

EGL 130.02  
Introduction to Digital Humanities

Spring 2020

Timothy Wilcox

*You can and must understand computers NOW.*

# COMPUTER



*Computer Lib* (1974), Ted Nelson

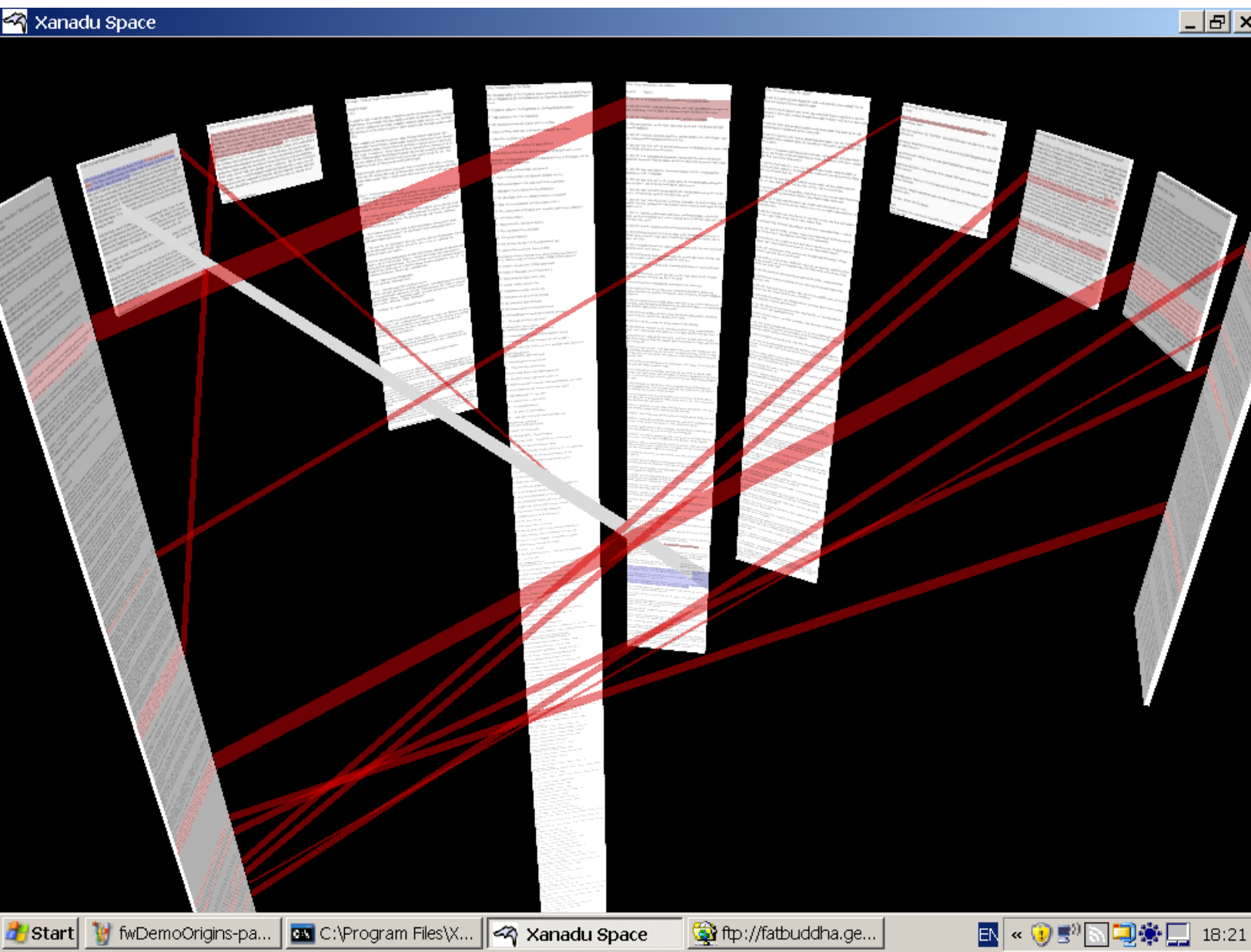
“It would be a book of liberation. The reader and I would be setting the computer free – and ourselves.”

