

TEXTUAL CULTURES

Texts, Contexts, Interpretation

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Foreword

Michelangelo Zaccarello

The first missing aspect is that, up to now, almost without exception, no scholarly electronic edition has presented material which could not have been presented in book form, nor indeed presented this material in a manner significantly different from that which could have been managed in print. (P. ROBINSON, *Where We Are with Electronic Scholarly Editions, and Where We Want to Be*, <http://computerphilologie.uni-muenchen.de/jg03/robinson.2004>)

JUST A FEW YEARS AGO, PETER ROBINSON — A TRUE PIONEER OF digital humanities — pointed out that the majority of digital scholarly editions did not feature contents or methodological solutions that could not be expressed by traditional critical editions on paper. The rapid development of innovative solutions in markup languages and web design, however, has led digital scholarly editions to work more and more independently from the categories and criteria of their paper counterparts in the establishment of text and in the storage and display of variants and documents.

This issue of *Textual Cultures* publishes some of the papers presented at the fifth meeting of the *Filologia Digitale* series — managed by Adele Cipolla at the Università di Verona — just over a year ago (15–16 June 2018). The meeting, which enjoyed the precious help of Anna Maria Babbi and her PhD students at various stages of its organization, was devoted to the theme *Edizioni e testi “born digital”: problemi di metodo e prospettive di lavoro* (*Born-digital editions and texts: theories, working approaches and methods*). Both Verona and Pisa have been at the forefront in the application of Digital Humanities to philology and textual criticism, especially for medieval texts. In fact it was the University of Pisa’s Dipartimento di Filologia, Letteratura e Linguistica in collaboration with the Institute of Information Science and Technology at Pisa (ISTI), part of Consiglio Nazionale delle

Ricerche (CNR), that designed and built *Dante Sources* (<http://perunaenciclopediadantescadigitale.eu>), voted best DH tool or suite of tools at the DH Awards for 2015.

Featuring some of the most prominent experts in digital scholarly editions of various fields of medieval studies (Mid-Latin, Romance, Germanic and Italian philologies), the colloquium aimed to outline the main methodological solutions shared by recent editions developed and based entirely on the web, with related philological and conservation issues posed by more recent “born digital” literature and its online circuit of publishing, reading, scholarly and/or teaching applications. Such aspects have long attracted due scholarly attention in the English-speaking world, in terms of both editorial theory (e.g., GREETHAM 1999, SHILLINGSBURG 2006) and applied technology (e.g., KIRSCHENBAUM 2016), but still need to be addressed comprehensively in the field of Italian textual scholarship, as may be also seen by the limited space usually allocated to these issues in university textbooks.

Direct contacts and exchange between the Italian and the American scholarly editing traditions are limited, as may be clearly seen by the scarce examples of translation of Anglo-American philological theory into Italian or vice versa. With its scholarly tradition in both Classical and Romance philology, however, Italy has greatly influenced the maturing of modern theories and practices of scholarly editing, pioneering the philological study of authorial drafts in the 1920s (MORONCINI 1927 on Leopardi’s poetry): usually associated to other philological traditions (French, German) and to more recent — especially nineteenth-century — literature, this kind of Italian *critique génétique* was soon to be applied to Renaissance authors such as Ludovico Ariosto (DEBENEDETTI 1937). It is surely not an isolated case: in this volume, Diego Perotti’s essay outlines the complex editorial problem of Torquato Tasso’s lyric poetry (*Rime*), witnessed by a number of holograph manuscripts and printed copies annotated by the author.

Even from a theoretical standpoint, Italian scholars may be credited with the anticipation of key concepts such as “social text”. For instance, Pasquali (1934; a must-read in Classical studies, which has not yet been translated into English) started to draw scholarly editors’ attention on the reception history of texts (*storia della tradizione*), describing the latter as “spring water” that absorbs the taste of both the rocks surrounding its source and the *terroir* through which it runs (PASQUALI 1951, 11). More recently, those who emphasized the inescapable plurality of text — voiced by the *New Philology*, from Cerquiglini 1989 on — could count on some “continental” precursors: a decade before, Cesare Segre (1928–2014) sug-

gested that a critical text should reflect the “negotiation” between different factors in its transmission; using the linguistic notion of *diasistema*, Segre insisted on the importance to assess a wide range of factors (historical and geographical, social and cultural) in order to both fully appreciate the text and express its diversity in the scholarly edition (SEGRE 1979).

Thus, with the publication in *Textual Cultures* of these essays from the June 2018 Verona conference, we hope to fulfill another purpose: to strengthen the cooperation and exchange between Italian and North-American textual scholarship in the context of digital scholarly editing. Our initiative interestingly coincides with others that share its purpose, such as CANDIDO 2019 on *Italian Philology in the Digital Context* and a forthcoming volume that translates — often for the first time — some important North-American textual scholars and editorial theorists. Among them, some are founding members of the *Society of Textual Scholarship* (Eggert, Kirschenbaum, McGann, Robinson, Shillingsburg in ZACCARELLO 2019), and the volume aptly concludes with an Afterword by the Society’s current President, H. Wayne Storey.

With an academic background equally divided between Italy and the USA, Storey has always played a paramount role in prompting academic contacts and scholarly cooperation “across the Ocean”: with gratitude that far exceeds this initiative, I want to acknowledge an inspirational friendship that started in 2004. Quite meaningfully, that year marked the seventh centenary since the birth of Petrarch, a paramount Italian author that Storey published innovatively in print and digital format: from the *Edizione Nazionale* of the Vatican holograph manuscript (BELLONI, BRUGNOLO, STOREY, ZAMPONI 2004) to the recent *Petrarchive* (<http://petrarchive.org>) developed at Indiana University with Isabella Magni and John Walsh.

Finally, my first time as issue editor of *Textual Cultures* would not have been possible without the ongoing help and support of the journal’s editor-in-chief Marta Werner, who patiently led me through a publishing process considerably different from that of Italian journals: this, too, is a precious and effective way to promote scholarly exchange and cooperation “across the Ocean”.

University of Pisa

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Quale infrastruttura per le edizioni digitali?

Dalla tecnologia all'etica

Elena Pierazzo

ABSTRACT

L'articolo riflette sui modi di produzione delle edizioni scientifiche digitali, lamentandone i costi eccessivi che di fatto escludono i giovani ricercatori dalla loro produzione. Utilizzando una metafora presa in prestito dal mondo della moda, le edizioni scientifiche digitali esistenti sono paragonate all'haute couture e al prêt-à-porter: l'autrice distingue infatti le edizioni specializzate, caratterizzate dai costi elevati e dall'essere costruite "su misura" (haute couture) da quelle seriali, caratterizzate da una certa uniformità e dai costi ridotti (prêt-à-porter), auspicando una più generale diffusione di quest'ultimo modello. La seconda parte dell'articolo riflette sulle caratteristiche delle edizioni seriali e loro relazioni con le edizioni specializzate.

This article reflects on current ways of producing digital scholarly editions, noting that they typically involve excessive costs that effectively exclude young or independent scholars from undertaking their production. Using a metaphor borrowed from the world of fashion, existing digital scholarly editions are described as either 'haute couture' or 'prêt-à-porter': that is, either specialized editions characterized by high costs and by production 'to measure' (haute couture), or those that use existing frameworks and so are characterized by a certain uniformity and reduced costs (prêt-à-porter). The article argues for a wider diffusion of the latter model, but the second part presents a reflection on the characteristics of these editions and their productive interactions with the more specialized type of edition.

