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The invention and application of digital methods, tools and media have had significant effects on scholarly research. They raise new questions about how we conceive knowledge, think about scholarship and develop new epistemic practices, while large-scale digitization projects and hyperactive social media have brought into focus social and historical texts, images and other data formerly difficult or impossible to reach.

Overseen by an international board of experts, our Digital Humanities Series: Knowledge, Thought and Practice is dedicated to the exploration of these changes by scholars across disciplines. Books in this Series present cutting-edge research that investigate the links between the digital and other disciplines paving the ways for further investigations and applications that take advantage of new digital media to present knowledge in new ways.

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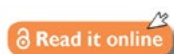
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Digital Scholarly Editing Theory and Practice



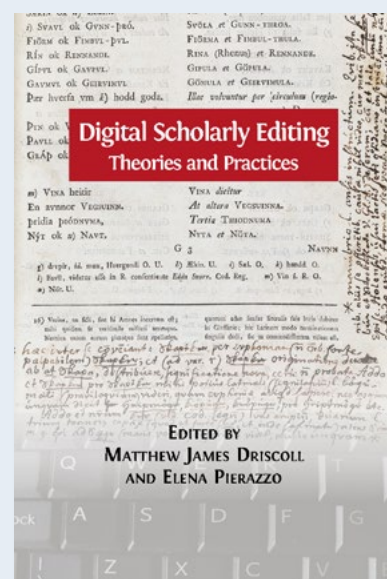
EDITED BY MATTHEW DRISCOLL AND ELENA PIERAZZO

The quality of these essays is uniform and high; they represent the state of the art in this area. The essays range over all the important technical and intellectual debates in digital scholarly editing and provide an excellent introduction to the field as well as a report on where we are. There are some fine discussions of the thorny theoretical topics as well as contributions that discuss particular projects without falling into the tedious show-and-tell format: we always hear why something matters.

—Professor Gabriel Egan, Director of the Centre for Textual Studies at De Montfort University

This volume presents the state of the art in digital scholarly editing. Drawing together the work of established and emerging researchers, it gives pause at a crucial moment in the history of technology in order to offer a sustained reflection on the practices involved in producing, editing and reading digital scholarly editions—and the theories that underpin them. The unrelenting progress of computer technology has changed the nature of textual scholarship at the most fundamental level: the way editors and scholars work, the tools they use to do such work and the research questions they attempt to answer have all been affected. Each of the essays in *Digital Scholarly Editing* approaches these changes with a different methodological consideration in mind. Together, they make a compelling case for re-evaluating the foundation of the discipline—one that tests its assertions against manuscripts and printed works from across literary history, and the globe.

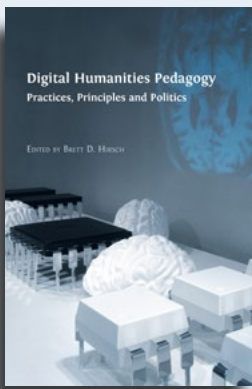
The sheer breadth of *Digital Scholarly Editing*, along with its successful integration of theory and practice, help redefine a rapidly-changing field, as its firm grounding and future-looking ambit ensure the work will be an indispensable starting point for further scholarship. This collection is essential reading for editors, scholars, students and readers who are invested in the future of textual scholarship and the digital humanities.



Digital Humanities Series, Vol. 4
ISSN: 2054-2410 (Print); 2054-2429 (Online)

PB £19.95 \$25.95	9781783742387
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MOBI £3.99 \$5.99	9781783742424

<https://doi.org/10.11647/OBP.0095>
2016 | 234 x 156 mm | 290 pp. | 22 colour illus.



Digital Humanities Pedagogy

Practices, Principles and Politics

 Read it online

EDITED BY BRETT D. HIRSCH

Digital Humanities Pedagogy is a compelling and important collection of work on different aspects of pedagogy in the digital humanities, raising an extremely timely set of questions for instructors, advisors, and administrators alike.

— Kathleen Fitzpatrick, Director of Scholarly Communication, Modern Language Association

Academic institutions are starting to recognize the growing public interest in digital humanities research, and there is an increasing demand from students for formal training in its methods. Despite the pressure on practitioners to develop innovative courses, scholarship in this area has tended to focus on research methods, theories and results rather than critical pedagogy and the actual practice of teaching. The essays in this collection offer a timely intervention in digital humanities scholarship, bringing together established and emerging scholars from a variety of humanities disciplines across the world.

