

accu	acol	Afri	ang	assa	Bab	barc	bea	beg	bell	bish	blac	blas	brid	chei	chil	chin swe	corp	cou	cove chei	derr	devi	disc	Dru	ema	fairy	fam	fath	fem	fe
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nyrr	pall	pha	phil	pipe	poe	Pop	prie	prie	pris	proi	putt	que	sailc	sain	sche	scril	self- flag	serv	shei	siby	slav	slav own	sold	spei	spir	stuc	teac	thie	ti
trav	trun	victi	virg	watc	witc	witr	wre:																						

## Figures: Characters

Aarc	Abe	Abr	Ada	Ada	Agri	Aha	Albi	Albi Ang	Albi son	Alex the	Anc of	And	Ann	Anu	Any	Aph	Apo	Ares	Arle	Arth	Ash	Asp	Astr	Asta	Athe	Atla	Atrc	Aug Cae	A	
Bab'	Bacc	Bart	Bath	Bels	Bild	Blak Cath	Blak Rob	Blak Willi	Bore	Bost Ang	Bou	Brita	Bror	Brur	Cae	Cali	Cair	Call	Can	Car	Cas	Cerl	Cha	Cha	Chir	Chri	Clitl	Cloc	C	
Clo	Coli	Con	Coty	Cup	Cyn	Dag	Dap	Dau of	Dav	Dio	Deli	Den	Diar	Dor	Echi	Edw	Elia	Elih	Elija	Elip	Eliza	Elo	Eng boy	Enic	Enit	Enit dau	Enit son	Eno	Ed	
Epic	Epir	Erat	Ereb	Eute	Eve	Ezel	Fate	Fem Will	Fidc	Flor	Fou Col	Fuz	Gaia	Gab	Gall	Geo III	Gen	God	God the	Goli	Grac	Grac Qua	Gro Johr	Gro	Gwe	Han	Har	Hay	H	
Hela	Hep	Her	Her	Her	Hes	Heu	Hev	Holy Gho	Hon	Hop	Hyd	Hyle	Hyn	Idio	Ijim	Iris	Isaa	Ithu	Jack	Jack	Jairu	Jairu dau	Jam	Jeph	Jeph dau	Jeru	Jeru dau	Jeru son	Je	
Job	Job' wife	Johr	Johr of	Johr of	Johr the	Jons Ben	Jose	Jose of	Josh	Juda	Jupi	Lact	Lad	Lam	Lao	Laza	Leu	Levi	Lilly	little blac	little boy	Littl Ton	Locl	Lore	Los	Los' dau	Lot	Lot' wife	Lo	
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Milt	Mne	Mol	Mos	Myr	narr	Nan	Nao	Nar	Neb	Ner	Ner	New	Noa	Not	Obe	Old	Olo	Oot	Orc	Oric	Orp	Osir	Pala	Pan	Pen	Pers	Pete	Pha	Ph	

# design

## for participation

= ???



TRANSCRIBE PAGE 42 OF 223

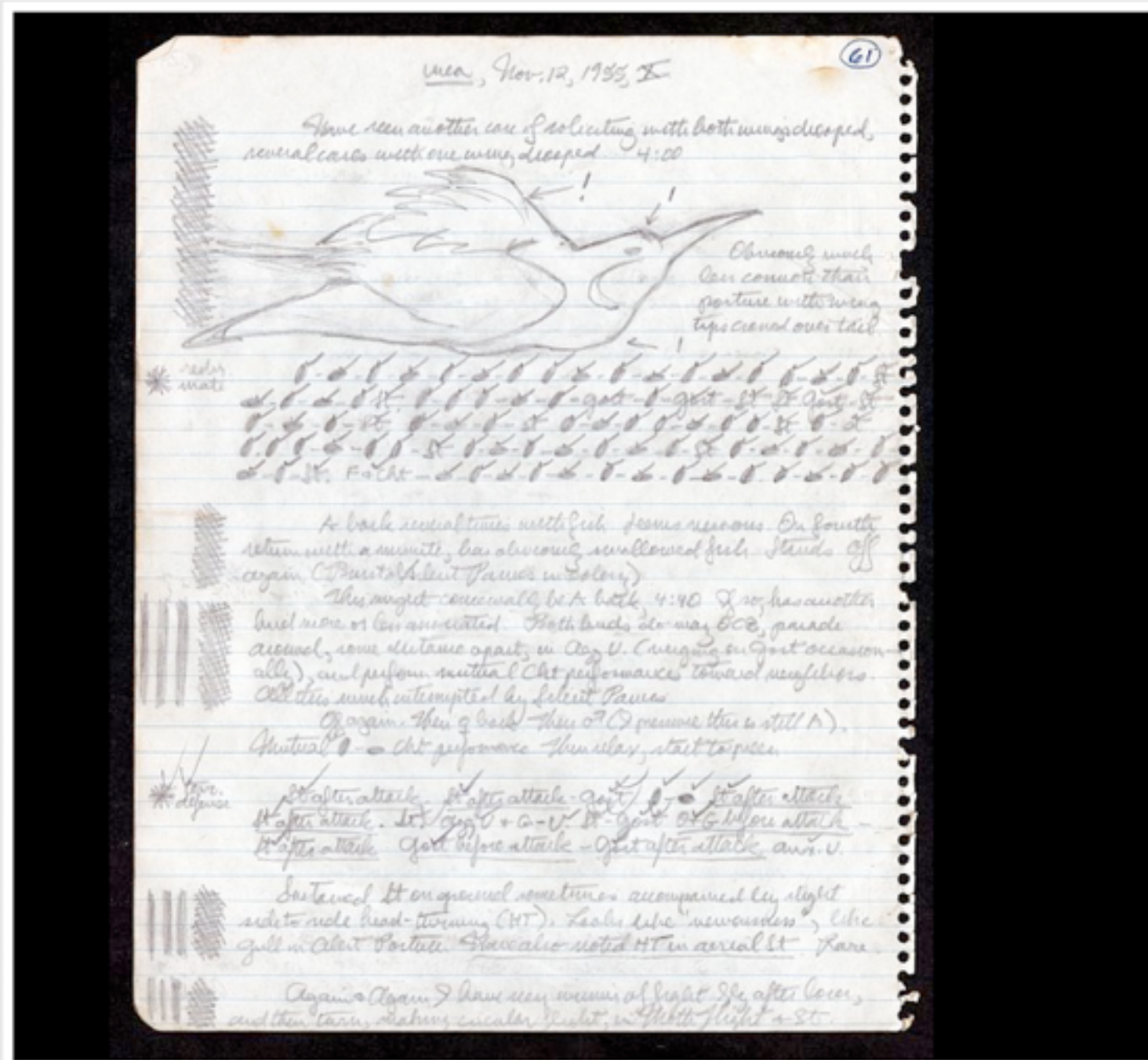
This transcription is currently pending review, please log in and help to review.

TRANSCRIPTION FORM

Transcription

[[underline]]inca[[/underline]], Nov. 1  
Have seen another case of soliciting with wings drooped, several cases with one wing drooped. 4:00  
[[image-- bird with head pointing upward wings folded on its back with back feathers fluffed over the wings. There are three exclamation marks pointing at the back, head, and throat.]]  
Obviously much less common than posture with wing tips crossed over tail.  
[[image- in margin, asterisk with words "mate" ]]

Notes on Transcribing this page (optional)



# Archives.gov/Citizen-Archivist



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One Day...  
All of our records will be online.  
You can help make it happen.

You can become a citizen archivist — just click one of the options below to get started. You can also [make suggestions](#) or [volunteer in person](#).



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Weather





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Identify animals in trail camera images from Gorongosa National Park!

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Measure the engines of evolution in disk galaxies.