LA CREAZIONE DI EDIZIONI DIGITALI SCIENTIFICHE ALTAMENTE sofisticate e su misura ha caratterizzato la fase "pionieristica" della filologia digitale; tuttavia, nonostante l'eccellenza dei risultati scientifici prodotti da molte di quelle edizioni, ci sono diversi motivi per considerare le edizioni prodotte finora come meno che soddisfacenti da molti punti di vista. Il problema principale consiste nel fatto che ogni edizione digitale presenta il testo in modi diversi, a volte riconducibili a tipi di edizioni tradizionali come le edizioni diplomatiche o critiche, a volte seguendo modelli inno-

vativi e senza precedenti che offrono diversi tipi di testualità e interazioni ai loro utenti spesso disorientati dalle troppe scelte disponibili; tali diversità sono presenti nonostante (e forse grazie a) una forte uniformità dei dati, visto che la maggior parte delle edizioni utilizza il formato sviluppato dalla Text Encoding Initiative (TEI CONSORTIUM 2018). Inoltre, da un punto di vista tecnico le edizioni sono offerte da una sconcertante gamma di piattaforme diverse, la maggior parte delle quali sono prodotte *ad hoc* per un progetto specifico, per lo più elaborate da una squadra di sviluppatori specializzati e che quindi risultano difficilmente generalizzabili. Ciò significa che queste edizioni sono risorse molto costose, producibili solo grazie a finanziamenti generosi. Inoltre, le edizioni digitali devono essere necessariamente e ogni volta innovative e diverse, altrimenti potrebbero non ottenere quei finanziamenti che sono necessari alla loro stessa esistenza (CAUSER, TONRA E WALLACE 2012), un requisito che impedisce ulteriormente lo sviluppo di modelli e strumenti stabili e riusabili.

Questi fatti hanno diverse conseguenze: in primo luogo, la loro varietà produce un'oggettiva difficoltà di valutazione da parte della comunità scientifica, con il risultato che le edizioni digitali mancano spesso di riconoscimento come espressioni autorevoli della ricerca ecdotica; in secondo luogo, la creazione di edizioni digitali è possibile solo per quegli studiosi che possono assicurarsi grandi quantità di finanziamenti, escludendo così un gran numero di potenziali ricercatori, soprattutto quelli all'inizio della carriera; in terzo luogo, l'alto livello di variazione di queste risorse, da un lato è causato dalla mancanza di strumenti prontamente disponibili, ma dall'altro ha impedito lo sviluppo di tali strumenti, un fatto che perpetua quindi il problema; infine, la specializzazione di tali edizioni rende la loro conservazione a lungo termine particolarmente complessa e costosa, con il risultato che le edizioni digitali sono percepite come instabili e non degne di investimento e di considerazione accademica.

Questi inconvenienti possono aiutare a spiegare perché così tante edizioni scientifiche sono ancora pubblicate solo su carta, con la conseguenza che i filologi, che sono stati tra i primi e più fini adottatori di metodi digitali, sono ancora oggi combattuti tra il desiderio di sfruttare le opportunità offerte dal supporto digitale e la sicurezza offerta da una pubblicazione cartacea. Quest'ultima, tuttavia, non è esente da problemi, come, per esempio, (1) la comprovata limitazione della pagina rettangolare e la finitezza di ciò che può essere incluso all'interno delle copertine, entrambi fattori non triviali per rappresentare adeguatamente la complessità dei manoscritti d'autore, dei testi modernisti o di grandi tradizioni testuali con centinaia di testimoni; (2) la scarsa circolazione delle edizioni scientifiche al di là del cir-

colo ristretto che le produce, una scarsità derivante anche dal costo molto alto di tali volumi, spesso accessibili solo dalle biblioteche; (3) la posizione di forza delle case editrici che spesso determinano cosa deve essere pubblicato e come, il che porta a escludere testi di nicchia o percepiti come poco vendibili; (4) la generale mancanza di interesse della comunità scientifica storico-letteraria per la critica testuale.

La filologia digitale è stata vista come un modo per superare questi problemi (ROBINSON 2003 e 2005), ma mentre alcuni di essi sono stati effettivamente affrontati adeguatamente, altri restano da risolvere. Il problema dei costi sembra il più pressante e quello che ha tenuto lontani molti studiosi, data la mancanza endemica di finanziamenti per le discipline umanistiche (ROBINSON 2016). Il contrasto tra il modello finanziario di un'edizione basata sulla stampa e uno digitale è alquanto eloquente: i costi di produzione delle edizioni a stampa sono relativamente bassi, o, più precisamente, i loro modelli finanziari e di lavoro sono integrati nell'infrastruttura di finanziamento della maggior parte delle istituzioni accademiche. Le edizioni a stampa sono spesso prodotte durante il tempo di ricerca "normale" degli studiosi e come tali sono preparate in tempi lunghi: non è insolito che un'edizione richieda dieci o più anni per essere pubblicata; i finanziamenti sono normalmente richiesti per andare in biblioteca, ma ancora una volta, poiché il calendario dell'edizione è abbastanza diffuso, in molti casi questi costi possono essere coperti da indennità di ricerca regolari. In effetti, per gli studiosi è di solito molto più facile accedere a piccole somme di denaro ogni anno, piuttosto che a una grande quantità tutta in una volta. Infine, il sostegno per coprire i costi di pubblicazione può spesso essere ottenuto grazie a specifici fondi universitari o facendo ricorso a fondazioni e/o finanziatori privati. Al contrario, le edizioni digitali hanno normalmente un modello finanziario e lavorativo simile al progetto (BURDICK *et al.* 2012, 130): poiché lo sviluppo tecnico richiede in genere l'assunzione di una forza lavoro specializzata, il lavoro non può essere distribuito come per le edizioni stampate e deve essere concentrato in un tempo relativamente breve (il tempo della disponibilità dei fondi). Questo fatto richiede ai filologi di dedicare una notevole quantità di tempo in modo mirato, e questo a sua volta richiede spesso ulteriori finanziamenti specifici per poter acquistare tale tempo. Mentre questa nuova cronologia potrebbe essere vista per molti aspetti come un miglioramento (con le edizioni che diventano disponibili in modo tempestivo), il lavoro editoriale, tuttavia, non può essere facilmente compresso in questo modo: l'attenzione ai dettagli richiesta per operazioni come trascrizione, collazione e edizione è raggiunta meglio se eseguita in piccole dosi. Inoltre, il brevissimo lasso di

tempo consentito dalla maggior parte dei sistemi di finanziamento (comunemente da due a tre anni) non consente scoperte di nuovi materiali e/o di gestire le complicazioni che si incontrano spesso mentre si maneggiano manoscritti e altri tipi di fonti primarie; il risultato è che alla fine del finanziamento molte edizioni non sono ancora pronte per il pubblico o non soddisfano gli standard esigenti dei filologi; tuttavia, pubblicate devono essere, poiché i fondi finiscono e ai finanziatori deve essere mostrato che qualcosa è stato fatto con il loro denaro. Il risultato è che molte edizioni sono pubblicate sul web con una dichiarazione di non responsabilità di “Beta” o “Lavori in corso”, ad esempio il progetto *LangScape* (<http://www.langscape.org.uk/index.html>), sul quale si può vedere STOKES e PIERAZZO 2009, e il *Vercelli Book* (<http://vbd.humnet.unipi.it/beta2/>). In un articolo precedente (PIERAZZO e LECLERC 2015) questo tipo di edizioni è stato definito come edizioni *haute couture*, con una metafora che viene qui riproposta.¹

