

The Garibaldi Panorama & the Risorgimento Archive at Brown University

Part One: The Project

1. Introduction

The Garibaldi Panorama & the Risorgimento digital archive seeks to provide a comprehensive resource for the interdisciplinary study and teaching of the life and deeds of one of the protagonists of the Italian unification process, Giuseppe Garibaldi (1807-1882). The project began in 2007, in collaboration with the Center for Digital Scholarship at the Brown University Library, in Providence, Rhode Island, and thanks to the generous support of the Office of the Vice President for Research at Brown, and Microsoft Research.¹ Set against the historical backdrop of 19th-century Europe and reconstructed with the help of materials from special collections at the Brown University libraries, the project devotes particular attention to the way the image of Garibaldi as a military leader and popular figure, his actions and the Italian Risorgimento as a whole were portrayed in nineteenth-century European and North American media. At the heart of this archive is a dynamic visualization of the *Garibaldi Panorama*, a unique survival of a popular form of nineteenth-century public art. The panorama, acquired by the Brown University Library in 2005, was produced and exhibited in Derby, England, in December 1860 and in Nottingham in February 1861. Its author is John James Story, a minor landscape and panorama painter and impresario native to Nottingham. Measuring approximately 4.75 feet tall and 260 feet wide, painted on paper on each side, this moving panorama is an extraordinary multimedia hybrid: part graphic novel, part illustrated history, part forerunner of cinema, it is a sort of archeological specimen in which, embedded in a now-vanished form of popular culture, are the traces of a dawning information society, an example of how news and entertainment were already mixed together in the nineteenth century, as they are in our “infotainment” society today. Through its visual narrative, the panorama transports us back to the summer and fall of 1860, when British *Garibaldimania* was at its height and a popular hero was “imagined” and “invented” in the media of his times.²

2. Preservation and Research

The panorama's dimensions make it impossible for scholars to study and explore it with ease and without fear of damage. Thus, in 2007, the Brown University Library had the Panorama photographed, in order to make a digital reproduction available on its website. Over the past two years, the project has significantly evolved: thanks to HTML 5, users can now view the Panorama as a scrolling image and listen to a voiceover narration in both English and Italian, transcribed and adapted from a rare manuscript acquired with the artifact. Users can also zoom in and out on specific scenes and read from a facsimile copy as well as a diplomatic transcription of the manuscript, scene by scene. The panorama is also a window into the Brown Digital Repository: accompanying the animation is a series of digital resources, including a collection of some 400 prints from illustrated newspapers that feature either Garibaldi or significant moments in the movement for Italian Unification. Additionally, relevant materials from the Anne S. K. Brown Military Collection, at Brown University, including portraits and music scores, have been digitized for study and also for pedagogical use (as explained in detail below). An international team of senior as well as junior scholars and students from a variety of fields, ranging from history and art history to literary and media studies, has been at work to augment this digital archive.³ These scholars have contributed and will continue to contribute essays about the history of the Risorgimento and about the panorama as an artifact, its historical context, the history of its exhibitions, as well as general information about panoramas and dioramas as “optical devices” and popular representational media in nineteenth-century Europe. The proceedings of an international symposium held at Brown in 2011 (*Mediating the Risorgimento*) were also published on the project's site, including extended abstracts of all presentations and visual materials that were impossible to include in the printed version.⁴ In short, this website is also a platform for collaborative research, teaching and publication.

3. Development

Thanks to a grant from the American Council of Learned Societies and the Andrew W. Mellon Foundation, in 2011-2012, multi-media materials digitized from various Brown library collections (books, pamphlets, illustrated newspapers, prints, and other images, musical recordings of Risorgimento songs, historical maps of Italy, Latin America, and Europe) were made available with the goal of building a prototype for a

