

A Very Brief Introduction and Summary

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Reaching our sixth year in a row,¹ we are glad to close 2025 with the present issue that is yet another exciting chapter of *magazén's* engagement in the field of digital and public humanities. The past year brought even wider recognition of the journal's continuous efforts to serve as a high quality publication venue for innovative research across traditional disciplinary boundaries. Scopus ranked *magazén* among the Top 25% of academic journals for Literature and Literary Theory. Simultaneously, the Italian ANVUR confirmed the journal's scientific status across the boards for Classics, Archaeology and History while it was classified top tier status 'Grade A' in the area of Art History. We are confident that other indices and disciplinary sectors will follow.

In the meantime *magazén* switched to a rolling basis publication mode, enabling continuous submission and publication of articles instead of waiting for specific issue deadlines. Even if articles are still gathered in issues and volumes, this practice allows for faster dissemination and increases the efficiency of the editorial workflow.

As an immediate result of this newly gained flexibility this issue brings together articles on Cultural Heritage, Digital Humanities and Literary Studies with two articles from the field of Classics which

¹ This introduction paper was mutually agreed on by the editors of *magazén* with the precious support of the Journal Manager Elisa Corrà, who was instrumental in coordinating the editorial work of this issue.

stem from the international conference *Classical Texts in Digital Media II - Digital Methods for Editing and Studying Ancient Texts* held in the Venetian lagoon on San Servolo island in June 2025.² The proceedings of this conference will be scattered across the current and forthcoming issues while still recognisable as a coherent collection of conference papers focussing on the current state of digital methods for editing and studying ancient texts.

The present issue starts with a contribution by Ulrike Henny-Krahmer, Fernanda Alvares Freire, and Erik Renz, and it investigates the role of lecture series in the consolidation of Digital Humanities as a field of research. Through a quantitative analysis of DH lecture series conducted across European institutions in the past decade, the article shows how these formats function as infrastructures of scholarly exchange, connecting institutions, researchers, disciplines, and research topics.

The second paper, by Andreas Vlachidis, introduces the Collection Data Atlas as a methodological framework for navigating complex and dispersed cultural heritage data environments. Drawing on the Sloane Lab project, the article demonstrates how systematic data mapping enables multidisciplinary collaboration and supports data-driven research on the history and evolution of collections.

Subsequently, the article by Elsa Pereira, examines how the Semantic Web and Linked Open Data technologies can bridge methodological differences between archival practice and genetic criticism in the context of contemporary author archives. At the same time, she addresses the various challenges that currently limit the integration of genetic-oriented digital scholarly archives within the Web of Data.

The fourth article by Kostas Vlassopoulos and Kyriaki Konstantinidou, presents *SLaVEgents*, a large-scale DH project that combines big data, digital epigraphy, and history from below to investigate the agency of enslaved and freed persons in antiquity. It reveals the multiple identities of enslaved persons, the networks that they created and the different socio-cultural changes that occurred.

In the last contribution of the present issue, Armin Hoenen proposes a new computational approach to the study of literature before the nineteenth century, which combines image analysis, object recognition, and text mining; it offers proof-of-concept experiments aimed at understanding the intellectual dynamics that led to the emergence of the stemmatic method.

² See conference website and programme at <https://www.unive.it/data/33113/2/103387>. The conference in itself was a follow up of the *Classical Texts in Digital Media*, which took place at the University of Patras (Greece) on 1-3 Sept. 2023. A more detailed report on the conference will follow as we collect and publish more conference papers in the forthcoming volume.

As usual, our heartfelt gratitude goes to the many experts and scholars involved in the peer review process and to our advisory board members, the published authors, the members of our editorial board, as well as to our excellent publisher's team.

