

CHRISTOPHER M. OHGE, PhD
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ACADEMIC EMPLOYMENT

- 2017–present** **University of London, School of Advanced Study**
Institute of English Studies / Digital Humanities Research Hub
Lecturer in Digital Approaches to Literature
- 2014–2017** **University of California, Berkeley**
Mark Twain Papers & Project
Associate Editor
- 2012–2013** **University of Maine**
Maine Humanities Initiative / Department of English
Postdoctoral Fellow in Digital Humanities
- 2012** **Boston University**
Center for Interdisciplinary Teaching & Learning
Postdoctoral Teaching Fellow
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VISITING APPOINTMENTS

- 2020–2022** **University of Virginia Center for Digital Editing / National Historical**
Publications and Records Commission
Core faculty member, Institute for the Editing of Historical Documents
- 2019–2020** **Riga Technical University (Latvia)**
Visiting faculty in Digital Humanities
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EDUCATION

- 2008–2012** **Boston University**, Ph.D., M.A., Editorial Studies and English Literature.
‘Paul Bowles and his Early Mentors (1929–1946): A Life in Letters to
Gertrude Stein, Aaron Copland, and Virgil Thomson’. Supervised by
Professor Sir Christopher Ricks.
- 2004–2008** **Boise State University**, B.A. Philosophy and English Literature. Summa
Cum Laude, Top Ten Scholar Award (College of Arts and Sciences).
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ACADEMIC SPECIALISMS

Primary: Nineteenth and twentieth century Anglophone literature and philosophy; textual scholarship; digital humanities theories and methods; XML technologies for publishing scholarly data; R programming language (for text analysis and visualisation).

Secondary: History of the book; history of ideas; prosody; aesthetics; creative writing; Python for data science; new media theory.

PUBLICATIONS

Books and Scholarly Editions

A New Companion to Herman Melville, co-edited with Wyn Kelley (Wiley-Blackwell, 2022).
[Edited collection]

Publishing Scholarly Editions: Archives, Computing, and Experience (Cambridge University Press, 2021). [Monograph]

Versions of Billy-Budd, Sailor, Melville Electronic Library, co-edited with John Bryant and Wyn Kelley (2019) <<https://mel.hofstra.edu/versions-of-billy-budd.html>>. [Digital edition]

- Text reprinted in the *Norton Anthology of American Literature*, 10th ed., ed. Robert Levine (2021).

Mark Twain: April Fool, 1884, co-edited with Leslie Myrick, *Scholarly Editing* 38 (2017).
<<http://scholarlyediting.org/2017/editions/aprilfools/intro.html>> [Digital edition]

Autobiography of Mark Twain, Volume 3, as associate editor (University of California Press, 2015). E-text at marktwainproject.org. [Print and digital edition]

“‘Lest we get too transcendental’: Christopher Pearse Cranch’s Changes of Mind in ‘Journal. 1839.’” *Scholarly Editing* 35 (2014).
<<http://www.scholarlyediting.org/2014/editions/intro.cranchjournal.html>> [Digital edition]

“Melville’s Marginalia in Arthur Schopenhauer’s *Studies in Pessimism*.” *Melville’s Marginalia Online* (2012). <<http://melvillemarginalia.org/PreviewMode.aspx?DocumentID=42>>. [Digital edition]

Refereed Articles and Book Chapters

“Digital Melville: Computation and Dead-Reckoning,” in *A New Companion to Herman Melville* (2022).

“Poetry and Diffidence: A Brief History,” *Essays in Criticism* 71.4 (October 2021).

“‘It was a Mistake’: Abolitionism, Revision, and Mark Twain’s ‘A Scrap of Curious History,’”
Mark Twain Annual 18 (2020).

“Encoding and Analysis, and Encoding as Analysis, in Textual Editing,” co-written with Charlotte Tupman, in the *Routledge International Handbook of Digital Humanities Research Methods*, edited by Stuart Dunn and Kristen Schuster (2020).