Edizioni *haute couture* e edizioni *prêt-à-porter*

L'industria della moda distingue chiaramente tra due linee di prodotti: l'*haute couture*, l'alta moda, e il *prêt-à-porter*. La prima è caratterizzata dal fatto che ogni pezzo è unico e viene spesso creato per una sola persona da indossare per un'occasione speciale, sul tappeto rosso. L'alta moda può e di solito deve essere innovativa e creativa e ha più a che fare con l'arte e l'innovazione che con il produrre articoli indossabili; inoltre l'alta moda produce oggetti di lusso molto costosi e fuori dalla portata della maggior parte di noi. Mentre l'alta moda è presente nei programmi televisivi e nelle riviste patinate, è il *prêt-à-porter* che, come suggerisce il nome (“pronto da indossare”), le persone possono effettivamente acquistare nei negozi e indossare nella normale vita di tutti i giorni. L'abbigliamento del *prêt-à-porter* è disponibile in diverse taglie e colori e viene normalmente indossato dai suoi possessori più di una volta. Questi articoli possono essere ispirati dall'alta moda, ma la semplificano, rendendola accessibile e portatile.

Se adattiamo questa metafora alle edizioni digitali, notiamo che al momento le edizioni che produciamo sono più simili all'alta moda che al *prêt-à-porter*: le edizioni digitali sono tipicamente uniche, ognuna è fornita con un set di dedicato di strumenti, è innovativa, creativa, costosa e specifica per il testo per la quale è stata creata e non è normalmente disponibile,

1. La stessa metafora è stata impiegata, indipendentemente, per definire diverse collane di edizioni a stampa, da Elisabetta Risari (2014).

o difficilmente adattabile, per essere riutilizzata da terzi. Fra tutte queste caratteristiche, il costo è certamente la più problematica: per essere prodotte tali edizioni richiedono personale specializzato (sviluppatori, grafici, *web designers* . . .), richiedono spazi digitali e server dedicati per mantenerle in vita, richiedono trascrizioni, codifiche, immagini digitali, ecc., ma soprattutto richiedono soldi. La quantità di risorse necessarie le pone molto fuori dalla portata di chi tali fondi non ha e non può avere, come, per esempio, i dottorandi e i ricercatori all'inizio della loro carriera. Esistono certamente all'interno delle varie università dei centri specializzati nelle *digital humanities*, ma anche questi normalmente lavorano a progetto, vale a dire che spesso bisogna ottenere dei fondi per poter accedere ai servizi, per cui anche per università dove tali centri esistono, la possibilità di creare delle edizioni digitali non è spesso estesa ai giovani ricercatori.

Il fatto che quindi l'accesso agli strumenti della ricerca sia limitato da fattori economici (che spesso si traducono anche in fattori di anzianità) rende la creazione di risorse digitali sofisticate, belle e innovative, non-etica, soprattutto perché esistono poche alternative a questo modello di creazione. Il problema è morale, ma ha ramificazioni profonde e riguarda il futuro stesso della filologia digitale, perché se non possiamo avere dei dottorandi che fanno delle edizioni digitali per mancanza di infrastrutture, se non possiamo dare delle opportunità ai giovani, che sono anche quelli e quelle che hanno una maggior predisposizione per lanciarsi in qualche cosa di nuovo e avventuroso, allora non possiamo formare i filologi del domani e corriamo il rischio di non avere un vero progresso in un settore che ha invece enormi potenzialità scientifiche, ma per il quale abbiamo bisogno di una massa critica di praticanti per poter veramente progredire.

Edizioni seriali e edizioni specializzate

La sfida è dunque immaginare come potrebbe essere fatta un'edizione *prêt-à-porter*, e quali siano le condizioni scientifiche, tecnologiche e sociali che potrebbero renderla attuabile. Prima di tutto, però, è opportuno pensare a un'appropriata nomenclatura per tali edizioni al fine di non abusare della metafora. Se le caratteristiche della moda *prêt-à-porter* che abbiamo ritenuto rilevanti nel nostro caso sono il fatto di esistere in un numero limitato di formati, ciascuno di essi modificabili leggermente in un modo controllato, e il fatto di essere poco costosa e accessibile, potremmo forse definire delle edizioni che seguono questo tipo di paradigma come *edizioni seriali*, mentre potremmo definire le edizioni che seguono il paradigma dell'alta

moda (uniche, personalizzate, costose) come *edizioni specializzate*. È importante qui rilevare come tali etichette siano semanticamente neutre, vale a dire che non hanno a priori alcun valore positivo o negativo per sé. In secondo luogo, è anche importante rilevare come immaginare le edizioni digitali del futuro, significa anche immaginare i loro editori, o, meglio, le competenze che questi devono acquisire per poter creare tali edizioni, nonché i loro lettori. Si tratta cioè di una complessa opera di modellizzazione, di cui nelle pagine che seguono si darà solo una sommaria rendicontazione, per evidenti limiti di spazio.

Ma che cosa sono, in pratica, le edizioni seriali e le edizioni specializzate? Il mondo dell'editoria a stampa ha elaborato diversi modelli di edizione, dalle più sofisticate (per esempio i Meridiani Mondadori), alle più generaliste (per esempio gli Oscar Mondadori: RISARI 2014); il mondo dell'edito digitale, invece, non è ancora giunto a una chiara definizione dei due approcci. Secondo chi scrive, l'edizione digitale seriale è un'edizione che un ricercatore può creare in modo semplice, senza particolari finanziamenti dedicati, ma che sfrutta i progressi ottenuti dalla ricerca sviluppata per le edizioni specializzate. Per raggiungere questi risultati, una tale edizione non può essere concepita in isolamento, ma deve essere immaginata al plurale, in modo, appunto, seriale. Immagino quindi l'edizione seriale all'interno di una piattaforma editoriale dove ci siano un numero limitato di configurazioni possibili, già pronte all'uso (per esempio: immagine delle fonti sì o no, apparato in una colonna a lato o come pop-up; commento linguistico sì o no, messa in evidenza di nomi di persona e luoghi sì o no, ecc.). La immagino anche situata in un "luogo" (virtuale) predefinito, e che quindi non ci sia bisogno una volta creata, di andare a cercare un server o di occuparsi della sua manutenzione nel tempo. La immagino, insomma, che funzioni da un punto di vista finanziario come un'edizione a stampa.

