Man and His Tool, Again?

Queer and Feminist Notes on Practices in the Digital Humanities and Object Orientations Everywhere

by Jamie "Skye" Bianco

> Several essays in the volume level pointed critiques at DH for a
> variety of ills: a lack of attention to issues of **race**, class, **gender**,
> and **sexuality**; a preference for research-driven projects over
> pedagogical ones; an absence of political commitment; an
> inadequate level of diversity among its practitioners; an inability to
> address texts under copyright; and an institutional concentration in
> well-funded research universities.
>
> (Matthew K. Gold "The Digital Humanities Moment," the
> introduction to *Debates in the Digital Humanities*)[1]

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[1] As Matt Gold acknowledges in his introduction, there are some gaps, some preferred object orientations, if you will, in the digital humanities. Many of us and our work fall into these gaps, cracks, and in some cases, void space. This work is not intended to indict the two collections examined here, *Debates in the Digital Humanities* and *Companion to Digital Humanities*, and in fact I am represented in *Debates* in a piece titled, "This Digital Humanities That Is Not One." The piece at hand intends, rather, to apply a basic computational humanities method, frequency of keyword occurrence, to bring to the surface what is and what is not visible across the scope of digital humanisms. These two collections were chosen for two reasons: they are good works written by smart folk, and they are offered in excellent online open-access editions. The method will be described as below. I encourage you to view this work in its dynamic, online iteration at www.************.

A simple premise:

"Although the breadth of fields covered is wide, what is revealed is how computing has cut across disciplines to provide not only **tools**, but methodological focal points." (Schreibman et al xxxiii)

be a good feminist, queer, digital humanist.

"Indeed, fault lines have emerged within the DH community between those who use new digital **tools** to aid relatively traditional scholarly projects and those who believe that DH is most powerful as a disruptive political force that has the potential to reshape fundamental aspects of academic practice" (Gold x)

Method:

"Although much activity at this time was concentrated on the production of concordances as ends in themselves, one application of these **tools** began to take on a life of its own." (Hockey 5)

evaluate two prominent anthologies of essays on the digital humanities using computation.

"**Tools** and technical standards to support the production of such archives have been another key source of digital humanities work, including projects like the Text Encoding Initiative or the Text-Image Linking Environment." (Fitzpatrick 13).

Generate an algoRhythmic text that reports the inventories of findings.[2]

"Databases were recognized as valuable **tools** quickly; so were graphical applications." (Eiteljorg 23).

Details:

"As Tanner Higgin contends, 'issues of cultural politics are downplayed or, more commonly, considered a given within DH. There's a disposition that the battles of **race**, **gender**, class and ecology have already been won, their lessons have been learned, and by espousing a rhetoric of equity everything will fall into place' (Higgin)" (Spiro 28).

find and count keywords:

"In large collections especially, computers were early recognized as an essential **tool** in regimenting what was often incomplete paper documentation for the use of curators, conservators, registrars, and, eventually, the general public" (Greenhalgh 31).

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[2] The term 'algoRhythmic' refers to a method I use to create algorithmic and inventory-based academic mashups, arguments by machinic order. I have numbered and then scanned each text in the two collections for the appearance of the term 'tool' (and other terms) and selected the quotation that corresponds to the numerical iteration of the term. These appear in order, alternating between the two collections. I draft an additional set of statements that are run as transitions between the iterations of the quotations. Let me be clear, the algorithms select and order the quotations that appear, and I cross this inventory with another iterative inventory of my 'rhythmic' text. The piece at hand is the result.