thematic digital collection, based on the collaborative effort of scholars in the process of conducting their individual research. In particular, a strategic goal of the project has been all along to make selected materials from the Harvard Risorgimento Preservation Collection (HRPC), available in a richly annotated, searchable format on the project's website. A total of 5,902 titles from the Harvard College Library, all documenting the Risorgimento, were preserved during the first three years of Harvard's first major microfilming project, funded by the National Endowment for the Humanities Division of Preservation and Access in 1990-1992. This project was completed in 1993-1995, by microfilming an additional 8,683 pamphlets published between 1814 and 1950. The Brown University library acquired a copy of the complete sets of microfilms shortly afterwards. Over the past few years, a good portion of these materials have become available through the Google Books Library Project, in collaboration with the Harvard Library, giving scholars worldwide unprecedented access to a trove of primary and secondary sources documenting the political, economic, and religious aspects of the unification movement in Italy, from the First War of Independence in 1848 through its unification in 1870. However, a consistent number of pamphlets, broadsides and ephemeral publications was not included in the Google-Harvard digitization effort: thus, the Brown University Library has supplemented the available resources with a targeted digitization of these materials. A specific interface for the exploration of this vast repository of Risorgimento sources, wherever they reside, was then produced, as explained in detail in the second part of this article. Moreover, a largely unexplored print collection of primary and secondary sources on the history of the Risorgimento exists at the University of Connecticut at Storrs, comprising 2,672 titles. In collaboration with Professor John Davis at the University of Connecticut, we have compiled a list of titles present in only one of the two collections (Harvard/Brown and Storrs) and not already available in digital format through Google-Harvard, or other such initiatives as the HathiTrust Research Center, NINES, the Open Content Alliance or the Internet Archive, thus eliminating the risk of duplication. We also have been discussing further collaboration with another major library resource for the study of Garibaldi and his time: the Anthony P. Campanella Collection at the University of South Carolina, directed by Professor Don Doyle. From many points of view, the Brown University digital collection, the Campanella Collection, the H. Nelson Gay-Harvard Risorgimento Collection, and the collection at the University of Connecticut complete each other as the most important Risorgimento

library collections in United States libraries, and it would be a great achievement if interoperational capabilities among them could be implemented. To give just an example of the possibilities: of great interest is the planned digitization of the Garibaldini memoirs in the Campanella collection, as well as that of periodicals such as *Don Pirlone* (1848-1850), one of the most important Italian satirical publications of the Risorgimento age, a resource which nicely dovetails with our digitization of another prominent illustrated journal of the time, *Lo Spirito Folletto* (1861-1885), already integrated into the Brown University digital repository and soon to be available online on our website.

The possibility of making these and other resources widely accessible and cross-searchable through systematic sharing of metadata is indeed an exciting prospect for us and could be envisioned as the first step toward other forms of active collaboration that could be focused, for example, on sharing open annotation modules and other types of innovative interface design aimed to further promote scholarly collaborative research on the Risorgimento and related topics over the internet. Moreover, a synergy could be created among these U.S. library resources and the massive collections of materials related to Garibaldi and Risorgimento history held in the archives of the Istituto Nazionale per la Storia del Risorgimento Italiano in Rome, and other Italian archives such as the Museum of the Risorgimento in Turin, Bologna, Mantua, and other Italian cities.

4. New Applications for Collaborative Scholarship

The digital reproduction of these materials, according to the best standards and practices is, thus, only the first step in a more ambitious plan. One crucial aspect of the Brown University project has to do with envisioning and facilitating the emergent forms of collaborative scholarship that can accompany and drive the evolution of the so-called semantic web, taking advantage of the extraordinary capabilities offered by such recent developments as open data and social media practices: namely, the capability of building sharable resources for research while pursuing collaborative research and teaching. Preserving the integrity and quality control necessary to the production of solid and innovative research is an equally essential goal, one that can be accomplished through new forms of peer reviewing, adapted to digital media. These two principles guide the construction of the thematic collection based on the Garibaldi Panorama Archive.

The compilation of rich metadata is an essential part of the research process within the digital environment. It is our conviction that such a compilation should not be assigned entirely to library staff, but should instead include scholars in an active role: by taking advantage of emerging tools, beyond the annotation capabilities already provided by the Virtual Humanities Lab at Brown University, scholars and doctoral students participating in the Garibaldi project will be able to actively contribute to the production of enriched, formal metadata (in the form of MODS fields) as well as discursive annotations as they conduct their research; for example, by tagging and annotating archival documents as they are digitized and linked to each other. The fine-grained annotation of these documents (books, pamphlets, newspapers, etc.) by scholars working from different disciplinary perspectives (Risorgimento history, military history, art history, media studies, etc.) will allow these documents in their entirety and/or specific sections or segments of them to be interlinked and searched according to a rich array of thematic or semantic paths or categories. A first step in this direction is an advanced search tool which allows the filtering of the available resources, as illustrated in the second half of this article.