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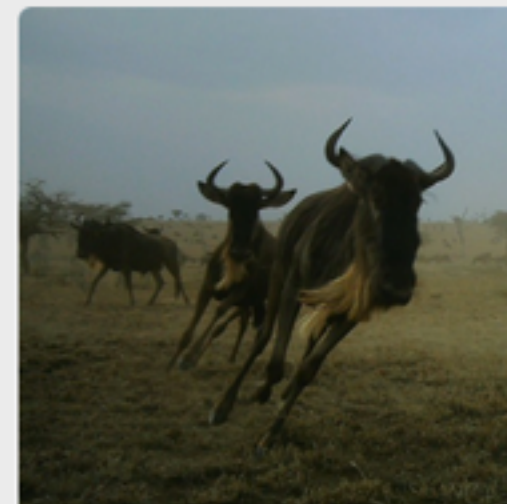
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# WarDepartmentPapers.org

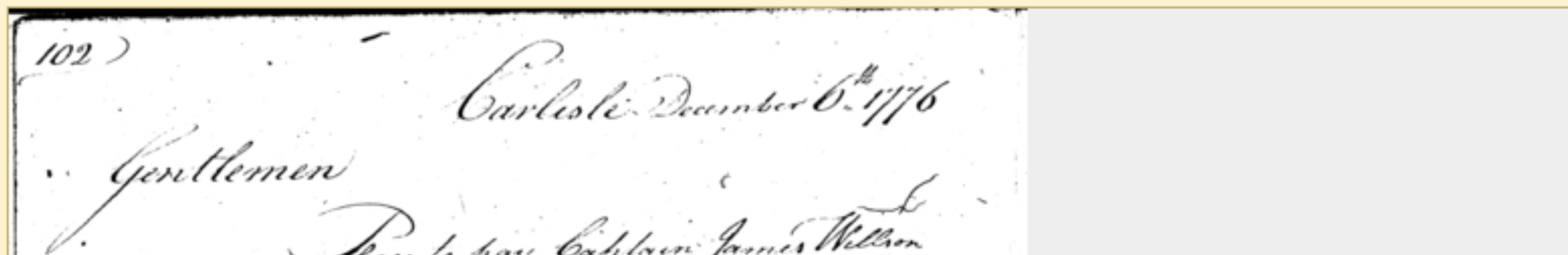
## Request for pay for Captain James Wilson

### DOCUMENT INFORMATION

Date	December 6, 1776
Author Name	<a href="#">Joseph Howell</a> (primary)
Recipient Name	<a href="#">General William Irvine</a> (primary)
Summary	The author examines the request for pay for Captain James Wilson and, after a thorough examination of the records, finds the request unwarranted. Indeed, Wilson may have been given more pay than was due him.
Document Format	Author's Letterbook Copy
Source	Collection: National Archives and Records Administration: Ltrs Sent, J Howell, Comm. Accounts, RG93

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◀◀ ◀ [98](#) [99](#) [100](#) [101](#) 102 [103](#) [104](#) [105](#) [106](#) ▶ ▶▶ Jump to page





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NO

FIX

YES



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Thoughts are not formed unless we give them form → Protos. Randomness (words)

Thinking → totally new, experimental and free; much more personal, artistic than in Portrait (where everything is borrowed from someone else)

Different modes of the [3]; the connection Tide monologue

\* Ineluctable modality of the visible: at least that if no more, thought through my eyes. Signatures of all things I am here to read, seaspawn and seawrack, the nearing tide, that rusty boot. Snotgreen, bluesilver, rust: coloured signs. Limits of the diaphane. But he adds: in bodies. Then he was aware of them bodies before of them coloured. How? By knocking his scone against them, sure. Go easy. Bald he was and a millionaire, *maestro di color che sanno*. Limit of the diaphane in. Why in? Diaphane, adiaphane. If you can put your five fingers through it it is a gate, if not a door. (Shut your eyes and see.)

Stephen closed his eyes to hear his boots crush crackling wrack and shells. You are walking through it howsoever. I am, a stride at a time. A very short space of time through very short times of space. Five, six: the *Nacheinander*. Exactly: and that is the ineluctable modality of the audible. Open your eyes. No. Jesus! If I fell over a cliff that beetles o'er his base, fell through the *Nebeneinander* ineluctably! I am getting on nicely in the dark. My ash sword hangs at my side. Tap with it: they do. My two feet in his boots are at the ends of his legs, *nebeneinander*. Sounds solid: made by the mallet of Los *demiurgos*. Am I walking into eternity along Sandymount strand? Crush, crack, crick, crick. Wild sea money. Dominie Deasy kens them a'.

Won't you come to Sandymount, Madeline the mare?

Rhythm begins, you see. I hear. Acatalectic tetrameter of iambs marching. No, agallop: *deline the mare*.

Open your eyes now. I will. One moment. Has all vanished since? If I open and am for ever in the black adiaphane. *Basta!* I will see if I can see. See now. There all the time without you: and ever shall be, world without end.

They came down the steps from Leahy's terrace prudently, — *Frauenzimmer*: and down the shelving shore flabbily, their splayed feet sinking in the silted sand. Like me, like Algy, coming down to our mighty mother. Number one swung louridly her midwife's bag, the other's gamp poked in the beach. From the liberties, out for the day. Mrs Florence MacCabe, relict of the late Patk MacCabe, deeply lamented, of Bride Street.

Algy and Swinburn (Ch. 1)

(31)

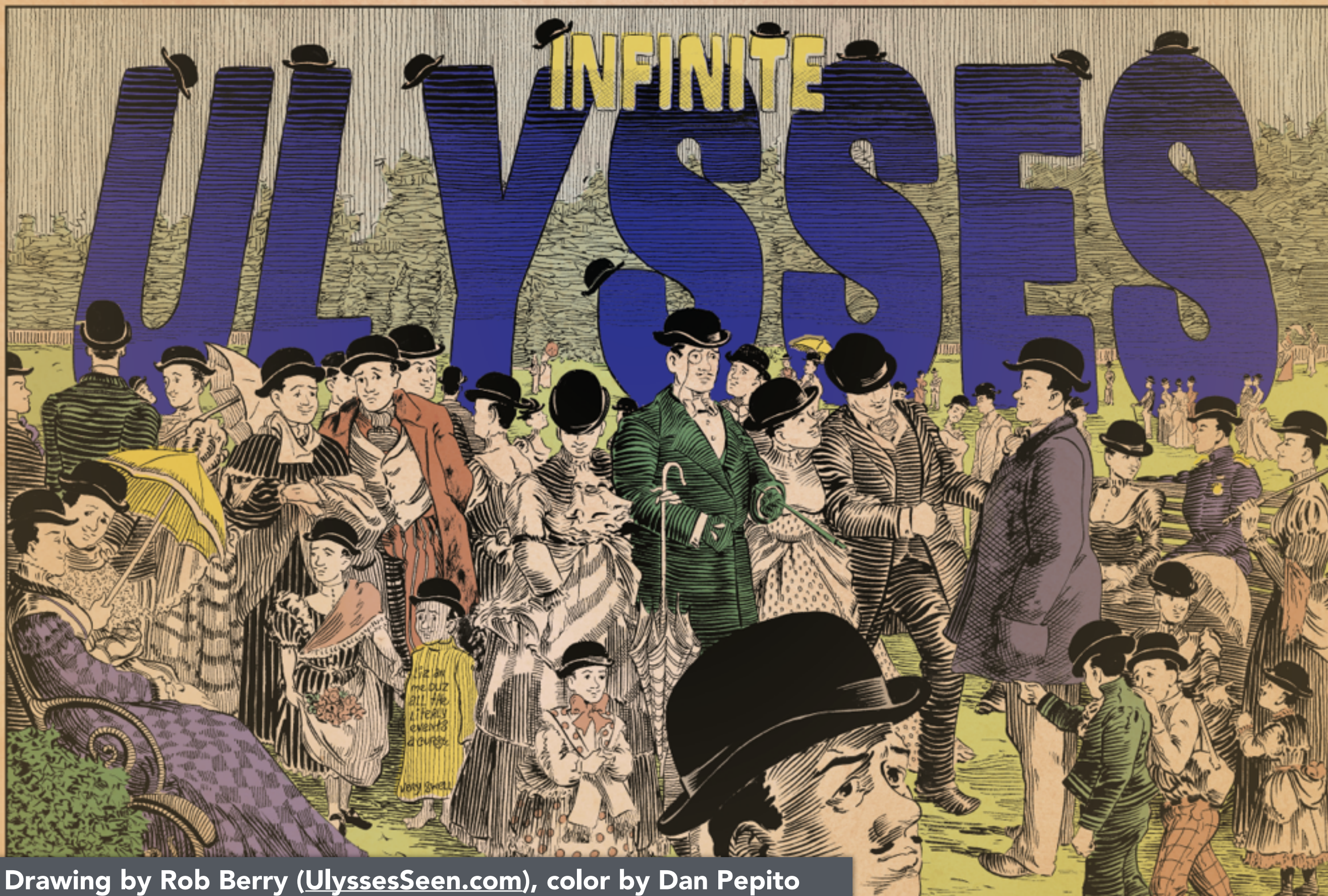
Ineluctable modality of the visible: at least that if no more, thought through my eyes. Signatures of all things I am here to read, seaspawn and seawrack, the nearing tide, that rusty boot. Snotgreen, bluesilver, rust: coloured signs. Limits of the diaphane But he adds: in bodies. Then he was aware of them bodies before of them coloured. How? By knocking his scone against them, sure. Go easy. Bald he was and a millionaire, *maestro di color che sanno*. Limit of the diaphane in. Why in? Diaphane, adiaphane. If you can put your five fingers through it, it is a gate, if not a door. Shut your eyes and see.