{tool#, rac#, fem#, queer#, gender#, sex#},

"The Yale graduate students are "read" as coming to the digital humanities through having 'learned to do research with digital **tools**" and being interested in "grabbing these **tools**'" (Svensson 40).

which generated the following list of keywords (and plural forms) and their frequencies:

"…the problems of entering, formatting, and verifying Greek texts were very different from those of the number-crunching experiments and administrative databases for which those **tools** were developed" (Crane 49).

tool: **700**

"To a humanist, any computational technology is potentially **tool**, text, and metaphor" (Alvarado 53).

race: **73 (47 usages in a single essay)**

"In his call for a 'hypertext history,' Ayers admitted that while the technology offers grand possibilities, even with the crude **tools** presently in use, there are significant barriers for historians" (Thomas, 63).

racism: **5**

"Practitioners facing a methodological problem may likewise argue over which **tool** or method to use" (Scheinfeldt 59).

racial: **13 (10 usages in the same single essay as "race")**

"Since WebCorp is, at least at the time of writing, freely available on the Web, corpus linguistics has become a lexicographical **tool** for the general public" (Wooldridge 74).

feminism: **8**

"The **tools** will change (many will die out), but useful methods will stick" (Gavin and Smith 64).

feminist: **10**

"…most translation bureaus are using translation memories that include bilingual and multilingual dictionaries and previously translated phrases or sentences as a much more effective **tool**" (Hajic 85).

femme: **1**

There are people who haven't yet attempted to come to grips with how digital **tools** and methods

can change research, teaching, and outreach in the Humanities, and those who have" (Cayless 70).

female: 26 (usage of this term mostly deployed with "male")

"Although these **tools** proved remarkably effective and efficient given that the hardware available for humanities computing was rather slow and basic, it still took considerable expertise to prepare electronic texts and convert them into machine-readable form" (Rommel 92).

fem: 1 (as in, *fem*inine pronoun)

"They imagine a **tool** like TextArc to be a visualization **tool** that makes an argument about interface but not an argument about the text it visualizes" (Ramsay and Rockwell 78).

feminine: 2 (as in, *fem*inine pronoun)

"The searchable online bibliographical databases are among the best computer **tools** for all music scholars in the last decade" (Fujinaga and Weiss).

queer: 2 (1 usage refers to "odd" or "unusual")

"But if this is what the encounter of humanities work and digital **tools** was like, then what could the encounter of humanities "**tools**" bring to digital contexts?' (88).

queerer: 2 (both usages refer to "odder" or "more unusual")

"'Thinking-with' is the craft of multimedia that has its own traditions of discourse, forms of organization, **tools**, and outcomes" (Rockwell and Mactavish 117).

gender: 26

"**Tools** are also about something other than themselves" (Bianco 103).

gendered: 2

"LifeForms was designed as a kind of word processor for dance students and practicing choreographers, a **tool** for composing dances" (Saltz 124).

sexuality: 8

"Again, but as Yaacov Choueka said in somewhat different terms in 1988, 'The **tools** are here, what about results?'" (McCarty 117).

sex: 10 (7 references to a binary category: male/female)

"Secondly, this pattern suggests that, indeed, the revolution has succeeded in certain remarkable ways – so much so that we no longer regard computer-based resources and **tools** as "revolutionary", but simply as "normal" elements of our lives – while at the same time, the multiple failures in philosophy and religion to exploit computing technologies have left a significant portion of our work and lives relatively untouched" (Ess 140).

sexual: 1

"The new technology of the Internet has shifted the work of a rapidly growing number of scholars away from thinking big thoughts to forging new **tools**, methods, materials, techniques, and modes or work that will enable us to harness the still unwieldy, but obviously game-changing, information technologies now sitting on our desktops and in our pockets" (Scheinfeldt, "Sunset" 125).

sexy: 2 (1 usage followed by "librarian")

"His objective is to "develop means for making humans maximally effective as comprehending solvers of problems", and he plans to do this by inserting computers into various levels of our hierarchy of problem-solving **tools**" (Laue 158).

sexually: 1 (followed by "assaulted")

"After all, the suggestion is that now is not the right time to be making any such decision or judgment, since we cannot yet know how humanists will eventually come to use these **tools** and data and thus what data-driven scholarship may or may not turn out to be capable of critically, politically, theoretically" (Hall, "Has Critical Theory..." 129).

Statistics:

"Most RDBMSs provide command-line **tools** for setting up databases and for executing commands through an interactive command interpreter" (Ramsay 188).

14 out of 87 essays (16%) from both anthologies make no mention of {tool#} at all.