–*Possiplex* (2010), page 200

## “ETERNAL REVISION

“There is no Final Word. There can be no final version, no last thought. There is always a new view, a new idea, a reinterpretation. And literature, which we propose to electronify, is a system for preserving continuity in the face of this fact.”

–*Literary Machines* (1980), page 2/61



*“The only kind of writing I want to do is in this new genre, the parallel xanalogical document. Every book I write, smashed into paper sequence and rectangularity goes against what I believe in and what I want to create in my life.”*

*Possiplex, page 286*



[ 3 ]

"signatures of all things"  
- metaphysics \ numbers

\* 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 sconce 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.

- joke  
- approve  
- remarks

Stephen closed his eyes to hear his boots crush crackling wrack and shells. You are walking through it howsomever. 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'.

modes of  
stenting  
time/  
history

10

20

fall, church, sounds like a pub

carl - (English) riverrun, past Eve and Adam's, from swerve of shore to bend of bay, brings us by a commodius vicus of recirculation back to Howth Castle and Environs. comfortable / spacious - w/o 'o' - for top

Turk down Shanty Sir Tristram, violer d'amores, fr'over the short sea, had passencore rearrived from North Armorica on this side the scraggy isthmus of Europe Minor to wielderfight his penisolate war: nor had topsawyer's rocks by the stream Oconee exaggerated themselfe to Laurens County's gorgios while they went doublin their mumper all the time: nor avoice from afire bellowsed mishe mishe to tauftauf thuartpeatrick: not yet, though venissoon after, had a kidscad buttended a bland old isaac: not yet, though all's fair in vanessy, were sosie sesthers wroth with twone nathandjoe. Rot a peck of pa's malt had Jhem or Shen brewed by arclight and rory end to the regginbrow was to be seen ringsome on the aquaface, rainbow

German - The fall (bababadalgharaghtakamminarronkonbronntonner-ronntuonnthunntrovarrhounawnskawntooohooordenenthur-nuk!) of a once wallstrait oldparr is retaled early in bed and later on life down through all christian minstrelsy. The great fall of the offwall entailed at such short notice the pftjschute of Finnegan, erse solid man, that the humptyhillhead of himself promptly sends an unquiring one well to the west in quest of his tumptytumtoes: and their upturnpikepointandplace is at the knock out in the park where oranges have been laid to rust upon the green since dev-linsfirst loved livvy. - live / love - recircu lafon (general from up regon at a from)

river - life 3

Ulysses (1922) – James Joyce

Finnegans Wake (1939) – James Joyce



# FINNEGANS WAKE

James Joyce

Book I / Chapter I

HOME

[MOBILE FRIENDLY VERSION](#)

<a href="#">3</a>	<a href="#">4</a>	<a href="#">5</a>	<a href="#">6</a>	<a href="#">7</a>	<a href="#">8</a>	<a href="#">9</a>	<a href="#">10</a>	<a href="#">11</a>	<a href="#">12</a>	<a href="#">13</a>	<a href="#">14</a>	<a href="#">15</a>	<a href="#">16</a>
<a href="#">17</a>	<a href="#">18</a>	<a href="#">19</a>	<a href="#">20</a>	<a href="#">21</a>	<a href="#">22</a>	<a href="#">23</a>	<a href="#">24</a>	<a href="#">25</a>	<a href="#">26</a>	<a href="#">27</a>	<a href="#">28</a>	<a href="#">29</a>	

3 UP

riverrun, past Eve and Adam's, from swerve of shore to bend of bay, brings us by a commodius vicus of recirculation back to Howth Castle and Environs.

