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true in my case as well; unlike several negative reviews on the AuthorHouse website, I have few complaints about the service. It seemed well-organized, and the computer templates used were appropriate to the material. The staff, although involving a sequence of different people and roles, was invariably responsive and knowledgeable about publishing practices. On occasion I felt a bit rushed by the process but that may have been self-inflicted, and certainly abetted the number of egregious proof-reading errors. The photographs, laid out in an internal section of nine pages, have less than ideal resolution, though the originals were far from perfect. With one exception which could have been avoided, the overall design is handsome, the cover attractive, and the inner margins adequate, even generous, for a perfect-bound book. The exception has to do with footnotes. I wish I had been warned beforehand that their programming for footnotes required that all of the footnote text be on the same page as the footnote reference. The result is that the preceding page often has extensive white space, as much as four or five inches. If I had been warned prior to submission it should have been easy to convert footnotes to endnotes, avoiding a problem that couldn't be solved after the galleys were set. The indexing service was helpful but the results, far from complete, required a good deal of human intervention, and the index still lacks entries that should have been included.

As to the work itself, the original motivation for these memoirs was as an informal effort to tell my family, children, and grandchildren some things about myself of which they were likely unaware. But as the stories multiplied, the work grew into something larger, encouraged by kind friends. Some of them became what I call my self-appointed peer reviewers – colleagues and friends – and they were both critical and helpful. And candid. I also sensed an obligation to help preserve some sense of research librarianship as it was practiced in the transition period to digital dominance. The work is at best a fragmentary contribution to the history of libraries and among other things a rather random collection of stories about such libraries. Nothing more pretentious than that.

As the book and its stories grew, so did the potential audience, to include librarians, scholars, book historians, musicians, and other performing artists, many of whom would not know of one another. So too did the number of mistakes and typos strewn throughout, some due to haste in composition, others to writing from memory: virile for viral, skys for skies, Edmund Gibbons for Edward Gibbon, George Romney for Mitt, to mention a few. A substantial number of index entries are missing. By May 2014 a corrected version repaired and replaced the original version (at an additional cost of $380), a true challenge to the punctilious bibliographer. The only indication of a "corrected edition" is a date on the title-page *verso*, the date on which that particular copy was produced. I can betray here that any copy dated "05/12/2014" or after is undoubtedly this corrected version (and the one reviewed here). But a new list of errata is slowly developing and might eventually require some revision of the text and the change date.

One change from the original version caused a major family argument. I had inadvertently (i.e., stupidly) referred to *The Rocky Mountain Picture Show*. My children and some of their cousins found this mistake uproariously funny, demonstrating what I claim in the book, my utter cluelessness on most matters of popular culture. "It's so David," these selfie-accomplished youths told me, and that I had to leave it in. Older readers said simply that it was wrong (for the equally clueless, it should have read *Rocky Horror Picture Show*), and that it had to be corrected. I regret to say that I made the change. Since little in on-demand publication is permanent, further changes are always possible.

This memoir seems to the author at least to use an appropriate degree of self-censorship but in fact pulls few punches. Some may find the "coming of age" sections embarrassing. The author certainly does. For any would-be memoirist who thinks that writing an auto-biographical work might be an ego trip, that prospective author is likely to find the experience more humbling than ego-gratifying, but a worthwhile endeavor, and one any good story teller owes to posterity.

David H. Stam
Syracuse University, New York

Digital Humanities Summer Institute
University of Victoria, British Columbia
2–6 June 2014

First, a confession: I am not a digital humanist. So why, one might well feel entitled – compelled, even – to ask, would I bother applying for a SHARP-sponsored scholarship to the Digital Humanities Summer Institute in the first place? My answer to that question is actually the same as my confession: I am not a digital humanist. I am, in fact, a sociologist, one who is proud to be labeled as such. The problem is, as I am a Lecturer in Publishing and Digital Media at City University London's Department of Culture and Creative Industries, colleagues and students alike are far more likely to take me for a digital humanist than for a sociologist, and the grim, embarrassing reality is that I understand very little about the digital humanities. My objective in attending DHSI was, therefore, quite simple – to learn.

Naturally, I would not, after an all-too brief week at the idyllic University of Victoria campus, presume to be a DH expert now. But at least I am no longer entirely ignorant. I understand the core of digital humanities to pertain to methodologies, new digital tools and strategies for analyzing texts appropriated and adapted from the applied and social sciences. And over the past decade, this methodological turn has had far-reaching intellectual and professional implications for humanists across disciplines. These basic insights, along with everything else I have learned, are thanks to a formidable program of courses and events, as well as the expertise and generosity of the hundreds of academics gathered from all over the world to partake in them.

With such a jam-packed schedule, it would have been impossible to do everything or meet everybody. What were the highlights? Unquestionably, the single most important activity of the week was the short course. I elected to take "Fundamentals of Programming/Coding for Human(s|ists)," taught by John Simpson of the University of Alberta, and if I had to spend five hours a day every day during a week of perfect weather in the Pacific Northwest in a windowless basement computer lab learning the basics of UNIX

and Python, it couldn't have been with more fabulous people. The evening Birds-of-a-Feather sessions were also particularly interesting for the controversies about career paths, peer review, and professionalization they generated among audience members. The Twitter backchannel was so lively, in fact, that the #*dhsibof* hashtag started to attract spammers! Finally, I was pleased to be able to give back to the community, albeit in modest fashion, by organizing an unconference session drawn from my academic publishing industry expertise on "Debating Open Access."