"After all, the idea of a computational turn implies that the humanities, thanks to the development of a new generation of powerful computers and digital **tools**, have somehow become digital, or are in the process of becoming digital, or are at least coming to terms with the digital and computing (Frabetti)" (Hall, "There Are No…" 135).

3 out of 38 essays (~8%) in *A Companion to Digital Humanities* make no mention of {tool#}.

"The great gain that comes with such a **tool** is the ability to specify – to measure, display, and eventually to compute and transform – an autopoietic structure at what would be, in effect, quantum levels" (McGann 206).

11 out of 49 essays (~22%) in *Debates in the Digital Humanities* make no mention of {tool#}.

"Brian Kernighan noted "that while input/output direction predates pipes, the development of pipes led to the concept of **tools**—software programs that would be in a '**tool** box,' available when you need them" and interchangeable" (McPherson 147).

  10 out of these 11 essays that make no mention of {tool#} are blog posts.

"Finally, we note that the TEI is now itself a research community,

  'connecting many professions, disciplines, and institutions in many countries and

  defining itself with its shared interests, concepts, **tools**, and techniques…'" (Renear 235).

700 uses of {tool#} occur in 73 essays.

"Liu argues that these predictable catalogs of digital humanities products (**tools**, data, metadata, and archives), modes of institutional membership (associations, conferences, journals, and projects), and stock issues (the digital divide, privacy, and copyright) add up to little critical thinking about neoliberalism at best and collaboration with the enemy at worst" (Losh 177).

  Average: ~9.6 uses of {tool#} per essay that uses the term.

"Still, Hockey and others point to the inadequacies of the **tools** available as another limitation to wider scholarly acceptance of electronic texts" (Willett 250).

313 uses of {tool#} occur in *A Companion to Digital Humanities*, in 35 essays.

"…how have scholars of contemporary American literature been left behind by the rise of digital **tools** and the methodologies afforded by those **tools** that have otherwise been a boon to literary scholars working on earlier eras of American literature?" (Sample 187-8).

Average: ~8.9 uses of {tool#} per essay that uses the term.

"Methods are explicit, actions definite, results forthcoming, yet we have been unable fully and persuasively to articulate the intellectual case for the means by which these results are produced. Hence the just-a-**tool** status of computing, the not-a-discipline slur, the tradesman's entrance or other back door into the academy. No one doubts the usefulness of the practice. Rather it's the intellection of praxis to which the next stage in the argument I have begun here must turn" (McCarty 265).

387 uses of {tool#} occur in *Debates in the Digital Humanities*, in 38 essays.

"We classify some software and hardware **tools** as 'assistive technology'—sometimes the term

'adaptive technology' is used instead—because they have been designed specifically to assist those people with 'special needs'" (Williams 204).

Average: ~10.2 uses of {tool#} per essay that uses the term.

"Correlation of the first with the second is the primary **tool** of computational stylistics" (Craig 276).

The average number of uses of {tool#} for all essays in both anthologies: ~8.

"In fact, as Svensson notes, it is rather strange: 'if the methodology and **tools** are central to the enterprise it seems counter-intuitive to disassociate yourself from many of the potential users (and co-creators) of the **tools**' (49)" (Edwards 217).

61 out of 87 essays (70%) make no mention of {rac#, fem#, queer#, gender#, sex#} at all.

"Humanists have increased access to information about work in computational linguistics as well as to **tools** and resources developed by that community" (Ide 303).

28 out of 38 essays (74%) in *A Companion to Digital Humanities* make no mention of

{rac#, fem#, queer#, gender#, sex#}.

"Place names were extracted using a **tool** called Geodict, which looks for strings of text that match a large database of named locations" (Wilkens 252).

33 out of 49 essays (~67%) in *Debates in the Digital Humanities* make no mention of {rac#, fem#, queer#, gender#, sex#}.

"So in scholarly editing, the challenge of using these electronic **tools** that create so many advantages for storage of data (including sound and images), retrieval, and searching is to develop them so that editorial praxes themselves are truly advanced and the hieratic ethic of editing for books is not simply imported into a new, more proficient medium (as was originally the case with the TEI)" (Nell Smith 316).

