Editorial
Digital Humanities in the Theory
and Practice of History

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It has now been 30 years since the English historian Robert John Morris, in an article titled "History and Computing: Expansion and Achievements", talked about a vision of the future "in which no historian could operate without being computer literate". In 1991, Morris assessed the past decade, stating that "there has been a qualitative and quantitative revolution in the relationship between history and computing." He was obviously imbued with an enthusiasm for the novelties and potentialities that had then opened up in the relationship between the digital world and the construction of historical knowledge. The most significant at the time were the democratization of the use of personal computers and the development of the Internet.

The turn of the twenty-first century saw the consolidation of the more general field of Digital Humanities. Its definition became so embracing that some called it a "big tent". In fact, everything somehow related to humanities and the digital that was done, thought or divulged could find its space in that "community of practices" (as they were also defined). Therefore, the growing consolidation of Digital Humanities, first in the Anglo-Saxon world and then slowly on a global scale, incorporated and sometimes replaced previous designations such as "History and Computing" or "Digital History" to the point of dilution and almost disappearance. With the acceleration of the digital transition forced by the pandemic crisis, it seemed relevant and necessary to reflect on the impact of these dynamics in the historiographical field.

The writing of history and the work of historians were touched by this digital transformation. Historical methods diversified and expanded with the interdisciplinarity that is inherent to Digital Humanities, giving us the possibility of addressing larger and more complex objects of study, based on increasing volumes of data. This outlook, shaped by the digital, influences the way we look at the past and use it as well as the memory(ies) that we build from it. Yet it also brings other concerns, cautions and constraints which we cannot ignore.

This is the framework behind the contributions in this thematic dossier, composed of four articles, two essays and an interview. It is noteworthy to emphasize the recurrent critical reflection about the relationship between digital methodologies and tools and their possibilities in terms of answering historiographical questions, expanding public access to data and sources and, consequently, the pedagogical and didactical practices of teaching history.

Carlos Torcato, in his article "Practices of Digital Humanities in the teaching of History with Inkscape software", reflects on the use of the free-license and open-source graphical design software Inkscape as a didactical tool in higher and basic education. The author demonstrates how the combination of this software with the maps available on Wikipedia can potentiate the development of digital literacy among students, enabling them to elaborate visual narratives that go beyond the linear and written text.

Roberta Martinelli e Barbosa's article "The city of Rio de Janeiro (1808-1850) in two times: An interactive digital map proposal for the teaching of History in basic education" continues the previous reflection on the use of digital technology as a method for teaching history. The author presents a theoretical discussion on the impact of Public History and Digital History in the teaching of the discipline by examining the case study of the digital map of the city of Rio de Janeiro (1808-1850), built in the context of a project of scientific initiation based on a partnership between Colégio Pedro II and the department of history from the Universidade Federal Fluminense. Barbosa argues that this map allows pedagogical practices that not only place the experiences of

Rio de Janeiro's Africans and their descendants – both slaves and freed slaves – in the centre of historical analysis, but also make students the protagonists in the process of elaboration of historical perspective.

In addition to Public History and the Teaching of History, the use and reflection about digital tools and methods for collecting, organizing, and analysing historical data and sources is a recurrent concern for Digital History that is also present in this dossier.

The article "Digital methodologies in the study of local government. The case of the parish clergy (1833-1911)", by Sérgio Ribeiro Pinto and Paulo Alexandre Alves, describes the open-source relational database "Registo da Paroquialidade Portuguesa Contemporânea (1833-1910)" with the aim of better understanding the social and political role of the ecclesiastical administrative staff segment during the period of the Portuguese liberal monarchy. This database contains biographical elements of individuals and data related to parish nominations. Thus, the authors present the possibilities provided by such a database in terms of the comprehension of the juridical figure of the advowson and its specificities in the Portuguese territory.

Ian Kisil Marino and Thiago Lima Nicodemo's article "Fake News and digital archives based on the experience of COVID-19" confronts digital archives with the subject of "fake news". The authors propose a reflection on the character and role of digital archives and tracking in the era of digital social networks, pointing out their importance to the discipline of history. Such analysis focuses on the context of the COVID-19 pandemic, demonstrating how "fake news" and the policies to combat them have (and will have) impact in the construction of historical knowledge.

Ismael Wolf's essay "Digital history, text mining and text analysis: some possibilities through the use of Perseus Project tools" deepens previous reflections on digital tools, data collection and research in humanities. The author reflects on Digital Humanities and text mining techniques and tools for research through a critical commentary on the use of the Perseus Project. In turn, Patrícia Reina, in the essay "Be-

tween atoms and bits: combining online and onsite research to broaden analytical insights on humanities", discusses more profoundly the complementarity between digital and analogical methods of research. Her reflections can be situated in the field of the history of books, yet they can and should be extended to other areas of historical research.

The dossier concludes with an interview by Joana Malta to Professor Luís Andrade that presents significant reflections on a project that has become consolidated but is still expanding, the program *Revistas de Ideias e Cultura*. Through this interview, it is possible to follow the project's trajectory and its connection with the emergence of the digital at the turn of the twenty-first century. Such a trajectory involved seminars, research groups, websites, DVDs and, more recently, a portal with more than thirty magazines. By reading the interview, one can understand the criteria, methods, choices, and digital structure that compose the portal, as well as the perspective in which it is based, notably the open and universal access to historical sources.

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Besides this special dossier, this issue of Práticas da História also includes an essay-interview by Giulia Strippoli with Lorenzo d'Amico. Focusing his documentary film *Rua do Prior, 41*, about the relations between the italian left-wing group *Lotta Continua* and the Portuguese Carnation Revolution, this conversation deals with the connections between image, memory and revolution.

As usual, the issue concludes with a review section, dedicated to two recent works on memory and political activism. In the first, Verónica Ferreira discusses the volume edited by Samuel Merrill, Emily Keightley and Priska Daphi, *Social Movements, Cultural Memory and Digital Media: Mobilising Mediated Remembrance*. In the second, Giulia Strippoli reviews Elka Weejes book *Growing up Communist in the Netherlands and Britain. Childhood, Political Activism, and Identity Formation*.