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DIGITAL HUMANITIES

NEW &
FORTHCOMING

2022-2023

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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.

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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.

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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.

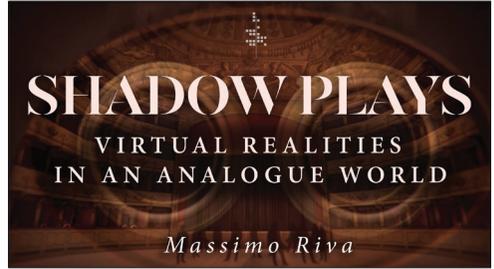
Shadow Plays

Virtual Realities in an Analog World

Massimo Riva

Shadow Plays explores popular forms of entertainment used in the eighteenth and nineteenth centuries to transport viewers to a new world, foreshadowing present-day virtual, augmented, and extended reality experiences (VR, AR, and XR). Typically studied as part of the prehistory of cinema or the archaeology of media, analog technologies such as the mondo nuovo or cosmorama, the magic lantern, the moving panorama, and the stereoscope evoked shadow copies of our world long before the advent of digital technologies and exercised a powerful pull on minds and imaginations.

Through six case histories and eight interactive simulations, Massimo Riva explores themes of virtual travel, social surveillance, and utopian imagination, shedding light on illustrious or, in some instances, forgotten figures and inventions from Italy's past.



Explore now at shadow-plays.org

Massimo Riva is Professor of Italian Studies at Brown University.

Layered Lives

Rhetoric and Representation in the Southern Life History Project

Taylor Arnold, Courtney Rivard,
Lauren Tilton

The Southern Life History Project, a Federal Writers' Project initiative, put unemployed writers to work during the Great Depression by capturing the stories of everyday people across the Southeast through a new form of social documentation called "life histories."

Layered Lives recovers the history of the Southern Life History Project (SLHP) by combining close readings of archival material with computational methods that analyze the collection at scale. The authors grapple with the challenges of what counts as social knowledge, how to accurately represent social conditions, who could produce such knowledge, and who is and is not represented. Embedded within such debates are struggles over what counts as data, evidence, and ways of knowing. As we look to our current moment, where debates about the value of quantification and the nature of data continue, the problems and promises that shaped the SLHP still shape how we capture and share stories today.



Available Fall 2022

Taylor Arnold is Associate Professor of Linguistics and Data Science at the University of Richmond.

Courtney Rivard is Teaching Associate Professor of English and Comparative Literature at the University of North Carolina, Chapel Hill.

Lauren Tilton is Associate Professor of Digital Humanities at the University of Richmond.

America's Public Bible

A Commentary

Lincoln Mullen

Throughout the nineteenth century and into the twentieth century, newspapers in the United States—even newspapers which were not published by a religious denomination or organization—made frequent recourse to the Bible. Newspapers printed sermons and Sunday school lessons, and ministers offered lessons through newspaper Bible clubs. Newspapers featured jokes whose punchlines required familiarity with the Bible. They aired political commentary that cited the Bible on all sides of a given issue.

America's Public Bible: A Commentary is an interactive scholarly work that uncovers the history of the Bible in the nineteenth- and early twentieth-century United States. By identifying and studying quotations in American newspapers, the site offers a commentary on how the Bible was used in public life, uncovering trends and patterns that would be invisible to a single scholar's reading of these documents.

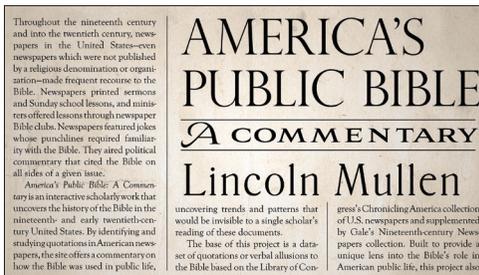
Transmedia Stories

Narrative Methods for Public Health and Social Justice

Patrick Jagoda with Ireashia Bennett and Ashlyn Sparrow

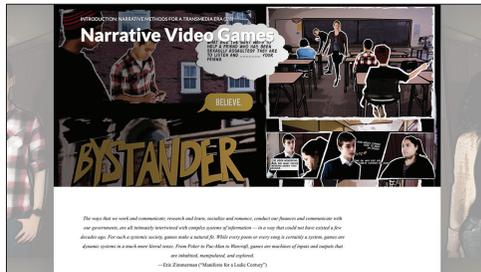
Transmedia Stories is an experiment in multimedia publication and collaboration that explores storytelling-based research methods. With the growth of digital media, narrative is now conveyed through a range of new and ephemeral formats. Beyond entertainment and artistic innovation, networked and digital media have also influenced ways that storytelling can be used to conduct research in fields such as public health and medicine.