193 uses of {rac#, fem#, queer#, gender#, sex#} occur in 26 essays.

"Furthermore, 'fact-checking provides reassurance that the argument the author is making is reliable and gives the necessary **tools** for other scholars to do their own assessment with the sources'" (Fyfe 268).

Average: ~7 uses of {rac#, fem#, queer#, gender#, sex#} per essay that use these

terms.

"While it is not a thematic collection per se, Collate is a unique resource that provides **tools** for indexing, annotation, and other types of work with digital resources" (Palmer 356-7).

110 uses of {rac#, fem#, queer#, gender#, sex#} occur in 3 essays.

"Through their own in-house research, digital humanities centers have produced important new digital resources and **tools** that benefit the humanities community as a whole" (Fraistat 281).

Average, if these three essays are removed: ~3.5 uses of {rac#, fem#, queer#, gender#, sex#} per essay that use these terms.

"The historian's brain is still the **tool** that determines the significance of the findings" (Warwick 377).

58 uses of {rac#, fem#, queer#, gender#, sex#} occur in *A Companion* in 10 essays.

"[The Women Writer's Project] had originated in the English Department, and its agenda was still largely set by its faculty advisors, but its grant funding was awarded in large part because of its exploration of the use of digital technology, and the project was thus recognizable (to contemporary observers) as a hybrid: a project with a literary research agenda, using technology

as a **tool** in furthering scholarly goals" (Flanders 295).

Average: ~6 uses of {rac#, fem#, queer#, gender#, sex#} per essay that uses these terms.

"Use of DVDs for analysis is being made possible by some new technology that opens interesting possibilities of using commercially available DVDs, controlling them as one would a digitized file on the computer, and even creating a set of analytic **tools** available on a CD or on a website to address the DVD in the individual's own computer" (Kolker 392).

26 uses of {rac#, fem#, queer#, gender#, sex#} occur in *A Companion* in 1 essays.

"While we should continue to explore **tool** building, visualization, and data mining as crucial areas within digital humanities, the narrow digital canon should remind us why we cannot stop digital edition work" (Earhart 310).

Average, if this essay is removed: ~2.5 uses of {rac#, fem#, queer#, gender#, sex#} per essay that uses these terms.

"Equipped with a pen, a typewriter, or digital editing **tools**, authors see their text unfolding from their minds as they manually encode it in alphanumeric symbols on screen or paper" (Lancashire 398-9).

135 uses of {rac#, fem#, queer#, gender#, sex#} occur in *Debates* in 16 essays.

"The most celebrated work in the digital humanities over the past decade has not often shared those priorities but instead has revolved around the research, **tool**, and network building that have always defined the field" (Waltzer 340).

Average: ~8.5 uses of {rac#, fem#, queer#, gender#, sex#} per essay that uses these terms.

"Just as we have provided **tools** for captioning and coloring (and the ability to regularize custom-made systems with legends and labels), we have also made possible the upload and substitution of user-made standard vector graphics (SVG) for the generic notation systems we've devised" (Drucker and Nowviskie 444).

84 uses of {rac#, fem#, queer#, gender#, sex#} occur in *Debates* in 2 essays.

"While developing a real facility with programming and design may remain a specialization, learning to use mainstream social media and digital production **tools** on a basic how-to level is not hard" (Reid 360).

70 occur in 1 essay alone.

"Database technology will almost always be the most appropriate and effective **tool** for collecting, classifying, comparing, and evaluating artifacts in one or many media" (Pitti 477).

Average, if these essays are removed: ~3.5 uses of {rac#, fem#, queer#, gender#, sex#} per essay that uses these terms.

"The digital humanities are about scholars, or about projects, or **tools**, or about technology itself" (Alexander and Davis 371).

The average number of uses of {rac#, fem#, queer#, gender#, sex#} for all essays in both anthologies: ~3.5.

"This diagram gives the writer an overview of the developing network; but it can also serve as a navigational **tool** for the reader" (Ryan 420).

Maybe I don't need to say more.

