Data Artifacts: Tracking Knowledge-Ordering Conflicts Through Visualization

DATA
The Next Generation

metaLAB(at)HARVARD
MATTHEW BATTLES
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AN ENIGMA.

BY THE REV. THOMAS GREENWOOD.

I'm often beneath you, and sometimes above,
Both at home when you stay, and abroad when
you rove.
I'm so valiant, tho' the boldest I dare to assail,
Yet so timid, I shrink from the breath of the gale.
Some gentlemen loudly my impudence curse,
And the ladies, 'tis thought, like my contact still
worse:
Perhaps not without cause,—for, it must be con-
fess'd,
I can sully the fairest, and injure the best.
I've been mentioned as food; and, in summer, at
least,
I furnish a covering for man or for beast.
You'd turn up your nose if I spoke of my worth.
And yet I am older than man on the earth.
And can boast
As
"
Library of Congress

BP 819.25  BP 819.7  BP 819.8

Old Widener

BP 819.7  BP 819.8  BP 819.25
The vvhole booke of Psalmes / faithfully translated into English metre ; whereunto is prefixed a discourse declaring not only the lawfullnes, but also the necessity of the heavenly ordinance of singing Scripture Psalmes in the churches of God.


http://nrs.harvard.edu/urn-3:hul.ebookbatch.EEBON_batch:ocm82474583e
http://nrs.harvard.edu/urn-3:hul.ebookbatch.EAIFS_batch:aas03015144

[296] p. (p. [296] blank) ; 18 cm. (4to)

Whole Booke of Psalms
Bay Psalm book
Whole book of psalms

Signatures: "*-*", A-V", W-L" (L4v blank).
Printed at the press in Cambridge supervised by Stephen Day (variously Daye). Day's son Matthew may have been responsible for the actual printing.
Translated by Richard Mather, John Eliot, and Thomas Weld; with a preface by John Cotton.
"Faults escaped in printing": p. [295].
Known to exist in two states. In one, Q2r ends "with trembling also make their loynes to shake continuallie.", in the other, it ends "their loynes also with trembling to shake continuallie."

Evans 4
STC (2nd ed.) 2738

Music in churches.
Psalmody.

Psalters — 1640.
<table>
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<td><strong>Title:</strong> Bible. O.T. Psalms. English. Bay Psalm book.</td>
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<tr>
<td><strong>Title:</strong> The Bay Psalm book: a facsimile reprint of the first edition of 1640.</td>
</tr>
<tr>
<td><strong>Published:</strong> Chicago: University of Chicago Press, [1956]</td>
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<td><strong>Notes:</strong> Original title page reads: The vwhole booke of psalmes faithfully translated into English metre ... Imprinted 1640. &quot;Made from an original copy of the Prince collection in the Boston Public Library ... [with some] pages from the second copy of the Prince collection.&quot;</td>
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TWO MEANINGS OF ARTIFACT

An Unintentional Pattern in Data

IS

An Object Fashioned by Human Hands
Various Types of Artifacts

**Typographic artifacts**
unexpected characters
(ex. misspellings, misplaced punctuation)

**Programmatic artifacts**
characters that interact with programming languages & data formats
(ex. brackets, curly brackets, semicolons)

**Production artifacts**
traces of the material processes of data creation:
(ex. w represented as double v)

**Disciplinary artifacts**
evidence of disciplinary specific ordering systems
(ex. archivists preserve original order; librarians integrate into standard systems)

**Vernacular artifacts**
use of locally meaningful language and categories
(ex. low country, upstate)

**Ontological artifacts**
use of culturally specific classifications
(ex. BPB as music; ostraca)
Typology is less important than the recognition that every artifact is embedded in a story.
Library Observatory

Library Observatory enables users to scan the diverse collections of the DPLA and discover items of particular interest. To get started, click in the nested graph below.
Collections data are...

LOCAL
“People populate fields based on localized needs rather than global interactions”

IN FLUX
“We followed standards religiously.... But practices have changed.”

ACTIVATED BY USE
Systems come alive with what one DPLA staffer refers to as “wacky results.”

CULTURALLY EXPRESSIVE
“Do impoverished communities have impoverished data?”
Knowledge, its classifications, and the metadata that make classifications possible and visible are never fully formed, but always in the making.