Quali sono i presupposti per la messa in opera di un tale sistema? Primo, abbiamo bisogno di strumenti informatici che siano capaci di offrire una pubblicazione gradevole e semi-standardizzata del testo, basata su modelli editoriali riconosciuti e riconoscibili (per esempio: edizione documentaria e edizione critica); secondo, abbiamo bisogno di "luoghi" dove questi strumenti e le edizioni generate grazie a questi strumenti possano vivere a lungo. Per quanto riguarda il primo punto, esistono già degli strumenti che aiutano a creare edizioni senza grandi investimenti (uno di questi, EVT, è presentato in questo stesso volume da Roberto Rosselli Del Turco: p. 91), ma questi strumenti sono da un lato troppo pochi per soddisfare tutti i bisogni di ricerca, e dall'altro richiedono comunque una certa dimestichezza con il digitale che non tutti gli editori hanno. Anche solo configurare uno

strumento come EVT, che è comunque fra i più facili da usare, per aggiungere per esempio qualche funzione che non sia già presente di default, richiede un livello di confidenza con il codice che non è da tutti; è questo che si intende dicendo che non basta pensare a come sarà l'edizione del futuro, ma che bisogna anche pensare a come sarà l'editore del futuro, cioè quali saranno le competenze che dovrà acquisire per usare tali strumenti/piattaforme: basterà conoscere XML-TEI? O servirà anche l'XSLT e HTML magari corredato da CSS? E poi? JSON? Python? MySQL?² Per creare uno strumento editoriale bisogna anche proiettare le competenze del suo utilizzatore, e quindi proiettare la pedagogia della filologia del futuro. Di fatto, la maggior parte di queste competenze sono oggi insegnate in diversi corsi di formazione e master specialistici, ma una vera riflessione pedagogica ancora manca e l'inclusione di questa o quella tecnologia segue, in genere, l'intuizione o la preferenza degli organizzatori. A questo si aggiunga il fatto che gli strumenti hanno un forte valore modellizzato, come ci ricorda una frase attribuibile a Marshall McLuhan che recita “we shape our tools, and thereafter our tool shape us”,³ basti pensare infatti al ruolo preponderante che uno strumento come Microsoft Word ha avuto e sta avendo nel cambiare il nostro modo di scrivere e di concepire la testualità: una volta che lo strumento esiste, sono le sue *affordances* (vale a dire ciò che esso ci consente di fare e il modo in cui interagiamo con esso) che cambiano il nostro modo di pensare e di agire (KIRSCHENBAUM 2015). Creare degli strumenti editoriali ha quindi delle implicazioni profonde (etiche, epistemologiche, euristiche), vale a dire che quello che gli strumenti ci consentiranno di fare diventerà ciò che faremo, diventerà il confine all'interno del quale concepiremo la nostra attività scientifica. È questo ciò che è accaduto per il libro a stampa: i vincoli della pagina rettangolare, della forma del *codex*, della

2. Gli acronimi meno universalmente noti si riferiscono, rispettivamente, all'*Extensible Stylesheet Language Transformations* (XSLT), al *Cascading Style Sheet* (CSS), al *JavaScript Object Notation* (<https://www.json.org/>) e al sistema di gestione di database relazionali MySQL (<https://it.wikipedia.org/wiki/MySQL>). Il *Python* è infine un linguaggio di programmazione di livello medio-alto (<https://www.python.org/>).
3. La citazione, generalmente attribuita a McLuhan, in realtà non compare in nessuno dei suoi scritti: appare tuttavia in un articolo su McLuhan scritto da John M. Culkin (1967); l'attribuzione postuma della citazione è incoraggiata anche dagli eredi di McLuhan che nel loro sito ufficiale dichiarano che l'idea è “entirely consistent with McLuhan's thinking on technology in general” (<https://mcluhangalaxy.wordpress.com/2013/04/01/we-shape-our-tools-and-thereafter-our-tools-shape-us/>).

collana editoriale, del font tipografico, del costo di riproduzione delle fotografie, ecc., hanno contribuito in modo sostanziale alla definizione dell'edizione scientifica come noi la conosciamo, oltre che al modo di lavorare del filologo e, più importante, alla definizione degli obiettivi scientifici dell'edizione stessa. È quindi cruciale riuscire a creare strumenti che siano basati su analisi scientifiche, basate a loro volta su un consenso costruito attorno a tali analisi. La costruzione di tale consenso non è però un compito facile, come ha notato Tara Andrews (2013): secondo la studiosa i filologi sembrerebbero essere più interessati in ciò che li divide rispetto a ciò che li unisce. Tale valutazione, però, è smentita almeno in parte dall'esistenza stessa dello standard TEI: da più di trent'anni, infatti, tale standard è costruito pezzo per pezzo da un gruppo internazionale di studiosi, per lo più filologi, costantemente rinnovato, che ha prodotto collaborativamente uno dei più raffinati e solidi sistemi di rappresentazione testuale disponibile per il filologo oggi (PIERAZZO 2013 e 2016). Le difficoltà certamente ci sono, ma l'esperienza TEI mostra come tale consenso sia in effetti alla portata della comunità scientifica, se opportunamente ricercato.

Per quanto riguarda il secondo aspetto, e cioè il luogo dove predisporre le edizioni seriali, è evidente come l'onere di trovare uno spazio web, acquistare un dominio adeguato, e avere la forza, il tempo e la pazienza di prendersi cura dell'edizione nel corso degli anni non è certamente uno sforzo irrisorio; in un recente intervento Brett Hirsch (2018) ha paragonato l'edizione digitale a un cucciolo che ha bisogno di cure e attenzioni costanti. L'unico modo per ovviare a questi problemi è quello di predisporre delle piattaforme, capaci di ospitare le edizioni e di curarle nel tempo: l'edizione seriale infatti non ha bisogno solamente di spazi di produzione (per i quali abbiamo già qualche strumento utile, come abbiamo visto), ma anche di spazi di pubblicazione sostenibili. La domanda qui è chi dovrebbe produrre tali piattaforme e dove tali spazi potrebbero essere predisposti.

Il candidato più ovvio e quello che più probabilmente potrebbe dare sostenibilità nel tempo a tutta l'impresa, è la biblioteca (VAN ZUNDERT e BOOT 2012). Le biblioteche sono istituzioni che si occupano per vocazione della standardizzazione e della conservazione del sapere e quindi sono nella posizione migliore per offrire tali servizi. Esempi come i siti della Biblioteca dell'Università di Cambridge e della Biblioteca dell'Università dell'Indiana a Bloomington (rispettivamente ai link: <https://cudl.lib.cam.ac.uk/> e <https://libraries.indiana.edu/digital-collections-services>) dimostrano questo principio, poiché queste biblioteche si comportano non solo come officine editoriali, supportando e assistendo i ricercatori nello sviluppo di edizioni digitali, ma anche come depositi per quelle edizioni