This project explores methods that include story circles, digital storytelling, transmedia collage, speculative design, narrative video games, and mixed reality and alternate reality games. Each chapter introduces a key digital media form that can be used for social interventions and supplements it with images, audio files, videos, and curricular materials that make up such interventions.



Available Winter 2022

Lincoln Mullen is Associate Professor in the Department of History and Art History at George Mason University.



Available Winter 2022

Patrick Jagoda is Professor of Cinema & Media Studies, English, and Obstetrics & Gynecology at the University of Chicago.

Ireashia M. Bennett is a multidisciplinary storyteller whose work takes the form of new media and multimedia essays. They are currently pursuing an MFA in Film and Media Arts at Temple University.

Ashlyn Sparrow is a game designer who currently serves as Assistant Director of the Weston Game Lab, which is located in the Media Arts, Data, and Design

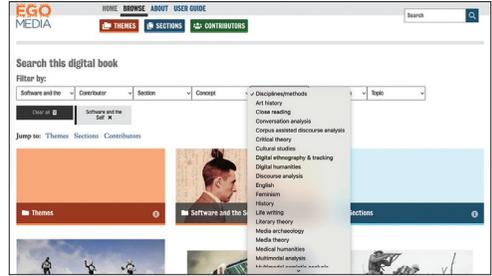
Ego Media

Life Writing and Online Affordances

Edited by Max Saunders and Lisa Gee

Enabled by the internet and mobile technologies, digital media have generated profound changes in how and where we communicate, interact, and present ourselves. *Ego Media* explores the impact of these rapidly evolving media on forms and practices of self-presentation, giving a multi-dimensional account of how the ego presents itself across the digital media landscape, and how this relates to earlier modes.

Collaboratively written and produced, the project combines a humanistic, life-writing theory approach with an interdisciplinary methodology drawing especially upon digital humanities, cultural theory, sociolinguistics, neurology and the medical humanities. Genres analyzed range from chatbots to war blogs and mommy vlogs, offering a breadth of insights into both the aesthetics and the politics of new media. Rather than pursuing each thread of analysis through a single linear narrative, the project is designed to highlight the tensions, contradictions and coherences that characterize how people use, think, and feel about digital media.



Available Spring 2023

Max Saunders is Interdisciplinary Professor of Modern Literature and Culture at the University of Birmingham.

Lisa Gee is Research Fellow in Future Thinking at the University of Birmingham.

Feral Atlas

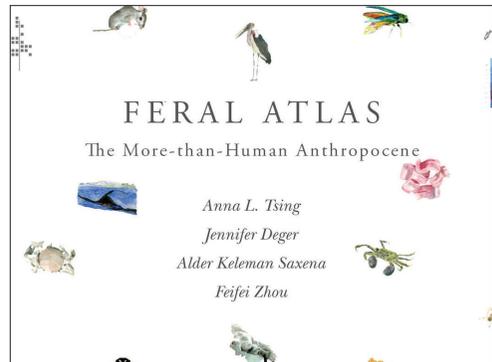
The More-than-Human Anthropocene

Edited by Anna L. Tsing, Jennifer Deger, Alder Saxena Keleman 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.

Explore now at feralatlans.org



Anna Lowenhaupt Tsing is Distinguished Professor of Anthropology at the University of California, Santa Cruz.

Jennifer Deger is Associate Professor and Research Leader in the College of Arts, Society and Education at James Cook University.