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Drawing by Rob Berry ([UlyssesSeen.com](http://UlyssesSeen.com)), color by Dan Pepito



Episode of Ulysses	Book page:	Total number of annotations on page
<a href="#">Telemachus</a>	<a href="#">3</a>	62
<a href="#">Telemachus</a>	<a href="#">4</a>	32
<a href="#">Telemachus</a>	<a href="#">7</a>	27
<a href="#">Nestor</a>	<a href="#">31</a>	24
<a href="#">Nestor</a>	<a href="#">25</a>	21
<a href="#">Telemachus</a>	<a href="#">5</a>	21
<a href="#">Telemachus</a>	<a href="#">21</a>	19
<a href="#">Telemachus</a>	<a href="#">6</a>	18
<a href="#">Telemachus</a>	<a href="#">9</a>	18
<a href="#">Telemachus</a>	<a href="#">18</a>	17
<a href="#">Telemachus</a>	<a href="#">20</a>	17

etc.



all the annotations



just the annotations  
i want to read

WITHOUT THE HOMERIC CLUES,  
IT WOULD CERTAINLY BE UNREADABLE.



*Ulysses* is hard to read.

From Alison Bechdel's  
graphic novel *Fun Home*.





Photo by Eve Arnold, 1955.

Unase a nosotros para un  
baño Bloomsday en la playa:  
BAÑO! CHAPUZON! o ENCONTRARSE!  
Fuengirola, a las 8 de la mañana  
En frente del Hotel Florida.  
Domingo, 16 de junio, 2013.



By Rob Berry (w/permission)

*Ulysses* is  
awesome  
to read (&  
has a large  
fanbase).



Both by stephmouss on Flickr (CC BY)



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Ulysses is divided into three sections, and the first letter of each appears in very large type starting style

CancelSave

4>

Stately, plump Buck Mulligan came from the stairhead, bearing a bowl of lather on which a mirror and a razor lay crossed. A yellow dressinggown, ungirdled, was sustained gently behind him by the mild morning air. He held the bowl aloft and intoned:  
— *Introibo ad altare Dei.*  
Halted, he peered down the dark winding stairs and called up coarsely :  
— Come up, Kinch. Come up, you fearful Jesuit.  
Solemnly he came  
about and blessed gr  
awaking moun  
towards him and ma  
shaking his head. Ste  
the top of the stairca  
blessed him, equine  
hued like pale oak.  
Buck Mulligan p  
bowl smartly.  
— Back to barracks, he said sternly.  
He added in a preacher's tone:  
— For this, O dearly beloved, is the genuine Christine: body and soul and blood and ouns. Slow music, please. Shut your eyes, gents. One moment. A little trouble about those white corpuscles. Silence, all.  
He peered sideways up and gave a long low whistle of call then paused awhile in rapt attention, his even white teeth glistening here and there with gold points. Chrysostomos. Two strong shrill whistles answered through the

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UserFilter by User...

TagFilter by Tag...

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Author: Amanda Visconti  
Date: January 29, 2015  
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All tags religion plot

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Click & drag over any text to highlight it. A popup will appear where you can add your comment or question.

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< Telemachus

4 >

Stately, plump Buck Mulligan came from the stairhead, bearing a bowl of lather on which a mirror and a razor lay crossed. A yellow dressinggown, ungirdled, was sustained gently behind him by the mild morning air. He held the bowl aloft and intoned:

— *Introibo ad altare Dei.*

Halting, he peered down the dark winding stairs and called up coarsely:

— Come up, Kinch. Come up, you fearful Jesuit.

Solemnly he came

about and blessed gr

awaking mountains.

towards him and ma

shaking his head. Ste

the top of the stair

blessed him, equine

hued like pale oak.

Buck Mulligan pe

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Click on any highlight to read the comment on it in the sidebar.

If more than one comment is tied to a highlight, the yellow will appear deeper.

All tags [religion](#) [plot](#)

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Add tags





< Telemachus

4 >

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— *Introibo ad altare Dei.*

Halted, he peered down the dark winding stairs and called up coarsely:

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Author: Amanda Visconti

Date: January 29, 2015

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reporting a comment needing moderation

All tags religion plot

My tags

Add tags





&lt; Telemachus

4 &gt;

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— *Introibo ad altare Dei.*

Halted, he peered down the dark winding stairs and called up coarsely :

— Come up, Kinch. Come up, you fearful Jesuit.

Solemnly he came forward and mounted the round gunrest. He faced about and blessed gravely thrice the tower, the surrounding country and the awaking mountains. Then, catching sight of Stephen Dedalus, he bent towards him and made rapid crosses in the air, gargling in his throat and shaking his head. Stephen Dedalus, displeased and sleepy, leaned his arms on the top of the staircase and looked coldly at the shaking gurgling face that blessed him, equine in its length, and at the light untoussured hair, grained and hued like pale oak.

Buck Mulligan peeped an instant under the mirror and then covered the bowl smartly.

— Back to barracks, he said sternly.

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— For this, O dearly beloved, is the genuine Christine: body and soul and blood and ouns. Slow music, please. Shut your eyes, gents. One moment. A

muscles. Silence, all. a long low whistle of call then paused white teeth glistening here and there with gold points. Chrysostomos. Two strong shrill whistles answered through the calm.

— Thanks, old chap, he cried briskly. That will do nicely. Switch off the current, will you?

&lt; Telemachus

4 &gt;

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## Sort by

Show first:

Author: [Amanda Visconti](#)

Date: February 14, 2015

[!](#) [★](#) [link](#)[👍](#) 50% [👎](#) 50%

## Quote:

looked coldly

**Text:** Stephen and Mulligan are friends, yet there's a tension between them. Stephen is an aspiring writer, while Mulligan is a medical student who also writes (mostly humorous works, it seems; he's modeled on Joyce's acquaintance Oliver St. John Gogarty, an actual Irish poet). There's tension between the two over their acceptance into Dublin's literary circle, in part because Stephen sees Mulligan as betraying Ireland by playing to what the English want.

All tags [Joyce](#) [spoiler](#)  
[meaning](#)

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&lt; Telemachus

4 &gt;

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muscles. Silence, all. a long low whistle of call then paused white teeth glistening here and there with gold points. Chrysostomos. Two strong shrill whistles answered through the calm.