digitali che hanno contribuito a modellare e produrre. In Francia il progetto *Fonte Gaia*, basato presso la biblioteca dell'Università di Grenoble, cerca di seguire questo modello, creando risorse digitali per gli studi italianistici (PIERAZZO, MOURABY e FONIO 2016). Ma ci sono altre ragioni per cui le biblioteche e gli archivi potrebbero giocare un ruolo sempre più rilevante nell'ecosistema delle edizioni scientifiche digitali, vale a dire l'uso crescente del protocollo di distribuzione dei facsimili digitali IIIF, acronimo che sta per *International Image Interoperability Framework*. Tale protocollo consente di usare e riusare all'interno della propria edizione immagini digitali conservate in un qualunque archivio digitale che usa IIIF (tipicamente il sito di una biblioteca); per esempio, se uno studioso ha bisogno di inserire nella propria edizione immagini già disponibili nei siti della Biblioteca Vaticana e della Biblothèque Nationale de France, basterebbe "richiamare" tali immagini usando il protocollo IIIF, senza doverle scaricare dai rispettivi siti (domandando licenze, pagando i diritti) per poi caricarle nel proprio server. Grazie a questo sistema la biblioteca rimane responsabile per la digitalizzazione e il mantenimento delle proprie risorse, mentre il filologo è libero di occuparsi solamente dell'edizione del testo. Questa evoluzione è relativamente recente (la prima versione del protocollo risale al 2012) ma, come si può capire, potrebbe davvero fornire la chiave di svolta per la creazione di infrastrutture per le edizioni digitali seriali, visto che consente di ridurre notevolmente i costi di acquisizione e gestione relativamente alle immagini digitali, specialmente ora che le biblioteche stanno digitalizzando il loro patrimonio a ritmo crescente. Secondo Joris van Zundert, però, le potenzialità offerte da IIIF (e dai suoi visualizzatori) non sono ancora completamente sfruttate dalla comunità scientifica internazionale per un "intellectually hedonistic ideal of publishing the definitive edition", un edonistico ideale intellettuale di pubblicare l'edizione definitiva (2018). La provocazione di van Zundert si lega in parte alla frustrazione provata da Andrews (2013) circa la difficoltà di convincere i filologi a mettersi d'accordo e cambiare completamente il loro modo di lavorare e di pensare. Queste critiche, nemmeno troppo velate, nei confronti dei filologi meriterebbero un'ampia discussione che va oltre lo scopo della presente pubblicazione, ma qualche precisazione merita di essere comunque fatta. Piuttosto che lamentarsi dell'incapacità degli studiosi del settore umanistico di adeguarsi a metodi di ricerca loro estranei, sarebbe forse più produttivo cercare di capire da dove vengono le resistenze e mostrare un maggiore rispetto per metodi e modi di lavoro che spesso hanno tradizioni secolari. Per mettere in pratica quella che ho chiamato l'edizione digitale seriale bisognerà che gli editori scientifici facciano uno sforzo per comprendere un nuovo metodo

di lavoro, ma per far sì che questo sforzo venga effettuato, bisognerà che esso sia volontariamente e liberamente intrapreso; come ci ricordano Beer (2006) e Ford (2008), la conoscenza e l'interdisciplinarietà sono costrutti sociali, che si sviluppano nel dialogo e nel rispetto reciproco. L'uso di un sistema di edizione distribuita come quello incoraggiato dal protocollo IIIF, se da un lato rende praticabile l'idea di produrre edizioni seriali, dall'altro rappresenta sicuramente un cambiamento nel modo di pensare e concepire il lavoro editoriale che da un insieme chiuso e autosufficiente diventa distribuito e interconnesso. Tale cambiamento non è da sottovalutare sia in termini euristici che pratici, e come tale va pensato collettivamente, nel rispetto delle reciproche tradizioni scientifiche.

Un approccio interessante al problema della creazione di un'infrastruttura per le edizioni seriali è quello offerto da *TextGrid*, un'infrastruttura finanziata per dieci anni dal governo federale tedesco e ora gestita dalla rete europea DARIAH (HEDGES *et al.* 2013). *TextGrid* offre alcuni strumenti per l'edizione e per la pubblicazione, ma finora l'infrastruttura è stata utilizzata più per produrre una biblioteca digitale generalista che per produrre singole edizioni scientifiche e gli strumenti di analisi che offre sono molto limitati; tuttavia la sua persistenza e la sua solidità istituzionale rendono *TextGrid* un buon punto di partenza per quella che chiamiamo un'infrastruttura di edizioni seriali. Vale la pena ricordare qui anche il caso della rivista scientifica digitale *Scholarly Editing*, che fornisce l'infrastruttura editoriale per la pubblicazione di diverse edizioni all'anno all'interno della serie regolare delle sue pubblicazioni; la rivista ha sede presso l'Università del Nebraska a Lincoln ed è ospitata da uno di questi centri specializzati di DH sopra menzionati (GAILEY e JEWELL 2012).

Tutti questi esempi condividono una caratteristica molto importante: derivano da istituzioni accademiche e in quanto tali sono in grado di fornire un marchio di rispettabilità alle loro edizioni, un fattore non trascurabile quando si tratta di accettabilità accademica e aspettative di carriera. Oltre a questi approcci istituzionali (biblioteche, riviste e *TextGrid*), si deve infine menzionare lo sforzo di studiosi come Peter Robinson, uno dei primi ad aver prodotto un software riutilizzabile per le edizioni digitali, vale a dire Anastasia (ROBINSON 2002 e 2005); in seguito questa esperienza è stata trasformata in una casa editrice chiamata SDE Publisher. Un'altra casa editrice fortemente impegnata nel supportare edizioni digitali scientifiche è la Presses Universitaires de Caen, che ha sviluppato un sistema di organizzazione del lavoro in grado di passare da un file Microsoft Word a una vera e propria edizione scientifica sia online che stampata basata su TEI (BUARD 2015). Sfortunatamente questi due esempi di case editrici sono eccezioni:

gli editori in generale hanno dimostrato scarso interesse per le edizioni digitali, a meno che queste non siano solo versioni digitalizzate di quelle stampate, cioè delle versioni PDF (si vedano, per esempio le *Oxford Scholarly Editions Online* e i *Cambridge Digital Products*). Questo è un fatto particolarmente deplorabile perché le case editrici sono state tradizionalmente responsabili della garanzia della qualità e della diffusione dei prodotti della ricerca filologica. È anche vero che il modello editoriale offerto dal digitale e le aspettative del pubblico per l'accesso gratuito a tutte le risorse non sono condizioni che garantiscano un modello commercialmente valido. È possibile però che la creazione di modelli e strutture per le cosiddette edizioni seriali e l'economia dei costi che ciò comporta possa indurre le case editrici a impegnarsi maggiormente nel settore dell'edizione scientifica digitale.

Conclusioni

Per concludere, alcune parole sulle edizioni specializzate. Come nell'industria della moda, nella filologia digitale abbiamo bisogno sia di *haute couture* che di *prêt-à-porter*, di edizioni specializzate e di edizioni seriali, dove le prime hanno il ruolo di sperimentare, di essere innovative, di assumersi il rischio di fallire, mentre le seconde assumono il ruolo di consolidare, di proporre soluzioni scientifiche avanzate per un pubblico più ampio di studiosi, consentendo in particolare a chi è all'inizio della carriera di impegnarsi nella filologia digitale in modo sicuro (sicuro per le loro prospettive di carriera future). È chiaro che l'esistenza dei due approcci alle edizioni digitali non può che essere reciprocamente vantaggiosa, oltre a fornire un mezzo sostenibile di sviluppo per la disciplina. Le sfide che ci attendono sono più accademiche che tecniche, poiché nella pratica esistono già soluzioni tecniche e infrastrutture; ciò che manca è un cambiamento culturale capace di rendere solide e credibili queste iniziative.

Université Grenoble Alpes

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Lessicografia e critica del testo

Esperienze di filologia informatica
applicata alla lirica romanza

Riccardo Viel

ABSTRACT

Attraverso una serie di tre esempi lessicali tratti dal corpus lirico del trovatore Giraut de Borneil, attestato nella seconda metà del XII secolo, si mostrerà come il modulo lessicale del database TrobVers sia in grado di aiutare il filologo nelle operazioni di sintesi e di valorizzazione della varia lectio dei manoscritti. Tali casi esemplari aiuteranno a riflettere circa il rapporto tra l'applicazione dei nuovi strumenti informatici a tradizioni testuali ecdoticamente complesse e il metodo filologico, cercando di dimostrare che l'interfaccia digitale può aiutare nel difficile compito di coniugare la restitutio textus in termini neo-lachmanniani con la valorizzazione dei rapporti orizzontali e le redazioni lessicalmente significative delle differenti famiglie di manoscritti.