All in all, DHSI was an invaluable learning experience and opportunity to network with an entirely new community of scholars with whom I share many substantive interests. While I do not have any DH projects in the offing at the moment, I would not foreclose the possibility in the future, subject to research questions for which DH methods might conceivably be appropriate. It lives up to the hype and the promises made on its website; I would recommend it to any and all SHARPists, even if, like me, they do not self-identify as digital humanists. Go to become conversant in this emerging and dynamic field. Go to become inspired.

Casey Brienza
City University London

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In some (mostly literal) respects, the University of Victoria, British Columbia, is a long way from Victoria University of Wellington, New Zealand. From this perspective, the memories that stand out from the DHSI surround the thrilling distance from home, the surprise of learning new skills, and the overwhelming energy generated by the community. In many other ways, of course, it was the wonderful consistencies that made the week memorable: our common goals, the well-wrought research questions, and the familiar faces.

I attended Ian Gregory's course 'Geographical Information Systems (GIS) in the Digital Humanities.' During the week we learned fundamental skills around how to understand and manipulate co-ordinate systems, map layers and geospatial datasets. Most importantly, we learned how to extract the genuinely spatial component of historical or literary research questions, and shape traditional humanities data so that it can be used in a geospatial database. This practical component was complemented by on-going discussions around how, where and why you deploy GIS in humanities research.

These skills and discussions enriched my Masters of Information Studies work on how the concept of 'place' is deployed in New Zealand's digital heritage collections. It was also invaluable to work we do at the Wai-te-ata Press: during the week I put together a re-usable GIS layer – a 'shapefile' – tracking the outgoing correspondence from William Colenso to Robert Coupland Harding. GIS provides striking avenues for data analysis and visualisation: humanities data with a natural geographic component can be systematically examined in relation to maps (or any other geospatial datasets for that matter).

The DHSI's conference component showcased a huge variety of projects. Many engaged effectively with cultural objects we tend to take for granted. For example, "Beckett Spams Counterstrike," from West Virginia University, used avatars to perform *Endgame* online within real-time Counterstrike gameplay. This produced hilarious results, but also provided new insights into and questions about ritual in the online gaming world.

Digital humanities departs most clearly from her sister disciplines, though, when researchers use computational technology to explore existing texts or humanities questions. For example, two DHSI instructors demonstrated their TEI-driven "interface for representing the genesis of a text." This extraordinary software prototype wedded full-text searching, beautiful page images and XML mark-up to model the editorial process and show how manuscripts developed. This example also demonstrates how DHSI folk support praxis and "building" as legitimate scholarly modes. For me, a technical archivist, this is an exciting aspect of the DHSI and wider DH community.

It is also worth noting that the strong spirit of innovation and technologically-based optimism at the DHSI is accompanied by a willingness to reflect critically on the practices and discourse underpinning the community. While there is a nearly utopian emphasis on collaboration as the best model for research practices, people weren't afraid to ask whom this "ethics of collaboration" shut out. This kind of rigour ensures the DHSI remains accessible, sound and vibrant.

The last great aspect of the DHSI was spending time with colleagues and friends who live on the other side of the world. Having thoughtful conversations with other researchers in both formal and informal settings strengthened many existing bonds, created new connections and expanded my research horizons.

Flora Feltham
Victoria University of Wellington

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Thanks to SHARP's generosity, I attended the "Digital Humanities Databases" course, which introduced the inner workings of databases and offered me the chance to organize the data held at the American Antiquarian Society (AAS) about people working in the book trade in North America and the Caribbean from 1640 to 1820. This prosopography can be found in the *Printers' File*, consisting of 25 drawers of cards in the AAS's reading room and in the North American Imprints Project files in our online catalog. Culled from biographies, city directories, genealogies, vital records, city histories, newspapers, and AAS Records, this information details the work and lives of printers, publishers, editors, binders, and others more tangentially associated with the book trades. We at AAS are transforming all of this data into an online database, and my time at DHSI is already proving instrumental to that project. *The Database of the Early American Book Trades* (see <http://americanantiquarian.org/printers-file>) will be a relational database that will both answer complicated research queries and will contain components of linked open data that will render our data usable by other projects.

While I learned more about concepts like data normalization, relational table design, and Structured Query Language (SQL), I was consistently struck by the connections between the questions animating both book history and database design. Lead instructor Harvey Quamen opened our conversation by showing early modern data sets in incunabula indexes. He then asked us to observe the differences between data culture and document culture as we dove into the world of database design in the lessons to come.

In the first few days of the class, we focused on how to organize our data into tables that relate to one another in ways that anticipate multiple queries. For example, I restructured some of the data around firms, trades, and locations, so that a user will be able to make direct queries about a person's employment history without having to piece