— Thanks, old chap, he cried briskly. That will do nicely. Switch off the current, will you?

&lt; Telemachus

4 &gt;

## Filter Displayed Highlights

[Annotation](#) Filter by Annotation...[User](#) Filter by User...[Tag](#) Filter by Tag...

## Sort by

Show first:

Author: [Amanda Visconti](#)

Date: February 14, 2015

[!](#) [★](#) [link](#)[👍](#) 50% [👎](#) 50%

## Quote:

looked coldly

**Text:** Stephen and Mulligan are friends, yet there's a tension between them. Stephen is an aspiring writer, while Mulligan is a medical student who also writes (mostly humorous works, it seems; he's modeled on Joyce's acquaintance Oliver St. John Gogarty, an actual Irish poet). There's tension between the two over their acceptance into Dublin's literary circle, in part because Stephen sees Mulligan as betraying Ireland by playing to what the English want.

All tags [Joyce](#) [spoiler](#)  
[meaning](#)

Personalize

Read book &amp; annotate

Read annotations



## Filter Displayed Highlights

Annotation

Filter by Annotation...

User

Filter by User...



Tag

Filter by Tag...

### Sort by

✓ Show first:

Top-Rated

Lowest Rated

Newest

Oldest



Date: March 5, 2015

[link](#)

[edit](#)



100% 0%

Quote: on which

Text: Ambiguity - it sounds as though the

filter & sort annotations

## Filter Displayed Highlights

**Annotation** Filter by Annotation...

**User** Filter by User...



**Tag** Filter by Tag...

### Sort by

✓ Show first:

Top-Rated

Lowest Rated

Newest

Oldest



Date: March 5, 2015

[link](#)

[edit](#)



100% 0%

**Quote:** on which

**Text:** Ambiguity - it sounds as though the

filter & sort annotations

How many total people visited the site?

21,334

% of Total: 100.00% (21,334)



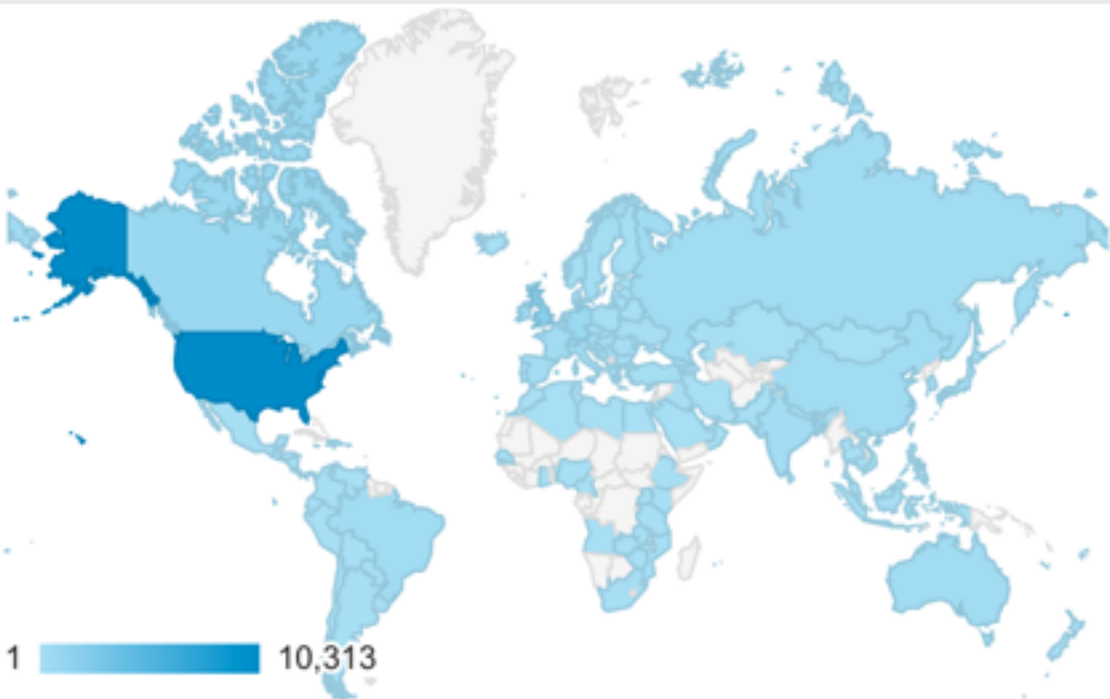
Total pageviews

72,491

% of Total: 100.00% (72,491)



Mapping site visitors



Users by country

Country	Users
United States	10,313
United Kingdom	1,765

Users on top 10 most popular book pages

Page		Pageviews	Users
/ulysses/3		11,602	5,067
/ulysses/4		2,300	1,562
/ulysses/5		1,110	795
/ulysses/6		713	517
/ulysses/7		508	360
/ulysses/10		422	222
/ulysses/8		405	293
/ulysses/24		366	181
/ulysses/9		361	266
/ulysses/280		274	32

Site visit sources

Source	Sessions
(direct)	8,413
news.ycombinator.com	5,435
google	2,955
t.co	1,655
metafilter.com	672
ulyssesulysses.com	585

**First month of open beta:**

**13k unique visitors**

**500 accounts**

**500 annotations**



**21k unique visitors**

**757 accounts**

**1.1k annotations**

**21k unique visitors**

**757 accounts**

**1.1k annotations**



**Rob Sanderson**

@azaroth42



Following

#dh2013 @melissaterras: Trained our users to do TEI. Can get people to do hard things, with good UI.

# participation



**Dan Cohen**

@dancohen



Follow

It never ceases to amaze me that volunteers have corrected over 150,000,000 lines of OCRred newspapers in Australia:  
[trove.nla.gov.au/system/stats?e...](http://trove.nla.gov.au/system/stats?e...)

# don't read the comments?



**Tim Carmody** ✓  
@tcarmody



+ Follow

What would you rather have at the bottom of the page? A link to a new article? Or comments that make you want to run?  
[m.theatlantic.com/technology/arc...](https://m.theatlantic.com/technology/arc...)



**Jess Zimmerman** @j\_zimms · Jun 5  
[@tcarmody](#) BLACK MOLD



3





# Archivist seeks help in identifying manuscript waste material

By Micah Erwin



Ransom Center Project Archivist Micah Erwin holds one of the books with manuscript fragments that he's hoping to identify through a Flickr site he created. Photo by Alicia Dietrich.

## 📷 Archivist declares medieval manuscript fragment crowdsourcing project success

By Micah Erwin













# The William Blake Archive

Search the Archive

**Works in the Archive**  
 Poetry, Drama, Engravings, Manuscripts, Paintings, and more.

**What's New in the Archive**  
 The latest additions to the archive, with a program of new acquisitions.

**Search**  
 Search for text, subjects, keywords, and other topics.

**About Blake**  
 Inquiry by number, volume, title, and other subjects. Consult the Blake's Works, the Blake's Manuscripts, and the Blake's Paintings.

**Resources for Further Research**  
 Consult the Blake's Works, the Blake's Manuscripts, and the Blake's Paintings.

**Archive Information & Help**

- About the Archive**  
 Introduction to the Archive, Archive Overview, About the Archive, Contact Us, and other information.
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- Archive Information & Help**  
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**Works & Editions**

**Works**  
 A list of works in the archive, including poetry, drama, engravings, and more.

**Editions**  
 A list of editions of works in the archive, including the first edition, the second edition, and more.

**Subjects & Keywords**  
 A list of subjects and keywords associated with the works in the archive.

# StackExchange



# The Walt Whitman Archive

Ed Folsom & Kenneth M. Price, Editors

**Published Works**  
 A list of published works by Walt Whitman, including poetry, drama, and more.

**Manuscripts**  
 A list of manuscripts by Walt Whitman, including poetry, drama, and more.

**Biography & Correspondence**  
 A list of biographical information and correspondence related to Walt Whitman.

**Criticism**  
 A list of critical essays and reviews about Walt Whitman.

**Images & Sound**  
 A list of images and sound recordings related to Walt Whitman.

**Resources**  
 A list of resources for further research on Walt Whitman.

**About the Archive**  
 Information about the archive and its mission.

**Works & Editions**

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 A list of works by Walt Whitman, including poetry, drama, and more.