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The fall (bababadalgharaghtakamminarronkonnbronntonner-ronntuonnthunntrovarrhounawnskawntoohooorderenenthur-

GENIUS

FEATURED CHARTS VIDEOS COMMUNITY | SHOP | f t i y



## Finnegans Wake (Chap. 1.1)

James Joyce

Album *Finnegans Wake*

1 27.1K 43

FINNEGANS WAKE (CHAP. 1.1) LYRICS

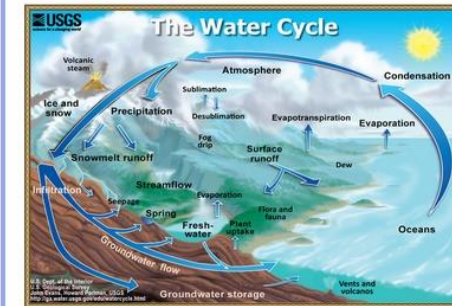
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The fall (bababadalgharaghtakamminarronkonnbronntonnerronn-

Genius Annotation 8 contributors

In *Finnegans Wake* time is like a river, and just like a river, "the Wake" is cyclical. As the first word this is significant in conveying that, not only because a river continues in an endless flow, but as a continuation of the sentence which ends the book, bring the reader back to the beginning.



The wake is a flowing mulch of the world's knowledge, like so many mixing water molecules flowing down the Liffey.

Above, genius.com entry

Left, finwake.com

riverrun - the course which a river shapes and follows through the landscape + *The Letter*: Reverend (letter start) + "How pleasant it would be to walk out alone, first along by the river and then through the park." (*The Dead*) + 'rn' or 'ren' (name).



A NORTON CRITICAL EDITION

# The Prelude

1799, 1805, 1850

WILLIAM WORDSWORTH

EDITED BY  
JONATHAN WORDSWORTH,  
M.H. ABRAMS, AND STEPHEN GILL

AUTHORITATIVE TEXTS  
CONTEXT AND RECEPTION  
RECENT CRITICAL ESSAYS

Hypertext as referential system

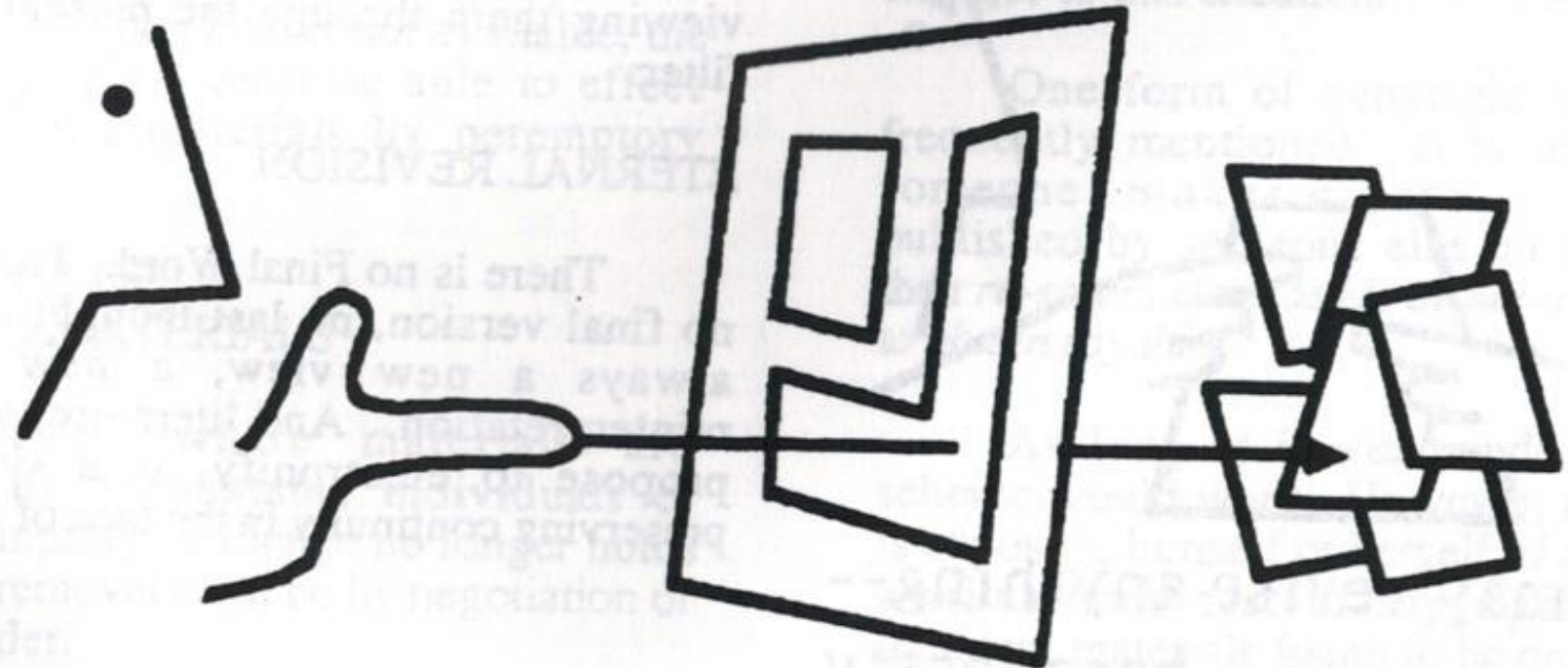
vs.