"The program features theoretical and conceptual discussions about the cultural, economic, legal, political, and personal impact of technological transformation across time; hands-on engagement with a range of digital technology **tools**, including blogs and wikis; as well as ongoing conversations about how these digital **tools** can best be used to enhance academic research and the quality of teaching and learning" (Brier 395).

But we always do have to say more in the face of institutional privilege that is unwilling or unable to recognize its privilege.

"The editing of the content captured is done via software **tools** known as non-linear editing suites" (Deegan and Tanner 501).

Let me be ethical.

"After introducing my students to that room full of questions, I would then show them a slightly more sophisticated (emphasis on slightly) use of this **tool**" (Kelly 403).

To begin, there are so many flaws in the data, the categories, the database, the inventories.

"If your work is focused on these particular tasks, then you may find many of your needs met by these **tools**" (Bradley 512).

'As a queer feminist',

"The spider's web is interesting as an example of how an organism's use of **tools** changes the cycles of feedback in their evolution" (Owens 410).

I must flag (a big red one) the use of the term "sexy" occurring in the term "sexy librarian"

(Scheinfeldt, "Sunset" 125)…

"Today the most popular vehicle for vector graphics is the animation **tool** Flash, which, characterized by its colorful, dynamic displays, is rapidly colonizing large segments of the Web..." (Kirschenbaum 528).

…especially as it is used to indicate the rising social status of (female?) digital humanists.

"While it may seem odd or tendentious to rapidly whittle down to the range of digital **tools** and platforms to one particular technology (and privately held corporate entity), the fact is that Twitter more than any other technology or platform is—at the very moment when digital humanities is achieving its institutional apotheosis—the backchannel and professional grapevine for hundreds of people who self-identify as digital humanists" (Kirschenbaum 416-7).

This term, prefaced by (the male?) "library geek," does not offer conceptions of gender and gender politics…

"These sorts of **tools** are justified because, on our website, they do a better job of engaging the value of our unique resources to readers" (Jensen 555).

…that most feminists and queer theorists (not to mention librarians) are likely to celebrate.

"Digital humanities now means that one can build **tools** to read texts and produce data—for

instance, to design a **tool** as part of a project to study eighteenth-century manuscripts—but the work of the humanities scholar remains largely unchanged by the existence of the computational device" (Parry 432).

Furthermore, 19 usages of the term "female" in one essay are coupled with the term "male."

"**Tools** such as union catalogues and services such as inter-library loan have produced a sort of interoperable library network that was used to search for and deliver material from afar long before the advent of the World Wide Web" (Besser 559).

Hetero/normative sex and cisgender coupling 101.

"Scholars in the digital humanities, digital media studies, and Internet research are poised to make a profound contribution to the development of a better model of peer review, one that works with, rather than against, the Internet's open architecture and social modes of producing authority—but only if we are willing to resist the modes of discipline that we have inherited from other fields, to insist that our methods of review must more appropriately resemble and make use of our scholarly methods, and to develop the **tools** and modes of analysis necessary to communicate the authority generated by such review to those outside the field" (Fitzpatrick 458).

This is the stuff of bathroom conversations—

"These scholars seem only a step away from adopting historical GIS approaches to their studies of segregation, slavery, **race** relations, labor relations, and worker safety" (Thomas 66).

--that would be bathroom conversations held in the "ladies" bathroom.

"While a number of free data analysis and visualization **tools** have become available on the web during last few years (Many Eyes, Tableau, Google docs, etc.), they are not useful unless you have access to large social data sets" (Manovich 470).

Those conversations about blatant and banal sexism and racism,

"The sorts of communication most familiar to us in terms of the Internet and the Web also serve as a philosophical laboratory, one that allows philosophers to revisit classical questions in the domains of ontology, epistemology (including semiotics, hypertext, and logic), the meaning of identity and personhood (including issues of **gender** and embodiment), and ethical and political values (especially those clustering about the claim that these technologies will issue in a global democracy vs. the correlative dangers of commercialization and a "computer-mediated colonization": See Ess, 2003)" (Ess 136).

in both their over-present and absenting forms

"Just as rambunctious was the *Humanist* thread that McCarty triggered the next year with his post titled "In Denial?" where—to use Internet parlance—he trolled (i.e., baited) the list with the

statement, "I'd be interested to know if you have recently heard anyone assert that the computer is 'just a **tool**' and what you think [they] may have been meant by that phrase" (Liu 498).

that occur too regularly to recount.