Alder Keleman Saxena 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

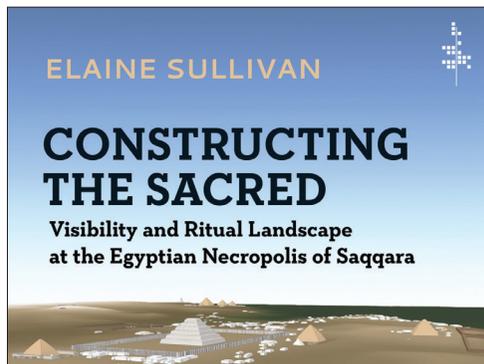
Visibility and Ritual Landscape at the Egyptian Necropolis of Saqqara

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. Elaine 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.

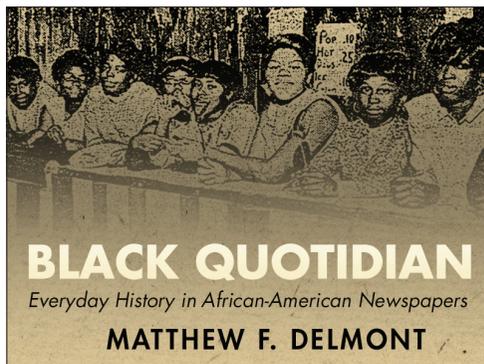
Black Quotidian

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

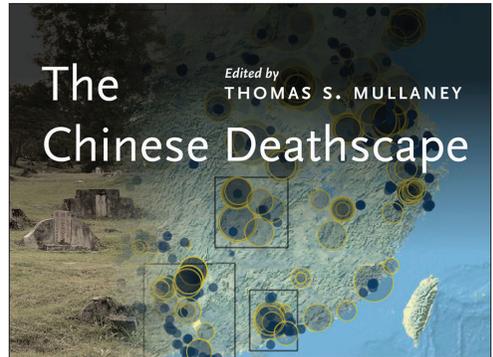
Grave Reform in Modern China

Edited by Thomas S. Mullaney

In the past decade alone, 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.

Led by volume editor Thomas S. Mullaney, three historians of the Chinese world analyze the phenomenon of grave relocation via essays that move from the local to the global. Starting with an exploration of the "baby towers" in the Lower Yangzi region of late imperial China (by Jeffrey Snyder-Reinke), and moving to an overview of the histories of death in the city of Shanghai (by Christian Henriot), the final essay takes a broader view to discuss the history of grave relocation and its implications for our understanding of modern China overall (by Thomas S. Mullaney).

Built on a bespoke spatial analysis platform, each essay takes on a different aspect of burial practices in China over the past two centuries. Rounding off the historical analyses, platform creator David McClure speaks to new reading methodologies emerging from



a format in which text and map move in lockstep to advance the argument.

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 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 have a rich oral tradition. Samuel Liebhaber takes readers on a tour through their poetry, which he collected in audio and video recordings over the course of several years.

Based on this material, Liebhaber develops a new classification system that challenges established categorizations. Allowing him to take into account all Mahri poetic expressions, the majority of which do not belong to any of the known genres of Arabian poetry, Liebhaber creates a blueprint for poetry classification across the language family. 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 Mahra's everyday practices.

Start exploring at whenmelodiesgather.org

Samuel Liebhaber is Associate Professor of Arabic at Middlebury College.

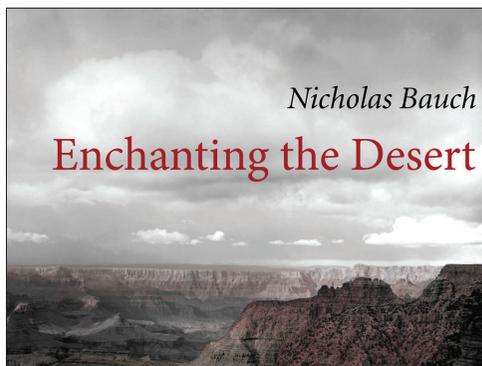
Enchanting the Desert

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.