**Editions**  
 A list of editions of works by Walt Whitman, including the first edition, the second edition, and more.

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# reddit



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 The latest additions to the archive, with a progress indicator showing the status of each item.

**Search**  
 Search for text, subjects, keywords, and other metadata.

**About Blake**  
 Biography, works, and other information. Created by Alexander D. Noyes, The William Blake Society, and The William Blake Society of America.

**Resources for Further Research**  
 Links to other websites, books, and other resources.

**Archive Information & Help**

- About the Archive**  
 Introduction, History, Funding, and other information.
- How to Use the Archive**  
 A guide to the archive's features and how to use them.
- Help**  
 A collection of frequently asked questions and other helpful information.



**Works & Editions**

**Works**  
 A list of works in the archive, including poetry, prose, engravings, and other materials.

**Editions**  
 A list of editions of works in the archive, including the first edition and subsequent editions.

**Subjects & Keywords**  
 A list of subjects and keywords associated with the works in the archive.

**Help**  
 A collection of frequently asked questions and other helpful information.

# StackExchange



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**Biography & Correspondence**  
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**Criticism**  
 A list of critical essays and reviews of Walt Whitman's work.

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 A list of images and sound recordings related to Walt Whitman.

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 A collection of frequently asked questions and other helpful information.

**About the Archive**  
 A collection of information about the archive, including its history, funding, and other details.





# reddit AskHistorians

[hot](#)[new](#)[rising](#)[controversial](#)[top](#)[gilded](#)[wiki](#)[promoted](#)

↑  
1650  
↓

You are a Roman soldier marching a long distance. Your leg breaks for whatever reason; what happens?



submitted 1 year ago by Glorin



214 comments [save](#) [hide](#) [report](#) [I=c]

↑  
1872  
↓

How did pre-colonization, Midwest, Native Americans deal with tornados? Did they write any records of these types of storms? (self.AskHistorians)

submitted 2 years ago by UTDDoctor



480 comments [save](#) [hide](#) [report](#) [I=c]

↑  
1911  
↓

Did the Romans have a concept of the future for humanity? If so, what was it like?

submitted 7 months ago by Where-is-the-rub



37 comments [save](#) [hide](#) [report](#) [I=c]

smart discussions on reddit





# reddit AskHistorians

[hot](#)[new](#)[rising](#)[controversial](#)[top](#)[gilded](#)[wiki](#)[promoted](#)

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↓

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submitted 2 years ago by UTDuctor



480 comments [save](#) [hide](#) [report](#) [I=c]

↑  
1911  
↓

Did the Romans have a concept of the future for humanity? If so, what was it like?

submitted 7 months ago by Where-is-the-rub



37 comments [save](#) [hide](#) [report](#) [I=c]

smart discussions on a well-designed subreddit

**"critical"**  
**engagement:**  
**always necessary?**



**“critical”**

**engagement:**

**always necessary?**

personality, untaught by the wisdom he has written or by the

aled. His beaver is up. He is a g  
cks or what you will, the sea's vo  
o is the substance of his shadow

sponded from the doorway.

ound me, O mine enemy?

e, sullen as a dean's, **Buck Mulligan** came forward, then blithe  
rds the greeting of their smiles. My telegram.

e speaking of the gaseous vertebrate, if I mistake not? he asked

OMG this guy again <3

TeamMulligan

✕ Cancel

✓ Save



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✕ Cancel

✓ Save







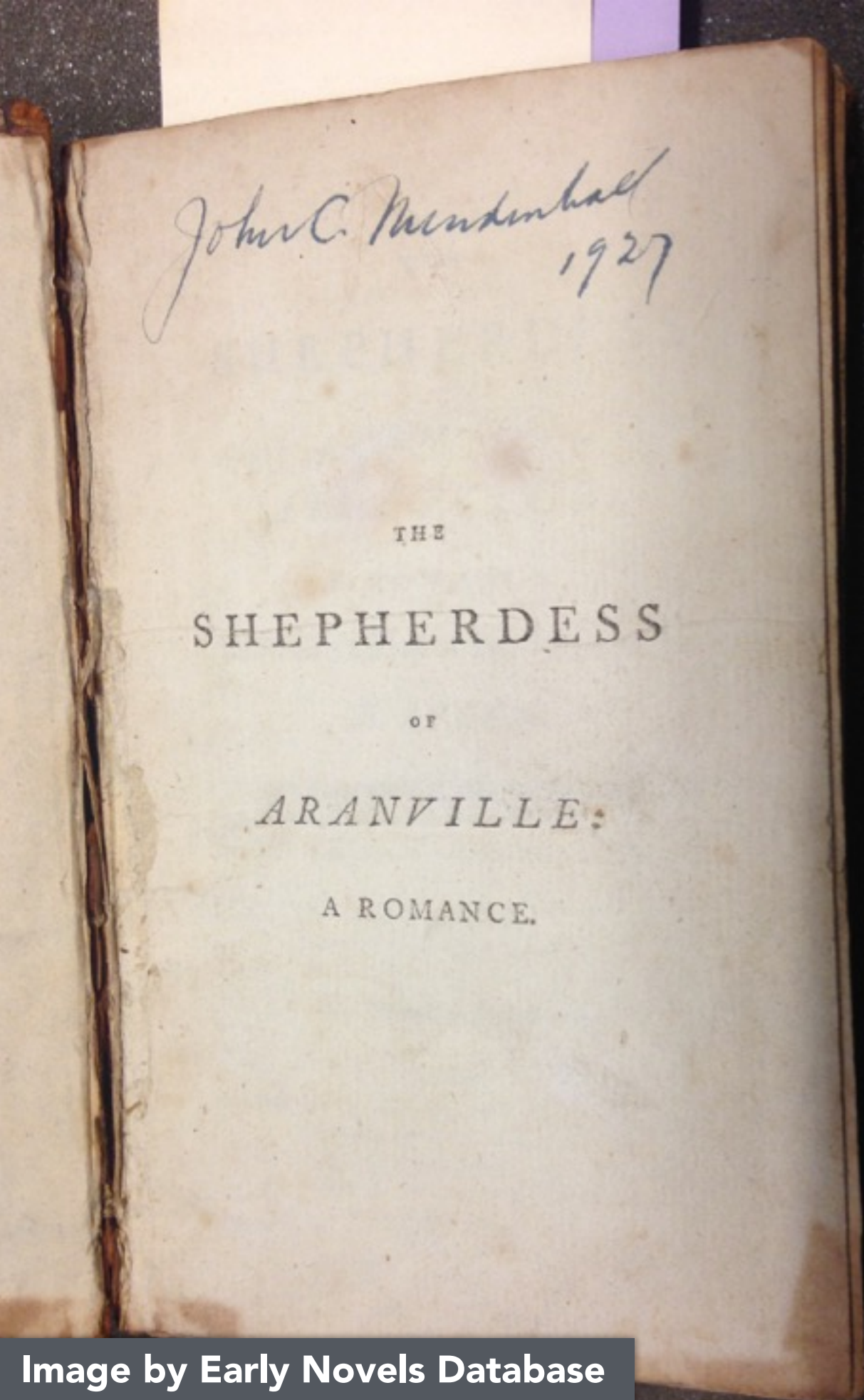
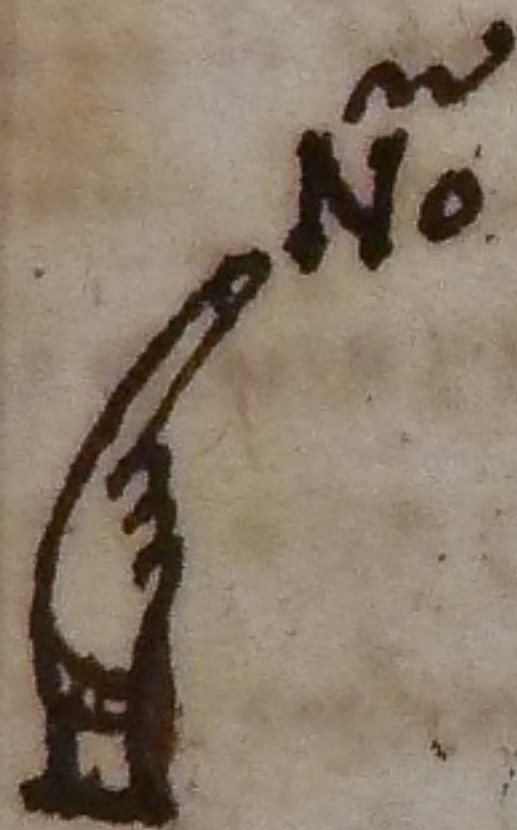