hypertext as historical system

Left, Norton Critical Edition of William Wordsworth's *The Prelude*

Below, from Ted Nelson's *Literary Machines* (1981)

## ETERNAL REVISION



This course will introduce students to present and potential directions of literature and literary studies which follow from or lead developments in computer and network technology. Our reading will cover a range of forms, from illustrated poems in the late 18<sup>th</sup> century and an early 19<sup>th</sup> century novel to film, interactive texts, games, generative poetry, social media, and more. As we go through this material, students will be introduced to a variety of methods of reading and analyzing works. We will also consider how literary production responds to our reading and writing practices, as well as how both are emerging from our wider digital environments. Accordingly, we will be learning about computer-based methods of reading alongside literary experiments in computer-based forms of writing. As we shift through a variety of different methods and forms – organized to build on each other – students will need to remain actively engaged in the work of the course. Participation, in various forms, will be a part of your grade, and we will also work through seven short assignments and two papers.

# Required Texts

***Northanger Abbey* – Jane Austen**

Penguin; ISBN: 9780141439792

***Her Story* – Sam Barlow**

Windows, OS X, iOS, Android

***Emily is Away* – Kyle Seeley**

Windows, OS X, Linux

Additionally, there will be shorter readings linked throughout. Some of these will be links to browser-based interactive works.



## **Learning objectives for CER (“Practice and Respect Critical and Ethical Reasoning”):**

- Understand some of the ethical principles guiding human behavior as concerns computer technology and computer networks.
- Apply ethical reasoning to a variety of situations, including as constructed through literary composition or as performed in humanistic inquiry.
- Understand and differentiate ethical, legal, social, and political issues which concern contemporary computer-based experiences.
- Understand how literary studies and literary texts can and have engaged with such issues.

## **Learning objectives for STAS (“Explore Interconnectedness”):**

- Apply concepts and tools drawn from literary studies in order to understand the links between computer technology and humanities thinking.
- Synthesize technical information and qualitative information to make informed judgments about the reciprocal relationship between digital and network technology and literary arts.



## **Learning Outcomes for B.A. in English:**

- Read texts closely with attention to nuances of language, content and form.
- Write focused, organized and convincing analytical essays in clear, standardized English prose, making use of feedback from teachers and peers
- Participate in discussions by listening to others' perspectives, asking productive questions, and articulating ideas with nuance and clarity.

# Schedule of assignments

## Unit I: Visualizing Writing as Process

### *Week One*

1.1: Introduction

1.2: William Blake – *Songs of Innocence & of Experience*

### *Week Two*

2.1: William Blake – *The Marriage of Heaven and Hell*

2.2: *First Draft of the Revolution & Emily is Away*

**Assignment:** Close Reading, Part 1



# Schedule of assignments

## Unit II: Reading Jane Austen, Distant and Close

### *Week Three*

3.1: Jane Austen – *Northanger Abbey* (page 15 – 67)

3.2: Jane Austen – *Northanger Abbey* (68 – 119)