"Very simple classification schemes (sometimes referred to as nominal classifications, because the class labels used are typically nouns or adjectives) consist simply of a set of categories: male and **female**; French, German, English, and other; noun, verb, article, adjective, adverb, etc" (Sperberg-McQueen 163).

And more,

"Based on my admittedly anecdotal observations at DH gatherings, the community may not have achieved the same degree of diversity in **race** and ethnicity as it has in professional roles, nationalities, age, disciplines, and **gender**" (Spiro 28).

the off-site,

"Indeed, there is a recent turn in philosophy – in fields as diverse as hermeneutics, phenomenology, and **feminism** – towards embodiment as a key theme of exploration: philosophers such as Albert Borgmann and Hubert Dreyfus use an understanding of who we are as embodied creatures to explore the strengths and limits of technology, including computing technologies, in contemporary life" (Ess 134).

queer quorums,

"This is a turn back to an older humanism, a retro-humanism, one that preceded work in the humanities and social sciences of the last fifty-odd years and that expanded its ethics and methods to include cultural and critical critique; political, institutional, and governmental analyses; **feminism**, critical **race**, postcolonial, **queer**, and affect studies; biopolitics; critical science and technology studies; experimental methodologies; social theory; and, certainly, philosophical inquiry into the ontic and ontological" (Bianco 101).

where the topic is sexism compounded by homophobia and normative cisgender bias,

"Stylistics in its exploratory form has had a great deal in common with sociolinguistics, which relies on correlations between the frequency of linguistic features and categorical independent variables like class and **gender**, with the more or less explicit assumption that language patterns are explained by these independent variables" (Craig 279).

in both their over-present and absenting forms,

"Theory is vital from this point of view, not for conforming to accepted conceptions of political critique that see it primarily in terms of power, ideology, **race**, **gender**, class, **sexuality**, ecology, affect, and so forth or for sustaining conventional methods of studying culture that may no longer be appropriate to the networked nature of twenty-first century postindustrial society" (Hall, "Has

Critical…" 130).

that occur too regularly to recount

"Original documents, the raw materials with which editors must work, are by their very nature **queer**, and must be normalized to some degree in order to be put into an edition" (Nell Smith 314).

and that often happen away from our hetero-, cisgendered feminist "sisters." [It does sound like the '70s and '80s all over again...]

"Today, we risk adding the digital humanities to our proliferating disciplinary menus without any meaningful and substantial engagement with fields such as **gender** studies or critical **race** theory" (McPherson 150).

Less inter-"personal",

"**Female** authors, it seems, had more to say of **females**: both male and **female** authors had much to say of males" (Burrows 344).

but still hegemonic and statistically problematic

"Certainly, the history of the digital humanities, as described by Tara McPherson, tells of founding fathers who turned to humanities computing not because they were in love with the aquarianism of Ted Nelson but because they were in full retreat from new forms of scholarship rooted in questioning ideologies of **race**, **gender**, and class as the academy underwent a fundamental transformation in the post-free-speech seventies" (Losh 164).

are the uses of the term "feminine"

"The reader's response to a text is likely to be affected by situational factors, for example their **gender**, **race**, education, social class, and so on" (Warwick 374).

to refer uncritically to gendered linguistic structures.

"Laura Mitchell, a commenter on Perian Sully's post, draws a telling parallel with **gender** studies, her own area of expertise: 'Despite at least 40 years of exacting scholarship, **gender** remains a sub-field, a fundamental aspect of human social existence that scholars can choose to ignore if they want to. And DH??'" (Edwards 228).

I am left wishing only that Tara McPherson's reference to Kara Keeling's 'work on the black femme' (McPherson 157) might make you wonder.