Image by Early Novels Database  
(CC BY on Flickr)



Image by Cory Doctorow  
(CC BY SA on Flickr)



 Nō

q̄z formet aliquā p̄p̄  
Et si arguitur sic nō cōtingit pro  
ad extremū nisi per mediū. ḡ in p̄  
tellectus itelligit si h̄z cōceptū sin  
tē hēt omnes cōceptus intermed  
tia. q̄z cōceptus entis cōfuse signi  
mum sed immediatus conceptui sin  
significās. s. distinctione sui ab al  
sui significati sub propria ratione  
facta est resolutio singularis i spē

Discover unexpected disagreements (or relevance)

CC BY Provenance Online Project, Flickr.  
Illustrative license: a commenter  
suggests "Nō" abbreviates "Nota".



**more thinking about...**

**general audience**



**Meg Meiman**  
@megmeiman



+ Follow

@digi\_culture: "Why not build something that can be useful for scholarly and amateur communities?" #SDSE2013



RETWEET

1

FAVORITE

1



6:36 PM - 13 Jul 2013



Reply to @megmeiman @digi\_culture



**Textual Scholar** @TextualScholar · 13 Jul 2013

@megmeiman @digi\_culture Because it is almost impossible to balance the needs of different groups.



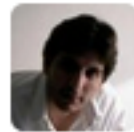
**Allison Muri** @digi\_culture · 14 Jul 2013

@TextualScholar @megmeiman I think it's not about balance; it's about scholarship for mashup/remix. & we can learn from "amateur" knowledge.



**Textual Scholar** @TextualScholar · 15 Jul 2013

@digi\_culture @megmeiman Of course we can. Amateurs might also discover things that we might want to study further.

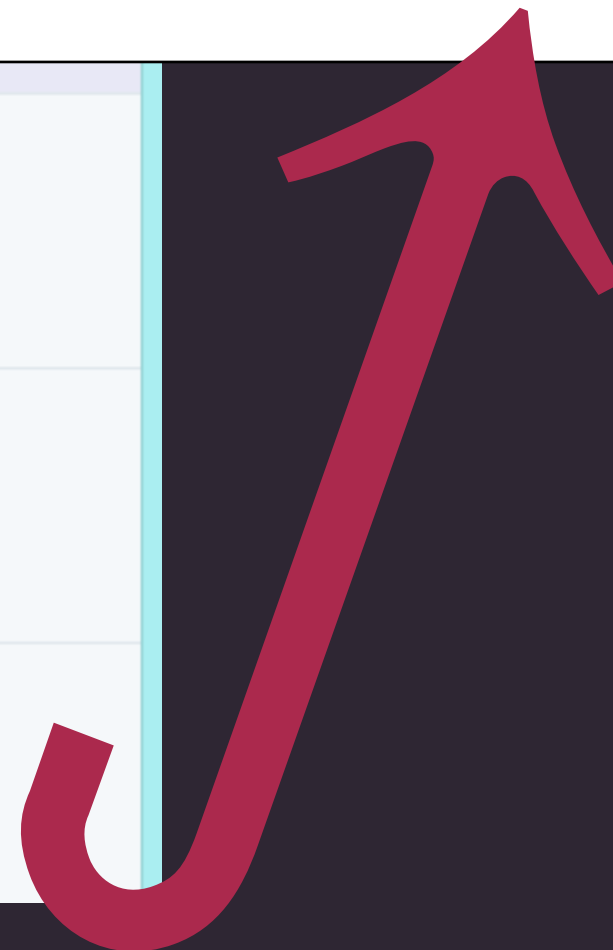


**Alex Gil**  
@elotroalex



Following

.@TextualScholar @epierazzo what I question is the rigid separation between scholars & public as mask for our design failures  
#sdse2013







**Meg Meiman**  
@megmeiman



+ Follow

@digi\_culture: "Why not build something that can be useful for scholarly and amateur communities?" #SDSE2013



RETWEET

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FAVORITE

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6:36 PM - 13 Jul 2013



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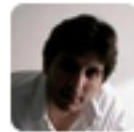
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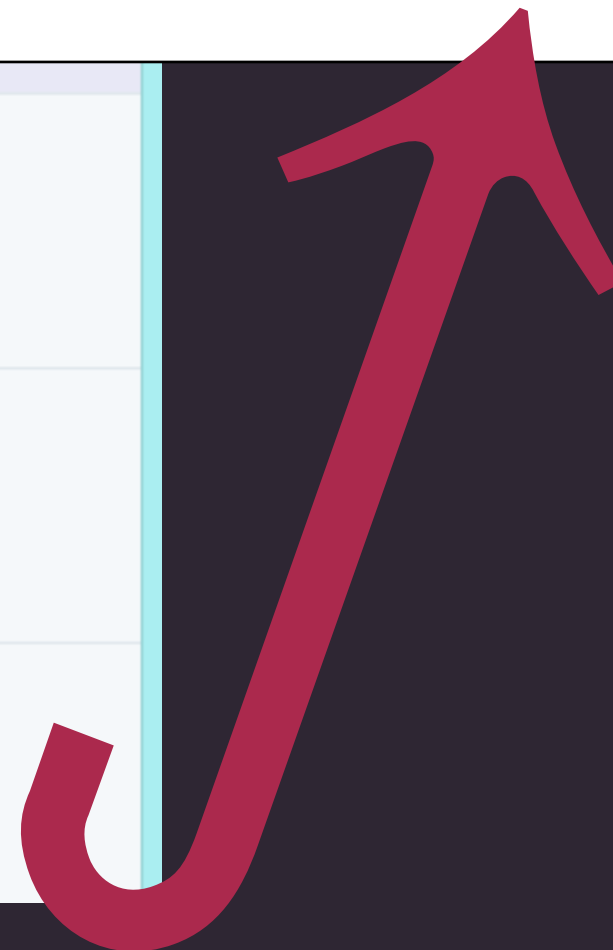


**Alex Gil**  
@elotroalex



Following

.@TextualScholar @epierazzo what I question is the rigid separation between scholars & public as mask for our design failures  
#sdse2013



# DATA-DRIVEN DESIGN

1. Informal (hallway testing, tweeted questions)
2. Talk-aloud observation (single and paired)
3. Participatory design (sketching ideal layouts)
4. Site contact form feedback & emailed feedback
5. GitHub issue queue
6. Open beta soft launch survey with non-academic testers (March 5th)
7. Open beta survey responses (March 9-30)
8. Google Analytics
9. Aggregated mapping (heatmaps, scrollmaps, clickmaps)
10. Drupal statistics on frequency and authorship of annotations



**more thinking about...**

**~~general audience~~**

**overlapping needs**

**balanced filtering**

**more thinking about...**

**overlapping needs  
balanced filtering**



# more thinking about...

# overlapping needs balanced filtering community care



**Daniel Powell**  
@djp2025

 Follow

[#crowdcon](#) What crowdsourcing should be: community.  
participatory knowledge. social.