The Brown University project also has a fundamental pedagogical component. Since Spring 2011, in collaboration with Peter Harrington, the curator of the Anne S. K. Brown Military Collection, Prof. Riva has taught an experimental seminar on the *Garibaldi Panorama* within the context of nineteenth-century visual culture. Open to a selected group of doctoral candidates and majors in Italian studies, media studies, museum studies, and history, the course includes experimentation with various tools and applications including haptic interfaces. In addition to researching the visual culture and the media context of the Risorgimento, students are thus initiated into methodologies and practices in the digital humanities. More specifically, part of this experimental, lab-oriented course was the development of an application designed for handling large visual objects such as the *Panorama* in interactive formats. With the support of the Brown University Librarian, Harriette Hemmasi, in collaboration with the Center of Digital Scholarship and Microsoft Research, using the *Garibaldi Panorama* as a case study, a team of computer scientists led by UI (User Interface) pioneer, Andries van Dam, has developed an application, TAG (Touch Art Gallery) designed for the Microsoft Surface, in both its large table and small tablet formats.⁵

Touch-sensitive devices have become a common tool in our classrooms. In the recently inaugurated Digital Scholarship Lab at

Brown, these devices are connected to a wall display, an extraordinary tool for the in-depth study—thanks to Microsoft Deep Zoom—of such a large digital object as the panorama (see Images 1 and 2). The display also allows the simultaneous sharing of this large screen by several (up to twelve) collaborators. This application has allowed the digital version of the *Garibaldi Panorama* to be installed and exhibited in various venues around the world: at the British Library in London, in 2010; at the Biblioteca Salaborsa in Bologna and the Sala del Risorgimento in the Palazzo Pubblico of Siena in 2011 (part of the celebrations of the one hundred and fiftieth anniversary of Italian unification); and in the Italian pavilion at the 2013 Convention of the International Council of Museums, in Rio de Janeiro, Brazil.⁶



Image 2 Garibaldi sits upon his horse wearing a broad-brimmed hat with an ostrich feather in it and an American poncho; his servant who came with him from America rides behind him. J. J. Story, *The Garibaldi Panorama*, detail (1860). Anne S. K. Brown Military Collection, Brown University Library.

The Garibaldi Panorama & the Risorgimento

View the Panorama Research the Panorama Resources Behind the Scenes

Resources > Fullexplorer

Explore over 4,000 resources from a variety of collections to know more about how artist John James Story constructed each scene of the Panorama, and to learn more about historical contingencies and political climate around the Risorgimento in Italy, Europe, and the Americas at the time. [Read More](#)

Filters [Reset](#)

Click on the charts to select items of interest — the listing will update.

Scene

To see related publications, select one or more scenes of the Panorama. Click on [Non-scene related sources] to find out more about publications on the Risorgimento.

1	2	3	4	5	6	7	8	9	10	11	12	13	14
15	16	17	18	19	20	21	22	23	24	25	26		
27	28	29	30	31	32	33	34	35	36	37	38		
39	40	41	42	43	44	45	46	47	48	49	52		
53	54	55	[Non-scene related history]										

Place of publication

To select publication sites, click and draw a square around the area of interest.

Language

Select one or more languages

English (238) French (887) German (72) Italian (3246)

Latin (43) Portuguese (1) Spanish (12)

Year Published

Click and drag the mouse over the timeline to select a time range of interest or use the buttons below to see publications published in 1860, 1861, 1862 only

Filtered resources (4292) Primary source (3) Secondary source (8)

1-26 26-50 51-75 76-100 101-125 126-150 151-175 176-200 201-225 226-250
 251-500 501-750 751-1000 1001-1250 1251-1500 1501-1750 1751-2000 2001-4250
 2251-2500 2501-2750 2751-3000 3001-3250 3251-3500 3501-3750 3751-4000 4001-4250
 4251-4293