"In fact, film studies was among the earliest disciplines to apply **feminist** and **gender** theory. Laura Mulvey's theory of the formal structures of the **gendered** gaze in her essay 'Visual Pleasure and the Narrative Cinema', published in 1975, remains a touchstone not only for film studies, but for art and literary analysis as well" (Kolker 384).

Butch, boi, bear and bdsm don't come up as terms in these collections.

"Has data-mining in the humanities emerged as a gentleman's sport? Two and a half conversations about **gender**, language, and the 'Digging into Data Challenge'" (Nowviskie 235).

And these are just a few queer "b" words.

"If we choose Jack, the fool-turned-hero-in-spite-of-himself, we will simply accompany him on his way to the party, looking alternatively at Jack and with Jack at the derrieres and decolletes of **female** passers-by" (Ryan 422).

Because it isn't that we don't find race, sexuality, gender, and all manner of axes of stratification in DH,

"This isn't to say that differences between periods, genres, nations, **genders**, and so on don't exist but only that they may consist in small but important variations on larger underlying continuities" (Wilkens 254).

but that we find ourselves back in a place

"New programs in such areas as **gender** studies, **race** studies, and cultural studies, among others, have often been relegated to the province of the humanities centers that started to appear in significant numbers in the second half of the twentieth century, precisely in order to accommodate what the traditional humanities departments could not in the form of interdisciplinary or cross-disciplinary studies" (Fraistat 288).

where these axes of stratification

"Can we demonstrate that humanities computing isn't 'just' or 'merely' a technical innovation, but a critical watershed as important as deconstruction, cultural studies, **feminist** thinking?" (Drucker and Nowviskie 432).
 [Be careful what you wish for…].

don't *have* to matter

"[Martha Nell Smith] notes, 'It was as if these matters of objective and hard science provided an oasis for folks who did not want to clutter sharp, disciplined, methodical philosophy with considerations of the **gender**-, **race**-, and class-determined facts of life …Humanities computing seemed to offer a space free from all this messiness and a return to objective questions of representation' (4)" (Earhart 313-4).

because they are not material

"The template "<Person, male> finds <Person, **female**> <Adjective, positive>" restricts the combinatory to (3 * 3 * 2 =) 18 combinations" (Winder 458).

nor audible

"If we define digital humanities in its narrowest sense as the use of computational means to study traditional humanistic content, then it is likely fair to say that it can and will remain a kind of methodological specialization, akin to being a Marxist or **feminist** critic. Humanities computing appears poised to grow in numbers of scholars, and it is likely that all humanities graduate students will be expected to have some knowledge of the field, just as they are expected to know something of Marx or **feminism** today" (Reid 353).

nor visible

"That volume dealt not just with those parts of a text that typically were relegated to the bibliographical margins (titles, annotations, marginalia, etc.) but also with those features of textual discourse (**race**, **gender**, **sexual** orientation, class, among others) that had been *marginalized* in discussions of textual scholarship" (Greetham 438).

nor a mode of constraint and capture

"Even if a distinctively new decentralized and bottom-up ideology inspired Gilles Deleuze and Félix Guattari, for instance, to celebrate wolf packs, Mongol hordes, and schizos quite different from the nineteenth-century *Geist*, it seemed clear that humanity was congenitally structural, epistemic, class based, identity-group based (**gendered**, **racial**, ethnic), and so on" (Liu 493).

to those running the game.

"For example, in the Genre category (**gender**) there will be two attribute values, masc and **fém**" (Winder 463).

So one last thing to say in this "special feminist" issue of DHQ. We will remember Audre Lorde, as she had plenty to teach us regarding white feminists publishing "Special Third World Women's Issue" (and later Trinh Minh-ha on the same in the globalized '90s…):

"*For the master's tools will never dismantle the master's house.* They may allow us temporarily to beat him at his own game, but they will never enable us to bring about genuine change. And this fact is only threatening to those women [and allies] who still define the master's house as their only source of support" (Lorde 112).

Yes.

And I also wonder:

> **if we jettison the 'man and his tool' business… what might we hack, make and build?**

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