“Melville’s Historical Imagination in ‘The House-top,’” in “*This Mighty Convulsion*”: *Melville and Whitman Write the Civil War*, edited by Christopher Sten and Tyler Hoffman (University of Iowa Press, 2019).

“Melville Incomplete,” *American Literary History* 31.1 (March 2019): 139–50.

- Winner of the 2020/21 Boydston Essay Prize.

“Computation and Digital Text Analysis at *Melville’s Marginalia Online*,” with Steven Olsen-Smith, *Leviathan: A Journal of Melville Studies* 20.2 (June 2018): 1–16.

“At the Axis of Reality: Melville’s Marginalia in *The Dramatic Works of William Shakespeare*,” with Steven Olsen-Smith, and Elisa Barney Smith et al., *Leviathan: A Journal of Melville Studies* 20.2 (June 2018): 37–67.

“Melville’s Late Readings and the Revisions in the *Billy Budd* Manuscript,” in *Critical Insights: Billy Budd* (Salem Press, 2017), 93–111.

“The Authorship of [Beckett’s] ‘F—’ Story, Re-examined,” *Notes & Queries* 61.1 (March 2014).

“A Transcription of Melville’s Marginalia in Christopher Marlowe’s *Works* and Selections from Charles Lamb’s *Specimens of English Dramatic Poets who Lived about the Time of Shakspeare*,” with Steven Olsen-Smith, Dennis C. Marnon, and Nathan Spann, *Leviathan: A Journal of Melville Studies* 10.3 (October 2008).

Select Reviews, Journalism and Online Articles

“[So You’ve read ‘Moby-Dick’? Which One?](#)” *Talking Humanities* (12 February 2021).

“[School of Advanced Study’s online training in digital humanities opens door to internet production skills](#),” with Gabriel Bodard, Jonathan Blaney, and Naomi Wells, *Talking Humanities* (15 December 2020).

“The Making of an Anti-slavery Anthology: Mary-Anne Rawson and *The Bow in the Cloud*,” John Rylands Research Institute Blog (April 2019).

Review of *American Literature and the New Puritan Studies*, edited by Bryce Traister. *The Library: Transactions of the Bibliographical Society* 7.20.1 (March 2019).

“Digital Text Analysis of Herman Melville’s Marginalia in Shakespeare: A Progress Report”
(September 2018).

“[Orhan Pamuk’s Museum of Innocence Opens](#),” *Arts Fuse*, 3 May 2012.

“[Herman Melville and the Solace of Movement](#),” *Arts Fuse*, 28 November 2010.

Under Review and In Progress

Special issue of *Textual Cultures* on ‘Creative-Critical Editing’, co-edited with Mathelinda Nabugodi (in progress, scheduled for 2022 issue).

“Digital Scholarly Editing and the Pedagogy of Praxis,” with Wyn Kelley and John Bryant, *Scholarly Editing* (in progress, scheduled for 2022).

Mary Anne Rawson’s *The Bow in the Cloud and the Networks of Antislavery Print Culture in Great Britain, 1833–1865* [Digital archive and article, in progress].

“Thomas Nashe from the Modernist Picaresque to the Postmodern Picaro,” in the *Oxford Handbook to Thomas Nashe* (under contract, Oxford University Press) [Invited chapter].

“In Between Words and Editions: Hidden and Visionary Punctuation in Mark Twain,” in *Punctuation in English Literature: Volume II: The Restoration to the 19th Century (1660–1900)* (under contract, Cambridge University Press) [Invited chapter].

TEACHING EXPERIENCE

(Select teaching materials are available at
<https://christopherohge.com/teaching/recent-courses-and-materials/>)

2017–present

University of London, School of Advanced Study

Technologies of the Book (MA module, IES)

Research Methods in the History of the Book (MA module, IES)

Textual Scholarship and Contemporary Editorial Theory (MA module, IES).

Digital Scholarly Editing: An Introduction (MA module, London Rare Books School).

Digital Scholarly Editing: Advanced Methods (MA module, London Rare Books School).

Introduction to Programming through R (Sunoikisis Digital Classics seminar).

Hacking *Moby-Dick* (research seminar series).