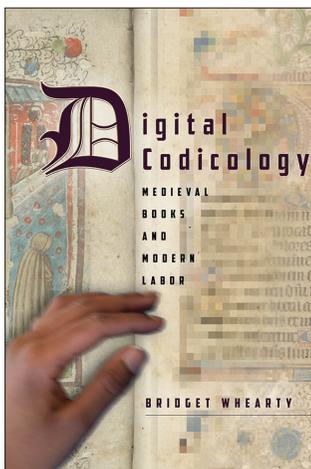
Explore now at enchantingthedesert.com

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.

**STANFORD TEXT
TECHNOLOGIES**

EDITED BY
**Elaine Treharne
and Ruth Ahnert**

Among the most important and dynamic areas of scholarship and general public engagement in the last decade are the History of the Book and Digital Humanities. The Text Technologies series seeks ambitious and innovative research at the intersection of these two flourishing areas. Emerging from the Stanford project of the same name (<https://texttechnologies.stanford.edu>), this series aspires to chart the long history of text—in its most capacious definition, from the earliest cave paintings to scrolls to books to computer code—on a technological continuum. Books in this series are concerned with manuscript and print media, including inscription, photography, graffiti, books, tattoo, textual ephemera, and trends in text technological developments generally, with a particular focus on today's digital environment.



Digital Codicology
*Medieval Books and
Modern Labor*
Bridget Whearty

Medieval manuscripts are our shared inheritance, and today they are more accessible than ever—thanks to digital copies online. Yet for all that widespread digitization has fundamentally transformed how we connect with the medieval past, we understand very little about what these digital objects really are. We rarely consider how they are made or who makes them. This case study-rich book demystifies digitization, revealing what it's like to remake medieval books online and connecting modern digital manuscripts to their much longer media history, from print, to photography, to the rise of the internet.

Ultimately, this book argues that centering the modern labor and laborers at the heart of digital cultural heritage fosters a more just and more rigorous future for medieval, manuscript, and media studies.

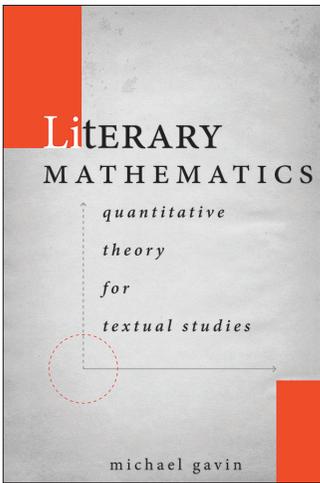
“Deeply insightful and fiercely generous.”

—Matthew Fisher,
University of California, Los Angeles

STANFORD TEXT TECHNOLOGIES

304 pages, November 2022

9781503632752 Cloth \$75.00 **\$60.00 sale**



Literary Mathematics

Quantitative Theory for Textual Studies

Michael Gavin

Across the humanities and social sciences, scholars increasingly use quantitative methods to study textual data. In *Literary Mathematics*, Michael Gavin grapples with this development, describing how quantitative methods for the study of textual data offer powerful tools for historical inquiry and sometimes unexpected perspectives on theoretical issues of concern to literary studies.

Student-friendly and accessible, the book advances this argument through case studies drawn from the *Early English Books Online* corpus. Across these case studies, Gavin challenges readers to consider why corpus-based methods work so effectively and asks

whether the successes of formal modeling ought to inspire humanists to reconsider fundamental theoretical assumptions about textuality and meaning. As Gavin reveals, by embracing the expressive power of mathematics, scholars can add new dimensions to digital humanities research.

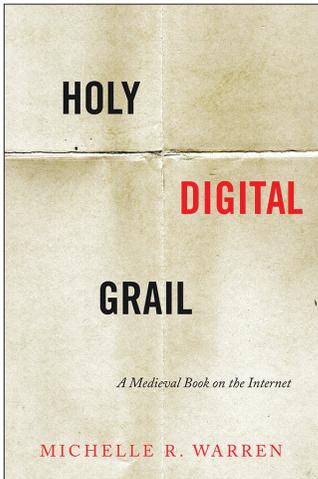
“The most ambitious, and practical, book I know on the computational revolution in literary studies.”

