DIGITAL HUMANITIES

Digital Humanities 2020-2021

Dear Digital Humanists,

Stanford University Press, with generous support from the Andrew W. Mellon Foundation, is developing an innovative publishing program in the rapidly evolving digital humanities and social sciences.

By publishing interactive scholarly works that are held to the same rigorous standards as our print publications, we are revolutionizing how scholars work online and how your research is viewed by your colleagues, setting new standards for twenty-first-century academic publishing. Because they are open access, our publications are ideal teaching resources for undergraduate and graduate courses.

Our publications are powered by solutions as diverse as GIS, machine learning, and VR. They marry the scholarly tradition of the long-form, complex argument with cutting-edge web technologies to forge publications that adapt to the content rather than the form.

Serving the scholarly community with our expertise in editing, peer reviewing, marketing, and archiving, we meet you in the medium in which you are conducting your research.

We invite you to learn more about our initiative and to submit your project for consideration. If you are working on a project that might be a fit, contact Senior Editor Friederike Sundaram at fsundara@stanford.edu.

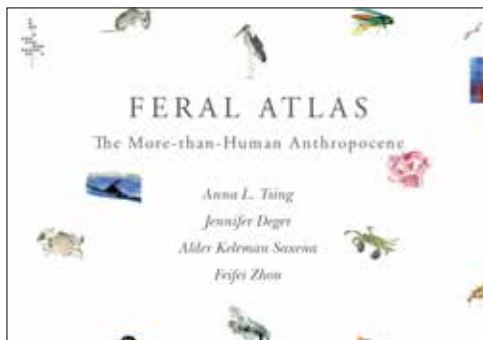**Have more questions about the program? Turn to page 7 for answers to frequently asked questions.**

Feral Atlas
The More-Than-Human Anthropocene
Edited by Anna L. Tsing, Jennifer Deger,
Alder Keleman Saxena, and Feifei Zhou

Every event in human history has been a more-than-human event. When hunter-gatherers burn the land, they cooperate with herbs that seed quickly and grasses that sprout after fires, attracting game. Inside us, intestinal bacteria make it possible for us to digest our food. Other things, living and nonliving, make it possible to be human. Yet powerful habits of thought over the last centuries have made this statement less than obvious. With the arrival of the idea of the Anthropocene, we move away from such thinking to reconsider how human and nonhuman histories are inextricably intertwined.

Convening over one hundred researchers to trace a whole range of such intertwinements, *Feral Atlas* offers an original and playful approach to studying the Anthropocene. Focused on the world's feral reactions to human intervention, the editors explore the structures and qualities that lie at the heart of the feral and make the phenomenon possible. This publication features original contributions by high-profile artists, humanists and scientists such as Amitav Ghosh, Elizabeth Fenn, Simon Lewis, Mark Maslin, and many others.

Available Fall 2020

Anna Lowenhaupt Tsing is Distinguished Professor of Anthropology at the University of California, Santa Cruz. J**ennifer Deger** is Associate Professor and Research Leader in the College of Arts, Society and Education at James Cook University. **Alder Keleman Saxen**a is Assistant Research Professor at the Department of Anthropology at Northern Arizona University. **Feifei Zhou** is Researcher at Aarhus University Research on the Anthropocene (AURA).
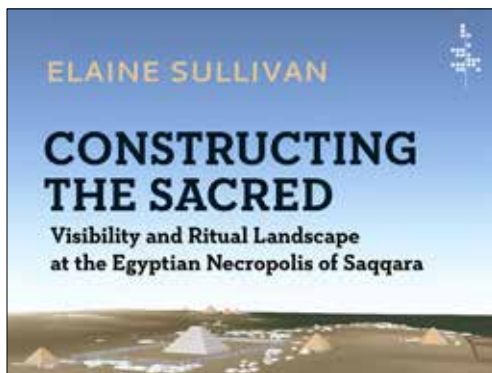
Constructing the Sacred
Visibility and Ritual Landscape at the Egyptian Necropolis of Saqqara
Elaine A. Sullivan

Utilizing 3D technologies, *Constructing the Sacred* addresses ancient ritual landscape from a unique perspective to examine development at the complex, long-lived archaeological site of Saqqara, Egypt. Sullivan focuses on how changes in the built and natural environment affected burial rituals at the temple due to changes in visibility. Flipping the top-down view prevalent in archeology to a more human-centered perspective puts the focus on the dynamic evolution of an ancient site that is typically viewed as static.

Sullivan considers not just individual buildings, but re-contextualizes built spaces within the larger ancient landscape, engaging in materially-focused investigations of how monuments shape community memories and a culturally-specific sense of place, thus incorporating the qualitative aspects of human perception.

3D models promise to have great potential for research in a broad range of artifact- and object-based research, yet current technology does not allow for a robust environment of engaging with complex objects that change over time. This publication is among the first to push the boundaries to include interactive 3D models that can be navigated both spatially and temporally.