Introduction to Digital Humanities (London Arts and Humanities PhD training seminar).

2019–2020

Riga Technical University

Introduction to Text Analysis with R (MA module).

Introduction to Digital Humanities (MA module).

2015

University of California, Berkeley, Division of the Humanities

The Philosophy of Mark Twain.

2013–2014

University of Maine, Department of English

Introduction to Digital Humanities.

Lives and Letters (special topic senior seminar on biography and epistolary writing).

2011–2013

Massachusetts College of Art and Design, Liberal Arts Department

Freshman Seminar: American Writers Assess the Arab World.

Literary Traditions (three sections).

Jazz and Art (two sections).

WORKSHOPS, SEMINARS, TRAINING

“Encoding the Creative Process: An Introduction to Genetic Editing with the TEI,” University of Washington (October 2020).

“Introduction to Text Analysis with R,” Riga Technical University, Latvia (16–26 September 2019).

“Computation and Digital Text Analysis of Herman Melville’s Reading,” King’s College London (April 2019).

“Textual Editing in the Digital Age,” a 5-day TEI workshop at Newcastle University, with James Cummings and Tiago Sousa Garcia (April 2019).

“Digital Approaches to Book History,” Research Methodology Seminar, Institute of English Studies (February 2019).

“Digital Literary Studies,” *techné* AHRC Student Congress, Royal Holloway, University of London (January 2019).

“Encoding and Analysis, and Encoding as Analysis, in Textual Editing,” Loughborough University (December 2018).

“Digital Text Analysis for Historical Research: Principles, Tools, and New Modes of Reading,” Durham University (November 2018).

“Editing Manuscripts with TextLab” (multiple half-day workshops in London and Manchester, 2018).

“Re-Mixing Digital Archives,” University of Exeter (February 2018).

FELLOWSHIPS, AWARDS, AND HONOURS

Digital Humanities Start-up Grant (£4795), John Rylands Research Institute, University of Manchester, ‘Mary-Anne Rawson and the Making of *The Bow in the Cloud*’ (2018).

Scholarship (\$300 CAN), Digital Humanities Summer Institute, University of Victoria (2018).

Full Fellowship, Summer 2017 NEH Institute for Advanced Topics in the Digital Humanities (Pittsburgh, July 2017).

Harry Ransom Center Research Fellowship (\$1200) in the Humanities, University of Texas at Austin (March 2015).

Scholar-in-Residence Fellowship, New Bedford Whaling Museum, Massachusetts (July 2013).

SHARP Full Tuition Scholarship (\$900 CAN), Digital Humanities Summer Institute, University of Victoria (January 2013).

Full Tuition Scholarship, Rare Book School, University of Virginia (2012).

Research Start-up Grant (\$2000), University of Maine (2012).

Postdoctoral Teaching Fellowship, Center for Interdisciplinary Teaching & Learning, Boston University (2012).

Travel Grant, Northeast Modern Language Association (February 2012).

Lawrence G. Blackmon Prize (\$1200), Howard Gotlieb Archival Research Center, Boston University (April 2011).

Research Fellowship, Boston University Graduate School of Arts and Sciences (2010–2011; spring 2012).

Teaching Fellowship, Boston University Graduate School of Arts and Sciences (2009–2010).

Student Commencement Speaker, Boise State University Spring Commencement (2008).

Top Ten Scholar Award, Boise State University (2008).

SELECT TALKS AND CONFERENCE PRESENTATIONS

(Invited) “Melville Computations,” Massachusetts Institute of Technology (October 2020).

“Melville’s Bits of Wisdom; or, Reading Melville’s Philosophy with Computers,” Melville Society International Conference, New York University (June 2019).

(Invited) “Digital Marginalia,” History of the Book-Digital Humanities Seminar, Open University (January 2019).

(Invited) “Encoding and Analysis, and Encoding as Analyses, in Textual Editing,” University College London Centre for Digital Humanities (November 2018).