Numbers 1 to 25

- 1 **Al signor visconte de Noël pel suo opuscolo trenta giorni in Messina: cenno documentato sugli avvenimenti militari di Milazzo 1860** (1861)
De Tormenteros, Giovanni
Scenes: 41
- 2 **Arrival of General Garibaldi at Spezia: from sketches at Spezia** (1862)
Illustrated times
Scenes: 55
- 3 **Arrival of King Victor Emmanuel in the Gulf of Naples** (1862)
Illustrated times
Scenes: 49
- 4 **Aspromonte: ricordi storico-militari** (1862)
Maurigi, Ruggiero
Scenes: 52
- 5 **Attaque du Faro. Combat sur la place Saint-Philippe, à Reggio. La garrison napolitaine attendant son embarquement sur la quai de Reggio** (1860)
L'illustration, Journal Universel
Scenes: 44
- 6 **Atti e difesa della causa di Carlo Poerio ed altri** (1850)
Poerio, Carlo, 1803-1867
Scenes: 38, 40
- 7 **Austrian soldiers** (1848)
Illustrated London News
Scenes: 30
- 8 **Austrian troops** (1859)
Illustrated London News
Scenes: 30
- 9 **Batailles et combats de la guerre d'Italie** (1859)
Pellerin
Scenes: 29
- 10 **Battery where the Neapolitans burnt the wounded Garibaldians; Fight in the field near St. Angelo** (1860)
Illustrated London News
Scenes: 46
- 11 **Begrüssung Garibaldi's und Viktor Emanuel's auf dem Schlachtfelde von Capua; Revue Viktor Emanuel's über die Garibaldi'schen Freischaren** (1860)
Illustrirte Zeitung
Scenes: 49
- 12 **Cabo de Infanteria** (1831)
Scenes: 2
- 13 **Colonne de volontaires allant s'embarquer pour la Calabre; Moines transportant des volontaires dans leur chariot; Volontaires débarquant au petit jour, sur la côte de Calabre, à villa San-Giovanni; Les Napolitains, sans armes, abandonnant San-Giovanni** (1860)
L'illustration, Journal Universel
Scenes: 33
- 14 **Combat de Varèse Le 26 Mai 1859** (1859)
Doré, Gustave
Scenes: 29
- 15 **Combattimento di Melazzo** (1860)
Grenier de Saint-Martin, Francisque-Martin-Franç
Scenes: 42
- 16 **Come, ou est arrivé le Général Garibaldi, le 11 juin dernier** (1866)
Scenes: 28

Image 2 A full view of The Garibaldi Panorama Explorer (GPE) showing all the available resources, facets, and filters that allow to sort the information in the GPE database.

<https://library.brown.edu/cds/garibaldi/resources/fullexplorer.php>

Scholars and students participating in this experimental seminar have been working also with WorkTop, a non-proprietary application developed by Andries van Dam's group, which allows the annotation of individual scenes of the panorama and links them to digital sources on the Risorgimento and related multimedia documents residing in the Brown digital repository. Both the website and the interactive display/tablet application allow users to either view the panorama in the scrolling mode with a voice-over narration, somewhat simulating the original way in which it was displayed as part of a public performance, or to explore it scene by scene. This dual mode of fruition mirrors the dual nature of this "pre-cinematic" artifact, a continuous narrative made of separate, discrete tableaux or scenes. Each scene, in turn, provides a path into the archive and the exploration of resources, as illustrated again in the second part of the article.

Concluding this section, the implementation of these tools will enable the Garibaldi archive to grow and further evolve into a platform for collaborative research, teaching, and publication—three functions increasingly interconnected on the digital platform. Scholars participating in the project will be able to publish the results of their research, both in traditional forms, as hyperlinked essays in the Contributed Scholarship section of the web site, which will effectively work as a sort of peer-reviewed e-journal, and in more innovative ways, based on their annotations to the textual and visual materials accessible through the project's website, across a full range of platforms, from desktops and laptops to tablets and pads. Each scene of the *Panorama* will provide a window into the repository, enabling scholars to access not only the English and Italian voice-over narrations, along with images and a transcription of the manuscript, and a detailed commentary on the scene, including information about the places, people, and events depicted, but also to link directly to fully searchable primary and secondary sources and other relevant materials in the digital repository (for example, issues of the Illustrated London News and other newspapers and magazines, pamphlets and books related to the scene, prints, maps, etc.). The Garibaldi Archive, as part of the digital collections of the Brown University Library, will thus evolve toward an environment where the process of research, including individual contributions, will be fully open and documented, exemplifying the way in which similar digital collections could be built and sustained through the contribution of scholars actively engaged in teaching and research. From such a collaborative and interactive process, involving teams of scholars and librarians as well as digital humanists specialized in