Explore now at constructingthesacred.org

Elaine A. Sullivan is Associate Professor of History at the University of California, Santa Cruz.
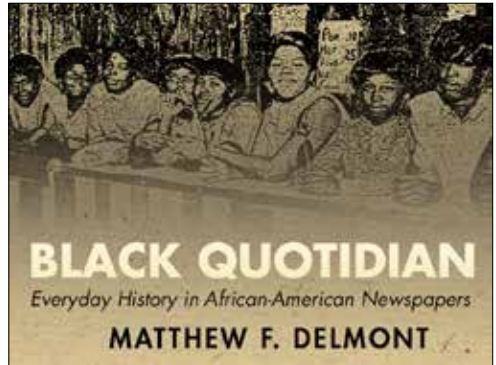
Black Quotidian

Everyday History in African-American Newspapers
Matthew F. Delmont

Black Quotidian explores everyday lives of African Americans in the twentieth century. Drawing on an archive of digitized African-American newspapers, Matthew F. Delmont guides readers through a wealth of primary resources that reveal how the Black press popularized African-American history and valued the lives of both famous and ordinary Black people. Claiming the right of Black people to experience and enjoy the mundane aspects of daily life has taken on a renewed resonance in the era of Black Lives Matter, an era marked by quotidian violence, fear, and mourning.

Framed by introductory chapters on the history of Black newspapers, a trove of short posts on individual newspaper stories brings the rich archive of African-American newspapers to life, giving readers access to a variety of media objects, including videos, photographs, and music. By presenting this layer as a blog with 365 daily entries, the author offers a critique of Black History Month as a limiting initiative and emphasizes the need to explore beyond the iconic

figures and moments that have come to stand in for the complexity of African-American history.

Explore now at blackquotidian.org

Matthew F. Delmont is the Sherman Fairchild Distinguished Professor of History at Dartmouth College.
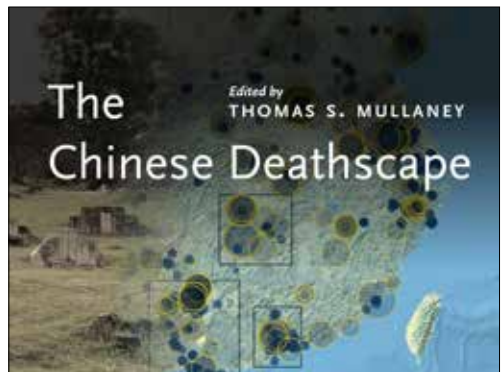
The Chinese Deathscape

Grave Reform in Modern China
Edited by Thomas S. Mullaney

In the past decade alone, more than ten million corpses have been exhumed and reburied across the Chinese landscape. The campaign has transformed China's graveyards into sites of acute personal, social, political, and economic contestation.

In this digital volume, three historians of China, Jeffrey Snyder-Reinke, Christian Henriot, and Thomas S. Mullaney, chart out the history of China's rapidly shifting deathscape. Each essay grapples with a different dimension of grave relocation and burial reform in China over the past three centuries: from the phenomenon of "baby towers" in the Lower Yangzi region of late imperial China, to the histories of death in the city of Shanghai, and finally to the history of grave relocation during the contemporary period, examined by Mullaney, when both its scale and tempo increased dramatically. Rounding off these historical analyses, a colophon by platform developers David McClure and Glen Worthey speaks to new reading methodologies emerging from a format in which text and map move in concert to advance historical argumentation.

Explore now at chinesedeathscape.org

Thomas S. Mullaney is Professor of Chinese History at Stanford University.

Filming Revolution
Alisa Lebow

Filming Revolution investigates documentary and independent filmmaking in Egypt since the Egyptian Revolution began in 2011. It brings together the collective wisdom and creative strategies of thirty filmmakers, artists, activists, and archivists who share their thoughts and experiences of filmmaking in those heady times. Rather than merely building an archive of video interviews, Alisa Lebow constructs a collaborative project, joining her interviewees in conversation to investigate questions about the evolving forms of political filmmaking.

The interviews can be explored via their connections to each other, across parameters such as themes, projects, or people. Each constellation of material allows users to engage in a curated conversation that creates a dialogue between filmmakers operating in the same space but who may not necessarily know of each other's work or ideas. Topics highlighted range from the role of activism in filming to the limits of representation or the impact of practical considerations of production and distribution.

The innovative constellatory design of *Filming Revolution* makes an aesthetic commentary about the experience of the revolution, its fragmented development, and its shifting meanings, thereby advancing arguments about political documentary via both content and form, simultaneously re-imagining formats of political documentary and scholarly communication.

Explore now at filmingrevolution.org

Alisa Lebow is Professor of Screen Media at Sussex University.

When Melodies Gather
Oral Art of the Mahra
Samuel Liebhaber

The Mahra people of the southern Arabian Peninsula have no written language but instead possess a rich oral tradition. Samuel Liebhaber takes readers on a tour through their poetry, collected by the author in audio and video recordings over the course of several years.

Based on this material, Liebhaber developed a systemic approach to Mahri poetry that challenges genre-based categorizations of oral poetry from the Arabian Peninsula. By taking into account all Mahri poetic expressions—the majority of which don't belong to any of the known genres of Arabian poetry—Liebhaber creates a blueprint for understanding how oral poetry is conceived and composed by native practitioners. Each poem is embedded in a conceptual framework that highlights formal similarities between them and recapitulates how Mahri poets craft poems and how their audiences are primed to receive them.

