Literature and Digital Technologies
On the other side of this page, the title of this book is written twice: once in English and once in a digital punchcard code. This code was used by library systems to keep track of circulation in the time before laser beams could read zebra stripes. The editor created the words by cobbling together letters from selected punchcards.

Hundreds of cards were gathered by two circulation workers at the Clemson University Library: former library technical assistant Jan Healy and night supervisor Audrey Scull. Many thanks to them for their patient and voluminous collecting activities. They found the cards during the checkout process, still lodged in their paper pockets in the backs of old books. The cards indicate data such as author, title, call number, and library acquisition number. Each letter or number in the “writing” has a two-hole code, and each blank space is indicated by a “digit” of one hole. The code proceeds from left to right.—KS}
Literature and Digital Technologies:

W. B. Yeats, Virginia Woolf, Mary Shelley, and William Gass

Edited by Karen Schiff
A full-text digital version of this book is available on the Internet, in addition to
other works of the press and the Center for Electronic and Digital Publishing,
including *The South Carolina Review* and *The Upstart Crow: A Shakespeare Jour-
nal*. See our Web site at [www.clemson.edu/caah/cedp](http://www.clemson.edu/caah/cedp), or call the director at 864-656-5399 for information.

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Foreword

Over the past fifteen years, digital technologies have become a palpable and ever-growing influence on the study and circulation of literature. While this shift is too extensive to ignore, it is also often tricky to think critically about it. How can we influence the ways that technologies affect our work with literature when we are already being influenced by them? This challenge is like becoming aware of the air we are breathing at every moment. How can we step back and define or shape a circumstance that is so intertwined with our daily work?

To add to the difficulty, critic Mark Hussey notes the investment of university administrations in the adopting of digital technologies as well as the attitudes and ideologies that surround computers themselves. In his essay “How Should You Read a Screen?” he registers concern about how electronic technologies transform “readers” into “users.” He observes that “resistance to the introduction of electronic information technology to ‘the classroom’ is often dismissed, without discussion, as ‘technophobia’ or Luddism.”1 Further, electronic technologies used in humanistic applications trace subtle connections to “the military-entertainment complex”2 and are now being implemented by universities without regard for long-term pedagogical effects of this association.

Given the immensity of the digital tides in literary studies and the inherent difficulties that come with them, I was happy to attend, in April 2002, two back-to-back conferences about technologies in English departments. On April 4, Clemson University held a “Colloquium on the Future of New Technology in the Arts and Humanities”—most of the program for this event is included in this volume, on page [2] and on the next two pages. On April 5-6, the University of North Carolina at Greensboro presented a conference on “Technology in the College English Classroom,” featuring Richard Lanham and Jerome McGann. The two events were close enough in time and geography that I arranged for the conferences to be linked online, and a few scholars attended both events.