—Jonathan Hope,
Arizona State University

STANFORD TEXT TECHNOLOGIES

280 pages, October 2022

9781503633902 Paper \$30.00 **\$24.00 sale**



Holy Digital Grail

A Medieval Book on the Internet

Michelle R. Warren

Medieval books that survive today have been through a lot. In this book, Warren tells the story of one such manuscript—an Arthurian romance with textual origins in twelfth century England now diffused across the twenty-first century internet. In the process, she uncovers a practice of “tech medievalism” that weaves through the history of computing since the mid-twentieth century; metaphors indebted to King Arthur and the Holy Grail are integral to some of the technologies that now sustain medieval books on the internet. This infrastructural approach to book history illuminates how the meaning of literature is made by many people besides canonical authors. Situated at the intersections of the digital humanities, library sciences, literary history, and book history, this book offers new ways to conceptualize authorship, canon formation, and the definition of a “book.”

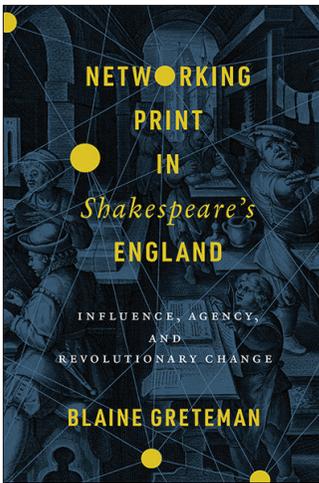
“Deeply learned, self-reflective and ethical, and a really good read.”

—Siân Echarad,
University of British Columbia

STANFORD TEXT TECHNOLOGIES

360 pages, 2022

9781503631168 Paper \$30.00 **\$24.00 sale**



Networking Print in Shakespeare's England

Influence, Agency, and Revolutionary Change
Blaine Greteman

In early modern England, printed books were a technology that connected an increasingly expansive community of printers, publishers, and booksellers. As Greteman reveals, network analysis of the nearly 500,000 books printed in England before 1800 makes it possible to speak once again of a “print revolution,” identifying a sudden tipping point at which the early modern print network became a small world where information could spread in new and powerful ways. Providing new insights into canonical literary figures like Milton and Shakespeare, data analysis also uncovers the hidden histories of key figures in this transformation who have been virtually ignored. Both

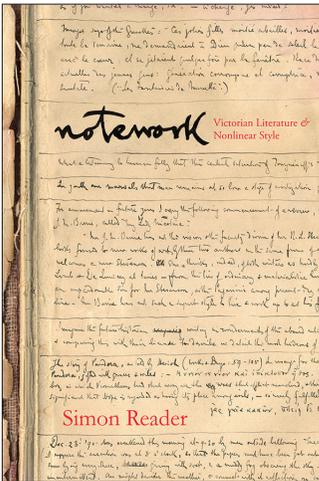
a primer on the power of network analysis and a critical intervention in early modern studies, the book is ultimately an extended meditation on agency and the complexity of action in context.

“As delightful to read as it is deeply engaged in all the relevant scholarship.”

—Laura Mandell,
Texas A&M University

STANFORD TEXT TECHNOLOGIES

256 pages, 2021
9781503627987 Paper \$28.00 **\$22.40 sale**



Notework

Victorian Literature and Nonlinear Style
Simon Reader

Notework begins with a striking insight: the writer's notebook is a genre in itself. Simon Reader pursues this argument in original readings of unpublished writing by prominent Victorians, offering a more expansive approach to literary formalism for the twenty-first century. Presenting notes in terms of genre allows Reader to suggest inventive new accounts of key Victorian texts, including *The Picture of Dorian Gray*, *On the Origin of Species*, and Hopkins's devotional lyrics, and to reinterpret these works as meditations on the ethics of compiling and using data. In this way, *Notework* recasts information collection as a personal and expressive activity that comes into focus against

large-scale systems of knowledge organization. Finding resonance between today's digital culture and its nineteenth-century precursors, Reader honors our most disposable, improvised, and fleeting textual gestures.

“Carves out fresh and rewarding territory in the landscape of Victorian studies.”

—Andrew Stauffer,
University of Virginia

STANFORD TEXT TECHNOLOGIES

256 pages, 2021
9781503615267 Cloth \$65.00 **\$52.00 sale**