programming and encoding, new kinds of enriched digital objects and collections will emerge which will increasingly incorporate aspects of the research process directly into the primary sources without altering their preservation in their original physical (or digital) formats. This will allow us to re-conceive the knowledge workflow, or digital scholarly cycle, in a more integrated way, dynamically linking the production and storage of digital assets to research and publishing, and also exploring new, native forms of peer-reviewed digital publication in the process. The collaborative construction of the Garibaldi Archive, within the framework of the Virtual Humanities Lab at Brown University, offers a great opportunity to experiment with such emerging forms of digital culture applied to a major figure of modern Italian history.

Part Two: The Garibaldi Panorama & the Risorgimento Resource Explorer

In the second part of this article, we discuss The Garibaldi Panorama & the Risorgimento Resource Explorer (GPE). GPE is a visual interface aimed to provide a better understanding of the relationships between the *Garibaldi Panorama* and the visual and textual materials collected in the Harvard Risorgimento Preservation Collection (HRPC), as well as other library resources available at Brown University and elsewhere. The HRPC has always been part of the Garibaldi Panorama & the Risorgimento website project. Over 4,000 items from this collection were selected to build the GPE, which enables the user to access these resources by interlacing data about topics, language, year, and location of publications with the scenes of the *Panorama* and makes this data searchable through filters (facets). The GPE allows for rarely accessed sources from the HRPC, contemporary to the *Panorama*, to be browsed. Once selected, each facet updates the others in order to refine the list of publications that appears on the right side of the screen. If a publication is available online, the GPE will link to the digital scan. If a publication is not available online, the GPE will link to the Brown University Library catalog entry in order to provide information on how to find the item.

The GPE database derives from the Brown University Library catalog. After acquiring the full record of HRPC, which includes approximately 15,000 items, over 4,000 items were selected according to their relevance to the Risorgimento episodes described in the *Garibaldi Panorama's* scenes. Searchable categories were assigned to each item whose publication date span from 1800 to 1862, the year the

Garibaldi Panorama story ends. Although mainly concentrated on publications issued in Europe, the GPE also includes publications from the Americas, reflecting the attention paid to the figure of Garibaldi across the Atlantic Ocean. The final GPE database, however, does not include HRCP items whose place or year of publication is not available (approximately 600 items). By offering a point of access to a collection that, for the most part, existed in microfilm format, the GPE ultimately aims to make HRCP items more accessible to students and scholars alike, allowing them to discover connections through visualizations.

Some of the over 4,000 items available for exploration are associated with one or more scenes of the *Garibaldi Panorama*. This association was established taking into consideration the episode depicted and the content of the original source. The relationship highlighted by this association helps investigate questions, such as: How did different parts of Italy react to Garibaldi's military campaign? How did other nations in Europe respond to Italian political and military events and when? Which were the main centers of publication for anonymous political propaganda as represented in pamphlets or broadsides? Which events spurred the highest number of publications?

However, a large number of items from the HRCP do not directly relate to a specific scene of the *Panorama*. Why did we include them? These sources speak to episodes, places, and characters of the Risorgimento that provide a larger context and backdrop to the events depicted in the *Panorama*. In particular, the GPE sheds light on a variety of anonymous sources, especially publications issued by, or in response to, the Catholic Church (the main focus of the HRCP), as well as popular songs, documents from freemason or women's associations, memorials, obituaries or commemorative discourses. These aspects are relevant for the contextualization of the *Panorama* and the resonance that events narrated through it had within and outside of Italy. In addition, these resources are about the Risorgimento even though they are not about Garibaldi himself. To include such sources means to contribute to the contextualization of each scene of the *Panorama*.