### *Week Four*

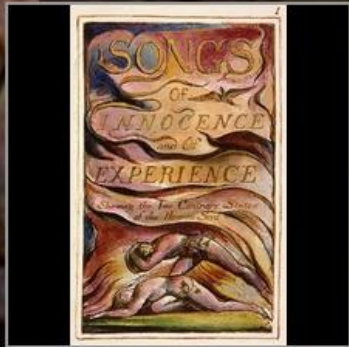
4.1: Jane Austen – *Northanger Abbey* (123 – 178)

4.2: Jane Austen – *Northanger Abbey* (179 – 235)

### *Week Five*

5.1: *Austen Said* (read “Home” and “Background”)

**Assignment:** Close Reading, Part 2



## The Little Black Boy (Songs of Innocence)

William Blake

Album [Songs of Innocence](#)

🕒 1 📺 5.2K 👤 16

### THE LITTLE BLACK BOY (SONGS OF INNOCENCE) LYRICS

My mother bore me in the southern wild,  
And I am black, but O! my soul is white;  
White as an angel is the English child:  
But I am black as if bereav'd of light.

My mother taught me underneath a tree  
And sitting down before the heat of day,  
She took me on her lap and kissed me,  
And pointing to the east began to say.

Look on the rising sun: there God does live  
And gives his light, and gives his heat away,  
And flowers and trees and beasts and men receive  
Comfort in morning joy in the noonday.

And we are put on earth a little space,  
That we may learn to bear the beams of love,

About "The Little Black Boy (Songs of Innocence)" [3 contributors](#)

From Blake's *Songs of Innocence*, published in 1794, this was one of the series of poems which present an idealised world, in contrast to the harsh realities of late 18th and early 19th Century life during the time of King George III, known — ironically given the terrible social conditions of the time — as the [Romantic Era](#). Each poem in the "Songs of Innocence" category is matched by a grim portrayal in *Songs of Experience*. The contrast is Blake's method of social... [read more »](#)

👍 +3 🗨



Ask us a question about this song

Ask a question

🕒 1 VIEWING

📺 5,160 VIEWS

👤 16 CONTRIBUTORS

🏷 Non-Music, Literature

## For class 1.2:

William Blake – *Songs of Innocence & Songs of Experience*:

"The Little Black Boy" (*Innocence*)

"The Chimney Sweeper" (*Innocence*)

"Holy Thursday" (*Innocence*)

"Holy Thursday" (*Experience*)

"The Chimney Sweeper" (*Experience*)


"The Sick Rose" (*Experience*)

"London" (*Experience*)

"A Divine Image" (*Experience*)

To be read via text annotation  
website [Genius.com](#)



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[Verse](#) > [William Blake](#) > [Poetical Works](#)

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William Blake (1757–1827). The Poetical Works. 1908.

### **The Marriage of Heaven and Hell**

(Engraved circa 1790)

1

#### The Argument

Rintrah roars, and shakes his fires in the burden'd air;  
Hungry clouds swag on the deep.

Once meek, and in a perilous path,  
The just man kept his course along  
The vale of death.  
Roses are planted where thorns grow,  
And on the barren heath  
Sing the honey bees.

Then the perilous path was planted,  
And a river and a spring  
On every cliff and tomb,  
And on the bleachèd bones  
Red clay brought forth;

## For class 2.1:

William Blake – *The Marriage of Heaven and Hell*

To be read via text digitization website **Bartleby.com**

## PLUS Short Assignment #1: Close Reading, Part 1

Paris, July 1788

My dear Henri,

I cannot congratulate you enough on your decision to send little Juliette into the country. You must know how dear and sweet and affectionate I find your wife. But her piety is more than a person can bear.

Did you  
with her  
slight th  
compari  
sure the  
spend an  
her, keep her out of society, until the death of our aunt has made your fortune secure.