The web-based medium allows users not only to delve into the classification system to explore the diversity and complexity of the Mahra's poetic expressions, but also to experience the formation of a poem in the moment.

Through a series of questions designed to define the social context in which a poem is being created, the reader is taken on an experiential tour through the corpus that highlights the embeddedness of poetry in the Mahras' everyday practices.

Explore now at whenmelodiesgather.org

Samuel Liebhaber is Associate Professor of Arabic at Middlebury College.
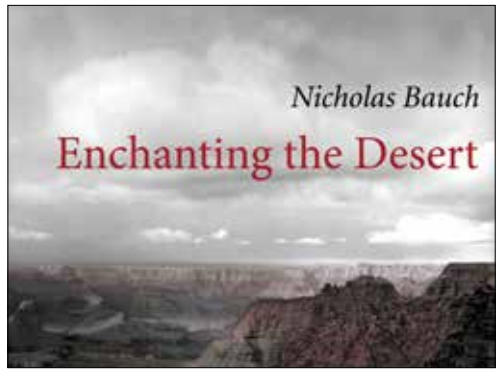
Enchanting the Desert
Nicholas Bauch

In the early twentieth century, Henry G. Peabody created an audiovisual slideshow that allowed thousands of people from Boston to Chicago to see and experience the majestic landscape of the Grand Canyon for the first time. Viewers have for over a century visually swallowed whole the entirety of the details available to them in these pictures. With eyes agape, information has poured into the recesses of our collective memory, where it carries out its duty of producing an expectation of what the Grand Canyon is, and what it looks like.

Using virtual recreations of the Grand Canyon's topography and rich GIS mapping overlays, Bauch embellishes Peabody's historic slideshow to reveal a previously hidden geography of a landmark that has come to define the American West. Bauch's careful visual and textual examination of the slides transforms what would be a whirlwind of shades and rock formations into specific places filled with cultural history.

Readers are given the opportunity to critically—and cartographically—evaluate how Peabody's camera vision helped produce a national vision of the Grand Canyon, a vision that recast the space of the Grand Canyon in a new light.

Explore now at enchantingthedesert.com

Nicholas Bauch is Graduate Student of Fine Arts at the University of Minnesota and former Assistant Professor of Geo-Humanities at the University of Oklahoma.

Time Online
History, Graphic Design, and the Interactivity of Print
Daniel Rosenberg

Visualizations of time are ubiquitous and broadly standardized in our digital age. Rosenberg delves deep into their history to uncover methods and theories that lie at the heart of the now familiar concept of the timeline. Along the way, he points to other approaches to visualizing time, each of which sheds light on the issue from a different angle.

Time Online asks in what ways these graphic objects imposed particular perspectives on history, chronology, and causation, in what ways they shaped and were shaped by prevailing historiographical concepts of their times, and how epistemologies are constructed and expressed in visual and textual media.

By digitally reverse engineering the artifacts, the interface logics of the old media are made explicit and their relationship to digital descendants is highlighted. How well do these artifacts translate to another medium? How do they relate to natively digital visualizations? Playing the haptic aspect of the paper medium against the invisible computational power of the web, the analysis provides insights into the materiality of design-thinking both past and present.

Available Fall 2021

Daniel Rosenberg is Professor of History at the University of Oregon.

Digital Publishing FAQ

Why do we need a publishing process for digital scholarship?

Emergent technologies (and scholars' increasing fluency with these technologies) are providing academics with new ways to present scholarship. Yet for many academics, the prospect of pursuing digital projects may present a significant opportunity cost. Whereas journal and monograph publishing both have established ecosystems of peer review and accreditation—making them key benchmarks in the careers of scholars—there are no formal channels for publication or consistent peer review standards for digital projects. This initiative allows us to advance a publishing process that helps authors develop their concept (in both content and form) and reach their market effectively to confer the same level of academic credibility on digital projects and print books alike.

What kind of projects are you looking for?

We are seeking projects across the humanities and social sciences in which the marriage of content and form creates a compelling overall argument that advances scholarly conversations. We are not seeking tools, reference works, or encyclopedic compendia, but rather projects that present arguments that engage with existing issues in their respective fields.

Will Stanford University Press build the digital component for authors?

No—we believe the form of digital-born scholarship is integrative to and constitutive of the project's overall argument. Structure and content are welded closely together in interactive scholarly works, and it is the role of the author to conceptualize this interplay. Our role through the development and production process is to optimize existing frameworks.

What kind of platforms will these projects be hosted on?

Projects are hosted on a variety of platforms. We support the use of open-sourced platforms but also welcome solutions custom-built for specific projects where existing platforms cannot accommodate the needs of a project at hand.

How can I access these projects?

Projects are available online and can be accessed via our site (**sup.org/digital**) or the project's unique URL.

AN INNOVATIVE PUBLISHING PROGRAM IN THE DIGITAL
HUMANITIES AND COMPUTATIONAL SOCIAL SCIENCES