1:57 PM - 8 May 2015

  3  1



**Daniel Powell**  
@djp2025

 Follow

What crowdsourcing is not: cheap labour. Extraction of work.  
Using a crowd. [#crowdcon](#)

1:57 PM - 8 May 2015

  3  3

# more thinking about...

# overlapping needs balanced filtering community care



**Daniel Powell**  
@djp2025

Follow

[#crowdcon](#) What crowdsourcing should be: community.  
participatory knowledge. social.

1:57 PM - 8 May 2015

3 1



**Daniel Powell**  
@djp2025

Follow

What crowdsourcing is not: cheap labour. Extraction of work.  
Using a crowd. [#crowdcon](#)

1:57 PM - 8 May 2015

3 3



**InfiniteUlysses.com** exists through the support & shared work of:

- InfiniteUlysses.com's readers, annotators, and testers
- Annotator.js (core annotation mechanic)
- Drupal and its open-source modules (OS code)
- Michael Widner with the Lacuna Stories project (OS code)
- *Ulysses Seen* (avatar *Ulysses* character drawings)
- UMD English Dept & Grad School (support & mentorship)
- MITH (support & mentorship)
- Modernist Versions Project (*Ulysses* digital text)
- Editing Modernism in Canada (support)
- Purdue Libraries (support)
- See [InfiniteUlysses.com/credits](https://infiniteulysses.com/credits) for fuller acknowledgements



**Thank you!**

Amanda Visconti

@Literature\_Geek









# ULYSSES

[HOME](#)[THE SITE +](#)[READ THE BOOK +](#)[RESOURCES +](#)

## EPISODE 1: TELEMACHUS

### BRIEFING

### DEBRIEFING

CLICK TO LIMIT  
THE NOTES TO  
SPECIFIC AREAS:

[ALL NOTES](#)[NO NOTES](#)[BIOGRAPHICAL](#)[HISTORICAL](#)[VOCABULARY](#)[STYLE](#)[PUZZLES](#)[COMMENTS  
&  
QUESTIONS](#)

## HELP!

Stately, plump Buck Mulligan came from the stairhead, bearing a bowl of lather on which a mirror and a razor lay crossed. A yellow dressinggown, ungirdled, was sustained gently behind him on the mild morning air. He held the bowl aloft and intoned:

—*Introibo ad altá-re Dei.*

Halted, he peered down the dark winding stairs and called out coarsely:

—Come up, Kinch! Come up, you fearful jesuit!

Solemnly he came forward and mounted the round gunrest. He faced about and blessed gravely thrice the tower, the surrounding land and the awaking mountains. Then, catching sight of Stephen Dedalus, he bent towards him and made rapid crosses in the air, gurgling in his throat and shaking his head. Stephen Dedalus, displeased and sleepy, leaned his arms on the top of the staircase and looked coldly at the shaking gurgling face that blessed him, equine in its length, and at the light untonsured hair, grained and hued like pale oak.

Buck Mulligan peeped an instant under the mirror and then covered the bowl smartly.

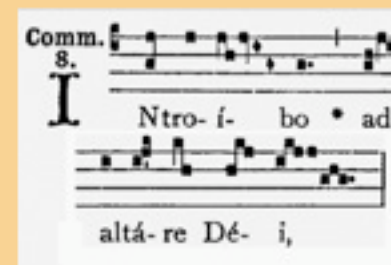
—Back to barracks! he said sternly.

He added in a preacher's tone:

—For this, O dearly beloved, is the genuine Christine: body and soul and blood and ouns. Slow music, please. Shut your eyes, gents. One moment. A little trouble about those white corpuscles. Silence, all.

He peered sideways up and gave a long slow whistle of call, then paused awhile in rapt attention, his even white teeth glistening here and there with gold points. Chrysostomos. Two strong shrill whistles answered through the calm

A line spoken by a priest during a Latin Catholic mass, meaning "I will go to the altar of God". With his morning shave, Mulligan begins a mockery of the mass that is sustained for much of the episode, complete with blessings and the shaving bowl as holy incense. This mockery is a subtle taunt to Stephen, who was extremely devout as a boy; although he realized in adolescence that he could not be both a true artist and serve another (see Joyce's *Portrait of the Artist as a Young Man* for the story of Stephen's childhood), Stephen still has more respect for the religion and customs of the "native" Irish (i.e. unAnglicized and uneducated -- both Mulligan and Stephen are actually native to Ireland) than the opportunistic Mulligan, who is happy to use his medical training and urban upbringing to ingratiate himself with Englishmen such as their boarder Haines. Image from [http://www.christusrex.org/www2/cantgreg/partituras/co\\_introibo.gif](http://www.christusrex.org/www2/cantgreg/partituras/co_introibo.gif).







## CUSTOMIZE

### FILTER NOTES



for annotation tags you want to rise to the top, add here (e.g. "vocabulary" to get help with difficult words); also suggests popular filters



for annotations you don't want to see, add tags here (e.g. "I know French, so don't show me any notes translating French dialogue")

### FILTER USERS



add names of users whose annotations you want to always see (block users you don't want to see via your account page global preferences)

### HIGHLIGHTING? ☒

### HIGHLIGHTING SPECTRUM

### SET GLOBAL PREFERENCES

## VISUALIZE

Experimental features for enhancing the reading experience such as:

Character interaction/social network visualizations that grow as you move through the book

Time of day clock in relation to previous chapters

Heatmap of visited locations in Dublin

Social media integration (easily tweet URL for friends to join you on a difficult page)

To fill out user profile visible to others on site, create default viewing settings, and fill out a private demographic profile that suggests appropriate filters

He had spoken himself into boldness. Stephen, shielding the gaping wounds which the words had left in his heart, said very coldly:

—I am not thinking of the offence to my mother.

—Of what then? Buck Mulligan asked.

—Of the offence to me, Stephen answered.

Buck Mulligan swung round on his heel.

—O, an impossible person! he exclaimed.

He walked off quickly round the **parapet**. Stephen stood at his post, gazing over the calm sea towards the headland. Sea and headland now grew dim. Pulses were beating in his eyes, veiling their sight, and he felt the fever of his cheeks.

A voice within the tower called loudly:

—Are you up there, Mulligan?

—I'm coming, Buck Mulligan answered.

He turned towards Stephen and said:

—Look at the sea. What does it care about offences? Chuck **Loyola**, Kinch, and come on down. The **Sassenach** wants his morning rashers.

He stood again for a moment at the top of the stair with the roof:

He looked over it all day, he said. I'm inconsequent. Moody brooding.

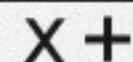
He had vanished but the drone of his descending voice boomed out of the stairhead:

And no more turn aside and brood  
Upon love's bitter mystery  
For **Fergus** rules the brazen cars.

## DISCUSS

Type your interpretation or annotation here.

Start typing to tag by topic: autocomplete, frequent tags



Here's an example of an annotation someone else has left on the same item. As on Reddit, you can see current votes to the left at the same place where you can register your one up/downvote.   
*Man in the MacIntosh* (25) 04/14/2013



You can also see the name of the user you left the annotation, the date they left or last updated it, and (in parentheses) their current editing rank (how upvoted and therefore credible they are).   
*Martha* (1) 04/13/2013



On you account page, you can set global preferences for how annotations are loaded if there are more per item than can fit in this pane: load the x most recent, the y highest-ranked, or z random annotations.   
*Throwaway* (400) 04/02/2013

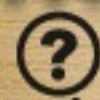
**Infinite Ulysses: April 13, 2014  
wireframe**



save



talk



ask



READ



# Most Annotated Book Pages

Pages of *Ulysses* and how many annotations have been added to each page. Note that *Infinite Ulysses* page numbers match up to the 1922 Paris Shakespeare & Co first printing. Only pages with annotations are shown.