A fundamental step of the project is to understand how to read the results of a search in the GPE. Resources can be explored through the facets by selecting one or more scenes, one or more locations on the map, one or more years of publications, and one or more languages. A list of publications will automatically update according to the filters or facets selected. Publications are divided into primary and secondary sources. The label of primary sources is used to mark materials allegedly used by J. J. Story, the *Panorama*'s author, to depict some of the scenes,

as well as material that refers to the story of the *Panorama* before or after its making. These sources mainly, but not exclusively, date between 1860, the initial year of composition of the *Panorama*, and 1862, the year of the last episode from Garibaldi's life it depicts, are for the most part pulled from the Digital Repository at Brown University (BDR), Google Books, and other online archives, such as the HathiTrust. Items include articles and prints from illustrated magazines of the time, such as *The Illustrated London News*, *Illustrated Times*, *Illustrirte Zeitung*, *L'Illustration: Journal Universel*, and *Univers illustré*, among others. A total of 125 primary sources are available through the GPE.

When the GPE was built, some of the primary sources were already available on the website that currently hosts the GPE, thanks to the work done by scholars participating in the larger digital archive titled The Garibaldi Panorama & the Risorgimento. The GPE provides access to these sources as well as, more broadly, to a wealth of secondary sources (currently 4,167). As mentioned, secondary sources date exclusively from 1800 to 1862. They include pamphlets, prints, paper clips, flyers, ephemeral publications, songs, papal bulls, national government records, local legislation records, free press, anonymous political propaganda items, writings on and by political leaders and popular figures, and more. The GPE allows for this vast collection to be sorted out according to the criteria outlined above.

Additional digitized items from the HRPC published after 1862 can be found on the Garibaldi Panorama & the Risorgimento website project although were not the focus of the GPE. This resource exploration tool stems mainly from the desire to entice an investigation of the relationships between information material as available at the time the *Panorama* was made (textual and visual) and the panorama painting itself. Methodologically, the GPE revolves around the scenes of the *Panorama* through which it is possible to access a vast quantity of archival material. The link between the archival material and its fruition is the *Panorama* painting and its scenes. Further, the history of the *Panorama* is a geographical history. The borders around which the landscapes depicted by J. J. Story are defined changed as a consequence of the history narrated by the painter throughout his canvas. Therefore, we consider crucial to highlight the territorial relationship between visual objects and archival material. A map indicating the location of publications is an entryway into this relationship.

The GPE has been developed through a process-driven approach. It was clear from the beginning that the project was about the *Garibaldi Panorama* painting and had to revolve around the artifact. The

first step of this process was then to formulate questions about both the scenes of the *Panorama* and their relationship to available sources that the painter might have had access to. Second, we focused on selecting those items from HPRC that could relate to the history narrated in the painting. Narrowing down 15,000 items to approximately 4,000 items was not an easy task. The selection was done manually, by selecting items through their content and their affinities to the painting's history. Due to the relevance of geography, and the importance of the map in the making of the GPE, items lacking any location reference had to be excluded. The amount of items excluded is approximately 8% of the total. Following these preliminary steps, we started to think about possible tools that could serve our purposes and help us to formulate research questions. Some of the existing tools that can help scholars to make maps, tables, scatter plotters, and other possible visualizations, did not seem to respond to our needs because of a lack of fluidity or a shortage of selecting filters. The collaboration with the Center for Digital Scholarship at Brown University was crucial to creating a new tool that allows for easy access to items selected from the HRPC. In addition, the GPE is built around the purpose of anchoring these items to the panorama scenes in order to maintain the connection with the visual object, i.e. the painting that constitutes the focal point of the whole website project.

Based on this process-driven approach, some larger questions about this research and its methodology arose: Did we find an answer to the original questions about the *Garibaldi Panorama* through the GPE? Did the GPE answer new and unexpected research questions? How much planning and how much re-elaboration of the original tool-making plan went into the making of the GPE? We did find answers to the original questions about the *Garibaldi Panorama*. For instance, through the facets, it is possible to know how many primary and secondary sources relate to a specific scene and whether these sources might have been available to the artist during the making of the painting. Further, by indicating places of publication and language, the GPE brings attention to whether an event was recorded in a particular geographical area. All these observations could be further explored, and certainly have contributed to new questions about what cause an event to generate a certain amount of publications in different languages or the role of the army involved in a particular fight. In geo-political terms, this research encouraged us to further consider the degree of influence of a certain nation or a state over a particular region (Austria and Milan for instance) and its resonance throughout Europe.