Some lexical examples from Giraut de Borneil's lyric corpus (2nd half of the twelfth century) will show how textual scholarship may benefit from the database TrobVers, especially in locating and assessing the manuscript variants. Some cases in point will help shed new light on the relationship between the application of humanities computing to complex instances of textual transmission and broad methodological issues in textual scholarship. The essay argues that the digital interface may help bridge the gap between the neo-Lachmannian recensio and the necessary consideration of contamination and other forms of lexical innovation in the various groups of MSS.

LA TECNOLOGIA INFORMATICA APPLICATA ALL'ANALISI DEI TESTI (letterari e non) si è ormai sedimentata in una serie di nuove prassi (la linguistica computazionale, la filologia informatica, la lessicografia digitale, e via dicendo), tutte gravitanti entro l'ampia distinzione di *Digital Humanities*. Sebbene talora gli strumenti adottati influiscano, in qualche misura, sull'approccio analitico dello studioso all'oggetto di studio, è pur sempre vero che il metodo che presiede all'indagine non muta a seconda dello strumento, ma semmai sortisce effetti migliori o peggiori a seconda della precisione, complessità e prestazione offerte dalle nuove tecniche.

La filologia informatica ha in questi decenni reso possibile nuove realizzazioni dell'edizione di un testo, in assenza o in presenza dell'originale. È possibile ottenere versioni sinottiche di ciascun testimone manoscritto, fruibili sulla medesima schermata o su finestre apribili simultaneamente, con la possibilità di visionare direttamente una riproduzione digitale della pagina manoscritta, superando di fatto la complessa — e spesso fuorviante — fascia dell'apparato di varianti a piè di pagina. È possibile avere facile e simultaneo accesso a tutti i dati della tradizione manoscritta del testo, in ogni momento, da parte del fruitore del testo editato digitalmente. Negli anni tale nuova *facies* dell'edizione critica digitale ha anche determinato una maggior centralità del singolo testimone manoscritto, e un conseguente schiacciamento della complessità del dato ecdotico, fruito sempre più desultoriamente, che tende a essere disposto ormai privo di quell'organizzazione diacronica e ricostruttiva che l'edizione critica lachmanniana e neo-lachmanniana imponeva nella *sintesi* ecdotica dell'apparato della *varia lectio*.

Insomma, l'utilizzo dei nuovi strumenti informatici e l'eccezionale esuberanza delle loro infinite possibilità di *realise*, ha negli anni di fatto influenzato l'approccio del filologo all'operazione di *restitutio textus*, determinando in taluni casi uno scollamento: da un lato si sperimenta un incremento d'indagine strumentale dei dati di tradizione e della loro rappresentazione; dall'altro passa in secondo piano la metodologia ricostruttiva della tradizione del testo (ossia la *sintesi* e l'*organizzazione* del dato ecdotico), sino a casi di vera e propria evoluzione in senso non-lachmanniano dell'edizione del testo digitale. Da qualche anno, dunque, giustamente si va imponendo un ampio dibattito metodologico nelle discipline filologiche a proposito dell'applicazione ad esse degli strumenti digitali; un dibattito al quale guardo e partecipo, anche in questo contributo, dal mio punto di vista apertamente lachmanniano.

Ho pensato dunque d'incentrare la riflessione sul rapporto tra lessicologia, testo critico e apparato, cercando di mostrare quanto l'ausilio della "taggatura" informatica possa aiutare il filologo ad analizzare, e quindi sintetizzare e rappresentare, la complessità dei rapporti genetici tra i testimoni e le loro fonti in tradizioni molto attive, com'è quella della lirica dei trovatori.¹ Insomma, vorrei cercare di calare alcune esperienze lessicografiche di

1. Della complessità della tradizione manoscritta trobadorica non si ha qui il tempo di trattare compiutamente; mi limito a citare i testi di base: GRÖBER 1877 e AVALLE 1993; utile inoltre, come strumento critico-bibliografico, il database

corpora digitali in un più ampio quadro teorico che coinvolga alcuni nodi problematici del 'metodo'. Principalmente, il sistema di taggatura informatico può, come vedremo, aiutarci nella fase d'individuazione, di razionalizzazione e di rappresentazione delle varianti dei piani medî dello stemma: la fase, quindi, durante la quale l'applicazione del metodo lachmanniano si scontra con la difficoltà di rappresentare e soprattutto di razionalizzare il piano dei subarchetipi e degli archetipi.

Nei casi in cui la tradizione si rivela estremamente complessa ai piani medio-alti dello stemma e nei rapporti di contaminazione orizzontali, come accade per la tradizione della lirica trobadorica, l'estrema efficacia della gestione e rappresentazione dei dati attraverso l'informatica consente di migliorare la loro analisi e di meglio organizzare la loro sintesi. Come vedremo, un database lessicale è in grado di aiutare la filologia nel complesso rapporto tra due principali operazioni di sintesi e analisi dei dati ecdotici: la prima è la ricostruzione dei rapporti verticali tra i testimoni, atti a risalire l'evoluzione della tradizione del testo sino alla ricostruzione di un possibile archetipo; la seconda è la valorizzazione e la descrizione dei rapporti orizzontali, ossia i diversi assetti che il testo ha assunto nei principali capostipiti, determinando così 'vulgate' riferite a un loro pubblico e d'indiscutibile importanza storico-culturale. Tra questi due aspetti il secondo non può mai prescindere dal primo, che è l'unico capace di restituire la *sintesi* diacronica e genetica dei dati di tradizione; e l'edizione critica digitale è capace di offrire strumenti decisivi per il miglioramento della sintesi e della rappresentazione di entrambi i problemi. Si sa che un'edizione critica vive nel continuo dialogo tra il testo fermato e l'apparato delle varianti.

Il database lessicale *TrobVers*, ideato da Rocco Distilo nel Laboratorio di Filologia informatica dell'Università della Calabria,² ha una struttura

romanzo di *Mirabile web* (Archivio digitale della cultura medievale), SISMEL e Fondazione Ezio Franceschini, risultante dal progetto di ricerca *Traliro*.

2. Il progetto è apparso in internet per la prima volta nel 1999, all'interno del Laboratorio di Filologia informatica dell'Università della Calabria diretto da Rocco Distilo, nella sua prima versione ancora consultabile al sito <http://www.textus.org>; poi è stato editato su CD-rom: DISTILO 2001 (nuova edizione nel 2006). Numerosi i contributi e le presentazioni del database in convegni e su miscellanee. Ricordo innanzi tutto la presentazione all'Accademia dei Lincei il 13 maggio 2011, per cui si veda il libello ANTONELLI, BREA, CANETTIERI, DISTILO, LEONARDI 2011; quindi la presentazione al Seminario internazionale *Vocabulario trobadoresco*, Santiago di Compostela, Centro Ramón Piñeiro Para a Investigación en Humanidades, 20–21 ottobre 2008, per cui si vedano ora gli atti pubblicati in BREA, LÓPEZ MARTÍNEZ-MORÁS 2010, nel saggio di DISTILO,

modulare e relazionata; è composto, cioè, da più moduli di organizzazione dei dati che sono tra loro in relazione attraverso alcuni campi specifici. Tra i moduli principali vi è il modulo «Concordanza», che contiene tutti i testi della lirica trobadorica, organizzati per forma, relazionato al modulo «Vocabolario», in cui l'intero *corpus* testuale è via via lemmatizzato. Il modulo di cui ci occuperemo in questa sede ha sviluppato diverse linee di sperimentazione, ed è in grado di recuperare, attraverso l'analisi lessicale, semantica ed ecdotica dei testi trobadorici, proprio la complessità della trasmissione orizzontale, che in alcune tradizioni, come quella della lirica occitanica, è particolarmente importante, se non proprio preponderante. In questa direzione lo strumento informatico si è rivelato d'aiuto sia nell'analisi, sia nella sintesi e rappresentazione dei dati.