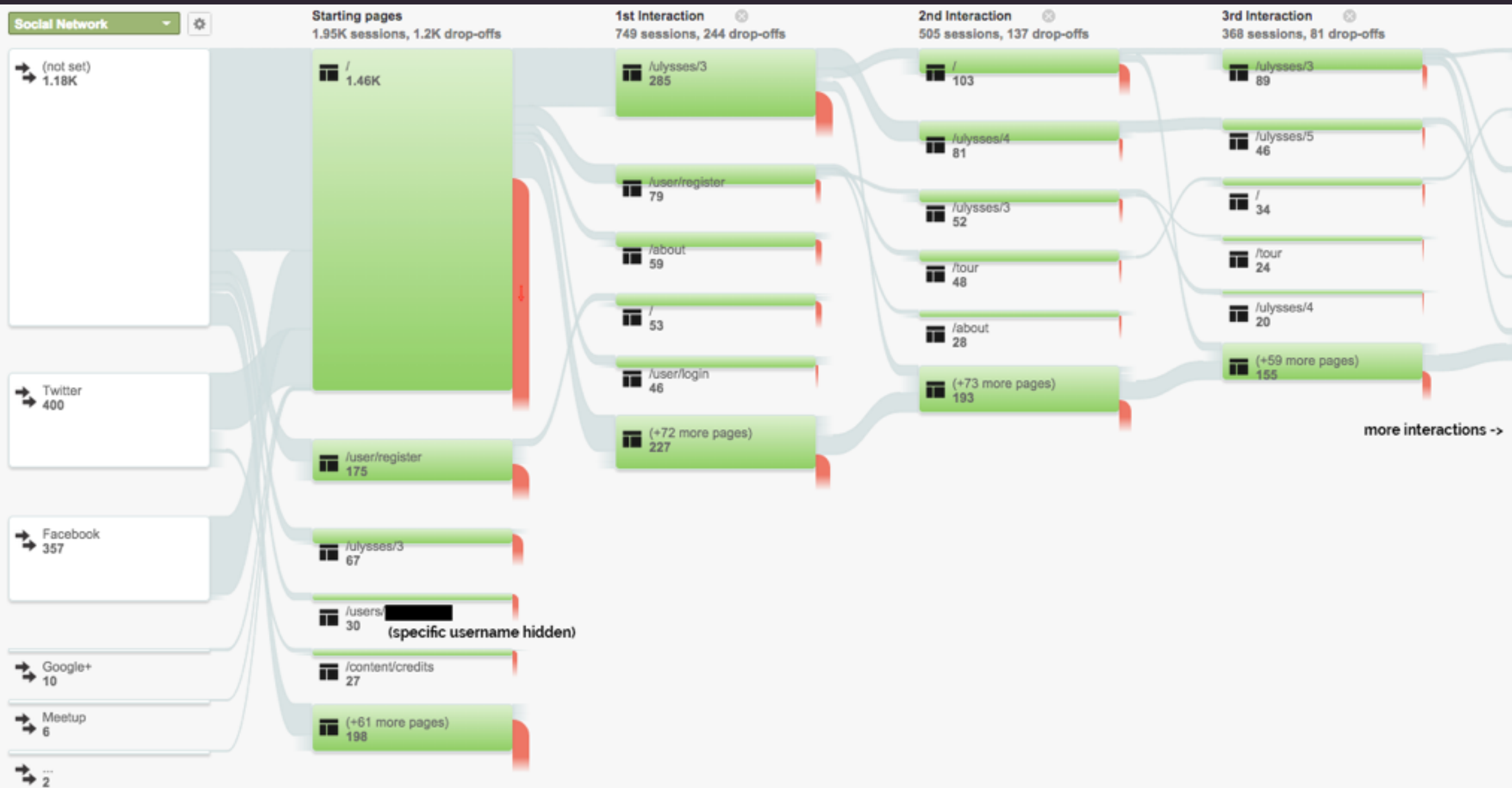
Episode of Ulysses	Book page:	Total number of annotations on page
<a href="#">Telemachus</a>	<a href="#">3</a>	48
<a href="#">Telemachus</a>	<a href="#">4</a>	26
<a href="#">Nestor</a>	<a href="#">31</a>	20
<a href="#">Telemachus</a>	<a href="#">6</a>	19
<a href="#">Nestor</a>	<a href="#">25</a>	18
<a href="#">Telemachus</a>	<a href="#">7</a>	16
<a href="#">Telemachus</a>	<a href="#">5</a>	16
<a href="#">Ithaca</a>	<a href="#">658</a>	16
<a href="#">Nestor</a>	<a href="#">24</a>	15
<a href="#">Telemachus</a>	<a href="#">18</a>	14
<a href="#">Telemachus</a>	<a href="#">21</a>	13
<a href="#">Telemachus</a>	<a href="#">20</a>	13
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(more)





# ANALYTICS



Stats from 1st month in beta (March 2015)

Stephen Dedalus

Stately, plump Buck Mulligan came from the stairhead, bearing a bowl of lather on which a mirror and a razor lay crossed. A yellow dressing gown, ungirdled, was sustained gently behind him by the mild morning air. He held the bowl aloft and intoned:

*Heavenly bodies!*

Halted, he peered down the dark winding stairs and called up coarsely :  
— Come up, you snail. Come up, you fearful Jew!

Solemnly he came forward and mounted the round gunrest. He faced about and blessed gravely thrice the tower, the surrounding country and the awaking mountains. Then, catching sight of Stephen Dedalus, he bent towards him and made rapid crosses in the air, gargling in his throat and shaking his head. Stephen Dedalus, displeased and sleepy, leaned his arms on the top of the staircase and looked coldly at the shaking gurgling face that blessed him, equine in its length, and of the light uncombed hair, grained and hued like oak.

Buck Mulligan peeped an instant under the mirror and then covered the bowl smartly.

— Back to barracks, he said sternly.

He added in a prophetic tone:

— For this, O dearly beloved, is the genuine Christus: body and soul and blood and oss. Slow music, please. Shut your eyes, gents. One moment. A little trouble about those white corpuscles. Silence, all.

He peered sideways up and gave a long low whistle of call then paused awhile in rapt attention, his even white teeth glistening here and there with gold points. Cuckoo. Two strong shrill whistles answered through the calm.

## Filter Displayed Highlights

Annotation Filter by Annotation...

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## Sort by

Show first

Author: Amanda Visconti  
Date: January 20, 2015

Country	
<input checked="" type="checkbox"/> Name	Amount
<input checked="" type="checkbox"/> United States	1051
<input checked="" type="checkbox"/> United Kingdom	278
<input checked="" type="checkbox"/> Canada	151
<input checked="" type="checkbox"/> Netherlands	146
<input checked="" type="checkbox"/> Ireland	91
<input checked="" type="checkbox"/> Unknown	78
<input checked="" type="checkbox"/> Belgium	68
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<input checked="" type="checkbox"/> Spain	50
<input checked="" type="checkbox"/> France	25
<input checked="" type="checkbox"/> Korea, Republic of	24
<input checked="" type="checkbox"/> Singapore	17
<input checked="" type="checkbox"/> Italy	14
<input checked="" type="checkbox"/> Turkey	11
<input checked="" type="checkbox"/> Other	105
Total	2176



# USER TESTING: REQUESTS

1. Better way to navigate the entire book (not just paging forward or back).
2. More annotations in later episodes of the book, perhaps by finding a way to encourage readers to annotate non-annotated pages.
3. Filters are limited to a particular page; for research use, being able to navigate among tags or see where a given tag occurred throughout the book would be useful.
4. An additional filter for different categories of annotation (e.g. question, comment, interpretation).
5. Episode introductions.
6. For classroom and personal use, a way to start with a blank slate but also pull in existing annotations.