Regarding the original planning and its re-elaboration, it is relevant to note that without ever losing the connection with the scenes of the *Garibaldi Panorama*, the process of making the tool did go through a mechanism of re-thinking. Some of the preliminary questions found an answer during the sorting out of HRPC items. For instance, it is understandable that the majority of publications in the Harvard Risorgimento Preservation Collection emerged during the years 1860-1861. This data is now available without further research by clicking on the year of publication in the “Full Explorer” visualization mode. Moreover, by filtering 1860-1861 as the years of publication the following results emerge: out of 4,292 resources, 1,275 were published between these two years (approximately 29%), while publication locations spanned from Spain to Poland, from Ireland to Russia. After Italian, the second most common language of these publications was French, followed by English, then German. Sixty-eight of these resources are categorized as primary. These are important details to sense how much the events happening in Italy in those years, and narrated in the *Garibaldi Panorama*, spurred interest in Europe, and how many of these resources could have served J. J. Story’s narrative directly.

The GPE has two modes of exploration. The first mode of exploration is a partial view accessible from the section “Research the Panorama” on The Garibaldi & the Risorgimento website.⁷ In this visualization mode, users are pointed towards the resources that refer to a single scene. The second mode of exploration is a “Full Explorer” view accessible from the section “Resources” of the website.⁸ In this second visualization mode, users are pointed towards the entire body of available resources. It is possible to jump from one mode of exploration to the other. Research possibilities are therefore open and numerous, and adapt not only to the specific questions of each users, but also to a different modality of exploration as typical of current interaction. By favoring an open investigation, the GPE aims to serve as a versatile tool that engages the user on different levels of research. Ultimately, the GPE can offer the opportunity to find a source rapidly as well as the possibility to engage in a more complex exploration of how scenes and sources intertwine and how this correlation refers to a bigger historical context about the Risorgimento.

Finally, although a significant amount of material is available online, not all items from the HRPC have been digitized yet. Google Books, HathiTrust, archive.org, and other entities continue the digitization process, which will contribute to further expanding the investigation of the multiple facets of the *Panorama*’s historical context.

We hope that in future the GPE will include links to digital scans of all of the remaining sources now displayed as library entries. The GPE is not, and does not pretend to be, a comprehensive tool to analyze the figure of Garibaldi within the context of the Italian Risorgimento and its reception abroad. Rather, our project stands as a proof of the vastness and variety of sources and materials increasingly available in digital format for the study of the Risorgimento. Visualizing the geographic and temporal distribution of these bibliographical sources contributes to a mapping of the growing historical archive and helps generate questions for further research. Like many digital humanities projects, GPE is the result of a team effort. The project benefitted from the technical and institutional support of the Center for Digital Scholarship at Brown University, and research funding from Italian Studies department at that same institution.

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ENDNOTES

¹ “Advancing Digital Scholarship with Touch-Surfaces and Large-Format Interactive Display Walls,” primary investigators Gabriel Taubin, Andy van Dam, Harriette Hemmasi and Massimo Riva, 2010-2011, http://research.brown.edu/ovpr/awards_seed_10.php.

² Lucy Riall, *Garibaldi: The Invention of a Hero*, Yale University Press, 2007

³ Contributing scholars are listed on the project’s page, at: <https://library.brown.edu/cds/garibaldi/behindthescenes.php>

⁴ Selected papers were published as a special issue of the *Journal of Modern Italian Studies*, edited by Massimo Riva and John Davis, volume 18, issue 2, 2013.

⁵ This application has been adopted in three pilot courses at Brown: one in the history of art, one in museum studies and in our course on the *Garibaldi Panorama* (which, in its latest versions, also included two other moving panoramas from two New England Museums, the *Grand Panorama of a Whaling Voyage 'Round the World*, at the Whaling Museum, New Bedford, Mass., and the panorama of the *Pilgrim's Progress* at the Saco, Maine museum, also available in digital format). A web version of this application is now available on the website of our project.

⁶ *Growing Knowledge. The Evolution of Research*, British Library, 12 October 2010 - 16 July 2011

⁷ <http://library.brown.edu/cds/garibaldi/latest-scene/#/scene/1>.

⁸ <http://library.brown.edu/cds/garibaldi/resources/fullexplorer.php>.

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