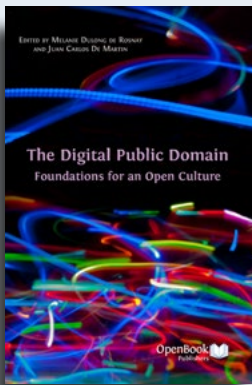
Digital Humanities Pedagogy broadens the ways in which both scholars and practitioners can think about this emerging discipline, ensuring its on-going development, vitality and long-term sustainability.

Digital Humanities Series, Vol. 3
ISSN: 2054-2410 (Print); 2054-2429 (Online)

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<https://doi.org/10.11647/OBP.0024>

2012 | 234 x 156 mm | 448 pp. | 35 colour illus.



The Digital Public Domain

Foundations for an Open Culture

 Read it online

EDITED BY MELANIE DULONG DE ROSNAY AND JUAN CARLOS DE MARTIN

This book brings together essays by academics, librarians, entrepreneurs, activists and policy-makers who [...] argue that the Public Domain, that is the digital works owned by all of us, be that literature, music, the output of scientific research, educational or public sector material, is fundamental to a healthy society.

— Leonhard Dobusch, Netzpolitik.org

Digital technology has made culture more accessible than ever before. Texts, audio, pictures and video can easily be produced, disseminated, used and remixed using devices that are increasingly user-friendly and affordable. However, along with this democratization comes a paradoxical flipside: the norms regulating culture's use—copyright and related rights—have become increasingly restrictive.

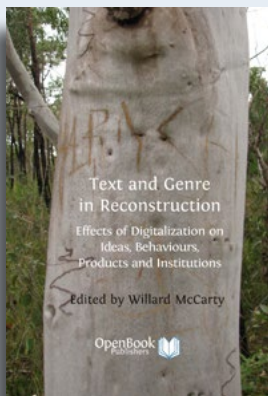
The essays in *The Digital Public Domain* range from more theoretical papers on the history of copyright and the Public Domain, to practical examples and case studies of recent projects that have engaged with the principles of Open Access and Creative Commons licensing. The book is essential reading for anyone interested in current debates about copyright and the Internet.

Digital Humanities Series, Vol. 2
ISSN: 2054-2410 (Print); 2054-2429 (Online)

PB £15.95 | \$26.95 9781906924454
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<https://doi.org/10.11647/OBP.0019>

2012 | 234 x 156 mm | 245 pp. | 12 b&w illus.



Text and Genre in Reconstruction

Effects of Digitalization on Ideas, Behaviours, Products and Institutions

 Read it online

EDITED BY WILLARD McCARTY

In this broad-reaching, multi-disciplinary collection, leading scholars investigate how the digital medium has altered the way we read and write text. In doing so, it challenges the very notion of scholarship as it has traditionally been imagined.

Incorporating scientific, socio-historical, materialist and theoretical approaches, this rich body of work explores topics ranging from how computers have affected our relationship with language, to whether the book has become an obsolete object, the nature of online journalism, and the psychology of authorship. The essays offer a significant contribution to the growing debate on how digitization is shaping our collective identity, for better or worse.

Text and Genre in Reconstruction will appeal to students and scholars in both the humanities and sciences and provides essential reading for anyone interested in the changing relationship between reader and text in the digital age.

Digital Humanities Series, Vol. 1
ISSN: 2054-2410 (Print); 2054-2429 (Online)

PB £15.95 | \$26.95 9781906924249
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PDF £5.95 | \$9.95 9781906924263

<https://doi.org/10.11647/OBP.0008>

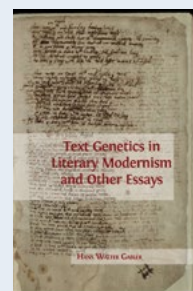
2010 | 234 x 156 mm | 253 pp. | 16 b&w illus.

Forthcoming Titles

Text Genetics in Literary Modernism

and Other Essays

HANS WALTER GABLER



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