Prima di continuare è necessario illustrare il modulo lessicale di *TrobVers* di cui si sta discorrendo.

In alto a sinistra (fig. 1) si trova il campo “lemma”, che fa riferimento all'occorrenza del testo filologicamente fissato (in questo caso una canzone

COSTANTINI, VIEL 2010. Ancora il convegno “*Ragionar d'Amore*”. Il lessico delle emozioni nella lirica medievale, Siena, Collegio Santa Chiara, 17–19 aprile 2013, per cui si vedano gli atti pubblicati in DECARIA, LEONARDI 2015, con saggi di DISTILO 2015a, COSTANTINI 2015a, VIEL 2015a. Ancora si citi il convegno *A expresión das emocións na lírica románica medieval*, Santiago de Compostela, 10–12 marzo 2015, per cui si vedano gli atti all'interno del volume BREA 2015 con saggi di DISTILO 2015b, COSTANTINI 2015b, VIEL 2015b, BARACHINI 2015b. Si ricorderà anche il XXVII *Congrès international de linguistique et philologie romanes*, tenutosi a Nancy il 15–20 luglio 2013, per cui si vedano gli atti in COLUCCIA, BRINCAT, MÖHREN 2015, il saggio di BARACHINI–VIEL 2015 e COSTANTINI 2017. Inoltre, nel XXVIII *Congresso Internazionale di Linguistica e Filologia Romanza*, Roma 18–23 luglio, il progetto è stato presentato da F. Costantini, G. Barachini e R. Viel. Altri convegni senza atti: *Presentazioni di lavori in corso*, Convegno annuale della Società Italiana di Filologia Romanza, Firenze, 7 novembre 2008, in una relazione di F. Costantini e R. Viel, *Per il Vocabolario fondamentale dei trovatori. Riflessioni su alcuni hapax del corpus*. Ancora il convegno *Lessico, corpo, affettività nel Medioevo europeo*, Campus di Arcavacata, Università della Calabria — Dipartimento di Linguistica, 1–2 dicembre 2011 (F. Costantini, R. Viel *Per il lessico di Giraut de Bornelh: cor e cors*). Infine, il congresso *Forme letterarie del Medioevo romanzo: testo interpretazione e storia*, XI *Convegno della Società Italiana di Filologia Romanza*, Catania, 22–26 settembre 2015. Altri contributi derivanti dal database *TrobVers* sono: DISTILO 2014a; COSTANTINI 2017b; COSTANTINI 2013. Frutto del database sono anche i tre Vocabolari a struttura informatica: COSTANTINI 2012, BARACHINI 2012, VIEL 2012.

TrobVers

DATABASE MULTIFUNZIONALE
PER LA POESIA ROMANZA
DELLE ORIGINI

VPT VOCABOLARIO DELLA POESIA TROBADORICA

entendedor

2215600

FORMA pregador amador

entendedor amador

FormaSignCot

amante

GramVPT	GramSempl	GramCot	ID_PLevy	SignTrov	IEL	IMTAc	IMT	YemoN	Strofe	PerCron	ETIMOLOGIA
s.m.	s.	s.m.	81430	GrBom	11710	242,5	242,	79	7	3	lat. Intèndere
GramCotLESSICO METR				Sharman 1989, 17		ASSE		Intenditore; amante			

LemmiVariaLectio

VariaLectio

entend[edors] ABIKMNQQ'RS'Ua, fis
preidors D, fis amadors C,

TESTO

Cotesto trad

Traduz

Colotes retorici

- Similitudine
- Proverbio
- Metafora
- Metonimia

ONOMASIOLOGIA

2.1.1.1.2.0.0.0

L'uomo, essere fisico. Il sesso. La ruzza. Il corpo e le sue parti. Gli organi e le loro

vita sessuale

amant;maîtrese;faire l'amour;vivre en concubinage;enfant
illètime;filie-mère;entrepreneur;odeur;ouïque;ouïde;chaste;chasteté;

2.1.1.1.0. 0.0.0.0

Figure 1

del trovatore Giraut de Borneil, nell'edizione Sharman), e dunque preso come riferimento dal *corpus* lessicale. A fianco figurano i campi dedicati all'analisi grammaticale, quindi all'indicazione dell'autore e del componimento in esame. Infine, alla destra del modulo, si trova il campo "etimo", che fornisce la derivazione etimologica della parola. Sotto al campo "lemma" vi è un campo più piccolo in cui è valorizzata la forma; accanto vi è un "lemmario virtuale", dove sono valorizzate e lemmatizzate le varianti adiafore (o comunque semanticamente significative) presenti nella tradizione manoscritta alternative alla lezione promossa a testo dall'editore critico di riferimento. Cliccando su uno di questi "lemmi alternativi" è possibile aprire il modulo del "Vocabolario" dedicato a quel lemma. Subito sotto si trovano i campi del cotesto in cui è inserita l'occorrenza (si tratta della *cobla* VII della canzone di Giraut) e la sua traduzione. Accanto vi è un campo in cui è riportata, come in un apparato critico, la *varia lectio* del passo, seguita da un campo di annotazione alla *varia lectio*, e poi da un campo *varia editio* che raccoglie le diverse decisioni editoriali di altre edizioni critiche, ove presenti, e un campo ulteriore di annotazione. Vi sono poi alcuni campi dedicati alla eventuale tipologia retorica del passo — se cioè l'occorrenza

è inserita in una metafora, una similitudine, un proverbio, una metonimia — e, infine, il campo di annotazione semantico-onomasiologico, in cui la taggatura segue l'ontologia di Hallig–Wartburg,³ campo che consente a questo database di essere aperto, ossia di entrare in relazione con altri database, anche di lingue di altri ceppi, ad esempio l'antico tedesco che non condivide gli stessi etimi latini delle lingue romanze, ma che può essere taggato secondo la stessa ontologia onomasiologica. Questo ha consentito un confronto, ad esempio, tra i lemmi della lirica trobadorica e quelli del *Minnesang*.⁴

Questo modulo è dunque capace di recuperare, predisporre all'analisi e infine rappresentare le varianti delle maggiori fonti e collettori, valorizzandole semanticamente e annotandole con commenti esegetici, linguistici ed ecdotici, mantenendo però fermo il valore dell'operazione ricostruttiva e la centralità del testo filologicamente fermato. I vari tentativi esperiti con il database *TrobVers* hanno reso possibile innanzi tutto valorizzare questo “piano medio”, ossia il piano delle fonti e dei grandi collettori trobadorici. In particolare mi sono occupato, in quegli anni, di Giraut de Borneil, trovatore dal canzoniere nutrito e dalla tradizione antica e complessa.⁵ Con