Your affectionate sister Alise

*Rewrite this*

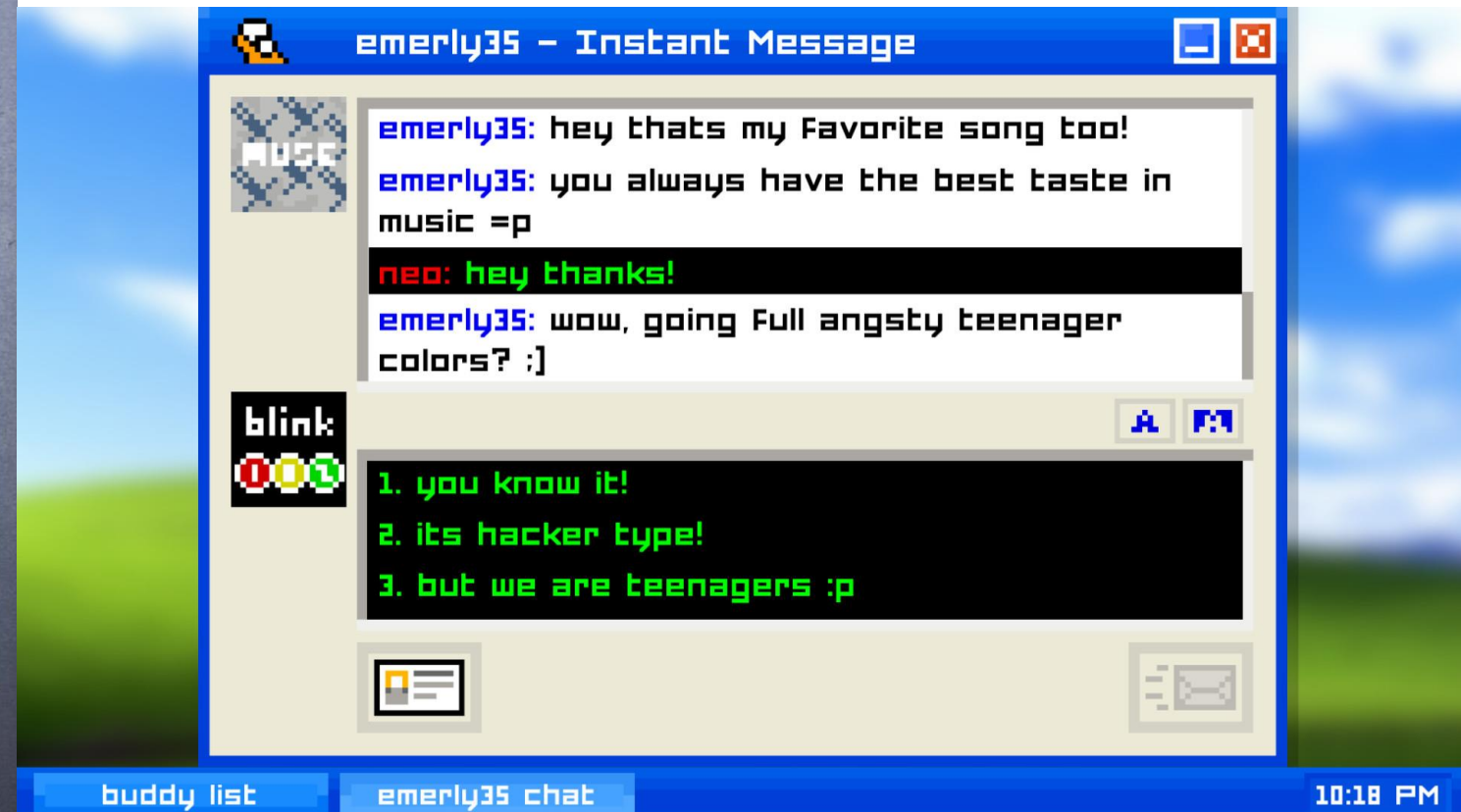
\* "Perhaps a few examples would illustrate the point."

## For Thursday, February 6:

Read electronic texts:

Emily Short and Liza Daly – *First Draft of the Revolution*

Kyle Seeley – *Emily is Away* (download required)





PENGUIN  CLASSICS

JANE AUSTEN

*Northanger Abbey*

Order a copy of Jane Austen's *Northanger Abbey*, Penguin edition

First reading due at beginning of Week 3