(Invited) “Reading Melville, and Melville’s Reading, with Computers,” Ernest Hemingway Literary Center, Boise, Idaho (November 2018). Recording available at https://www.youtube.com/watch?v=KZHO_2xI8t4

“Digital Text Analysis of Melville’s Marginalia in Shakespeare,” Digital Humanities Congress, Sheffield (September 2018).

“Mary Anne Rawson’s *The Bow in the Cloud* and the Network of Anti-Slavery Literature in Britain,” Textual Histories Conference, University of Leeds (April 2018).

“Navigating Readability and Reliability in Mark Twain’s Notebooks,” Digital Editions as Interfaces International Symposium, University of Graz (September 2016).

“Editions Inside of Archives: Literary Letters at the Mark Twain Project,” English Literary Heritage Conference, University of London (September 2015).

“Modeling Melville’s Reading: Editing Marginalia in TEI, Topic Modeling the Author’s Library,” Digital Humanities Annual Convention, Lausanne, Switzerland (July 2014).

“Paul Bowles’s Sources, Analogues, and Private Library: A Case Study in Building a Virtual Library,” Writers and their Libraries: An International Conference, University of London (March 2013).

“The *Digital* Critical Edition: Some Fissures Between Content and Design,” Annual Conference of the Association of Literary Critics, Scholars, and Writers, Claremont-McKenna College, California (March 2012).

“Edith Wharton and Paul Bowles on Authorial and Imperial Presences in 20th-Century Morocco,” Northeast Modern Language Association Convention, Rochester, New York (March 2012).

“Wordsworth’s *The Excursion* and Melville’s ‘The House-top,’” Annual Conference of the American Literature Association, Boston (May 2011).

PROFESSIONAL SERVICE AND COMMUNITY ACTIVITIES

Committee Member, University of London Open Research Group (2020).

Peer review:

Journals: *Digital Scholarship in the Humanities* (2020), *Book History* (2020), *Journal of the Text Encoding Initiative* (2020), *Digital Humanities Quarterly* (2019).

Book: Bloomsbury, *New Directions in Contemporary Literature* (2020); Palgrave Macmillan book series, *New Directions in Book History* (2018).

Internal examiner, PhD viva, *Groundwork: Digital Approaches to Thomas Pynchon's Style*, Birkbeck College, University of London (2020).

Advisory Board member, University of London Press (2019–present).

Departmental representative, University of London Research Strategic Planning Workshops and Task and Finish Groups (2019–2020).

Guest-editor for a special issue on digital approaches to “Melville’s Hand,” *Leviathan: A Journal of Melville Studies* (2018).

Committee Member, Charlene Conrad Liebau Library Prize for Undergraduate Research, UC Berkeley (2016–2017).

Conference organizer: “Digital Humanities Week / THATCamp Maine,” University of Maine (October 2013).

Symposium organizer: “Bibliopoetics: The Art and Future of the Book,” University of Maine (April 2013).

Committee Member, University of Maine Humanities Initiative (2012–2013).

TECHNOLOGIES

Editorial: WordPress, Adobe Creative Suite, Juxta, Omeka, Gephi.

Programming/markup languages: Markdown, HTML, CSS, XML technologies (TEI, XPath, XSLT), R, Python.

PROFESSIONAL AFFILIATIONS

Society for Textual Scholarship.

Association for Documentary Editing.

Text Encoding Initiative.

Society for the History of Authorship, Reading, and Publishing.
Melville Society.
Association for Literary Scholars, Critics, and Writers.

REFERENCES

Christopher Ricks, William M. and Sara B. Warren Professor of the Humanities, Boston University. <cricks@bu.edu>. +1 617-358-2895.

John Bryant, Emeritus Professor of English, Hofstra University; General Editor, *Melville Electronic Library*. <John.L.Bryant@hofstra.edu> +1 516-463-5470.

Jane Winters, Professor of Digital Humanities, University of London, School of Advanced Study. <jane.winters@sas.ac.uk>. +44 (0)20 7862 8789.

Steven Olsen-Smith, Associate Professor of English, Boise State University; General Editor, *Melville's Marginalia Online*. <sosmith@boisestate.edu>. +1 208-426-7085.