3. Il riferimento d'obbligo è alla pubblicazione non più recente — ma tale ontologia risulta ad oggi quella più adottata nel campo della lessicologia antica e medievale — HALLIG, WARTBURG, 1952.
4. Ne è una prova la collaborazione tra *TrobVers* e MHDBDB (*Mittelhochdeutsche Begriffsdatenbank*), database del medio alto tedesco diretto da Klaus M. Schmidt e consultabile all'indirizzo web <http://mhdadb.sbg.ac.at/>. La collaborazione tra *TrobVers* e MHDBDB è stata presentata al *48th International Congress of Medieval Studies* di Kalamazoo, Michigan (USA), tenutosi dal 9 al 12 maggio 2013, nel panel intitolato *Romance and German lyric poetry: a new joint portal*. Tale collaborazione è stata altresì al centro di un progetto finanziato PRIN 2010–2011 intitolato *Canone letterario e lessico delle emozioni nel Medioevo europeo: un network di risorse on line (bibliografia, manoscritti, strumenti multimediali)*, coordinatore scientifico nazionale Roberto Antonelli (responsabile scientifico dell'unità di ricerca dell'Università della Calabria, Rocco Distilo). Da tale collaborazione nasce la concordanza informatizzata DISTILO, SCHMIDT 2012. Si veda anche DISTILO 2013; DISTILO 2014b.
5. Il trovatore Giraut de Borneil fiorì tra il 1167 e il 1199. Il suo stile difficile fa del suo *corpus* poetico uno dei più complessi da trattare filologicamente ma anche uno dei più ricchi dal punto di vista lessicale e linguistico. Ebbe presso i contemporanei un successo enorme, come testimonia il numero delle sue poesie giunte sino a noi: quasi 76 componimenti di sicura attribuzione che ne fanno uno dei canzonieri più imponenti della lirica trobadorica. Non solo; egli fece da modello per i primi compilatori dei manoscritti, molti dei quali lo pongono come autore

TrobVers l'analisi è appuntata sulla micro-unità lessicale, che viene analizzata, marcata e taggata sotto più aspetti: l'aspetto semantico, quello onomasiologico, quello ecdotico, quello grammaticale e quello sintattico.

Veniamo al primo esempio, tratto dalla canzone di Giraut de Borneil *Quant la brun'aura s'eslucha* (modulo di *TrobVers* rappresentato in fig. 2).

Al verso 25 troviamo una *varia lectio* che incorre in una piccola diffrazione. Il testo recita:

La nueit quan lo sons m'aclucha
dorm sobr'arc' o sobre banc
tro que-m dolon ams mey flanc
per qu'aj ma valor destrucha.

Da tradurre: “La notte quando il sonno mi chiude gli occhi io dormo su un baule o su una panca finché entrambi i fianchi mi dolgono perché ho distrutto tutta la mia forza”.

Da questo passo si ricava un *m'aclucha*, dal verbo *aclucar*, trådito dai mss. **CM**,⁶ cui forse va ricondotto anche il *m'achucha* di **R**, e un *me trucha*,

d'apertura, le così dette *Giraut-Sammlungen*, come ebbe a definirle Gröber: una posizione spesso incipitaria nel canone trobadorico, posizione di preminenza riconosciuta dallo stesso Dante nel *De Vulgari Eloquentia*. Per tutte queste ragioni il suo *corpus* poetico riveste una grande importanza nello studio del lessico trobadorico. Disponiamo del *corpus* poetico di Giraut in due grandi edizioni critiche di riferimento: SHARMAN 1989 e KOLSEN 1910–1935. Altre edizioni, di singole liriche, sono state pubblicate, tra gli altri, da CHIARINI 1983, e da Pietro Beltrami: BELTRAMI 1992 e BELTRAMI 2009. Altri interventi, in sede di recensione o di saggio, si sono succeduti negli anni, né vanno trascurati i monumenti più antichi, come la *Crestomazia* del Bartsch (BARTSCH, KOSCHWITZ 1904) o le proposte lessicali contenute nel *Lexique Roman* del Raynouard (RAYNOUARD 1838–1844). I testi di *TrobVers* acquisiscono come edizione di riferimento quella per le cure di Sharman, al netto delle canzoni pubblicate da Beltrami. Il *corpus* di Giraut, data l'ingente mole di manoscritti che ce lo tramanda, è densamente popolato di varianti alternative e adiafore, che producono una pressoché ingovernabile *varia lectio*. Dal canto loro, anche i due editori di riferimento spesso scelgono strade diverse e divergenti, pubblicando varianti semanticamente anche molto lontane. Il lemmario virtuale del database *TrobVers* consente di recuperare tutte queste varianti lessicali e di poterle valorizzare dal punto di vista lessicografico.

6. Si avverte che, per ragioni di spazio, le sigle dei manoscritti citati da qui in avanti saranno sciolte solo alla fine del saggio.

The screenshot shows the TrobVers database interface. At the top, there's a header with the logo 'TrobVers' and the text 'DATABASE MULTIMODULARE PER LA POESIA ROMANZA DELLE ORIGINI'. To the right, it says 'VPT VOCABOLARIO DELLA POESIA TROBADORICA' and 'LiEu Lirica europea (TrobVers - MHDDBB)'. The main content area is titled 'aclucar' and shows various grammatical forms and lemmas. Below this, there's a section for 'MODULO ATTANZIALE' which contains a list of occurrences of the verb in Occitan and Italian. The interface also includes a search bar and various filters.

Figure 2

dal verbo *trucar*, trådito dalla tradizione orientale, ossia dai manoscritti ABDEIKNQS^g. Il verbo *aclucar* è un hapax nei trovatori; tuttavia il verbo gode, stando al FEW, di una sua diffusione in tutto il dominio occitanico. Benché non se ne reperiscano altre attestazioni in poesia, i due editori Sharman e Kolsen, pur scegliendolo e mettendolo a testo, non ne forniscono alcuna discussione linguistica né esegetica.

L'altra forma, *trucar*, si trova anche in Guilhem Raimon de Gironela (BdT 230, 2 v. 20), in un componimento trådito dal solo MS E. Il verbo potrebbe essere ricondotto al più diffuso *trucar*, dal lat. TRUDICARE, col significato di 'urtare contro qualcosa'. In questa accezione si trova promosso a testo da Bartsch (1904), dove è tradotto con 'invadere, dilagare', e il passo avrebbe il senso: "Quando di notte il sonno m'invade dormo su un baule o su una panca" (ma si potrebbe anche tradurre "Quando di notte il sonno mi colpisce dormo su un baule o una panca").

Il lemmario virtuale consente di recuperare, quindi, entrambi i verbi, rari e lessicograficamente interessanti, promossi a testo dagli editori. Permette altresì di recuperare l'interessante lezione di R, *m'achucha*, che a ben vedere potrebbe non essere del tutto priva di significato. Stando al FEW, XXI, 358a, infatti, nei dialetti del Béarn, e dunque nel sud ovest del dominio occitanico, è attestato un verbo *achuchengá*, dal significato di 'appoggiarsi

su o contro qualcuno³; in questo senso i versi potrebbero essere tradotti in “Quando di notte il sonno si posa su di me, io dormo su un baule o su una panca”. Dato l’areale in cui è attestato il verbo, appunto il bearnese, è probabile che si tratti di una variante introdotta dal copista di **R** o dalla sua fonte, che è per l’appunto di area sud occidentale.

Veniamo ad un secondo esempio, il cui modulo è rappresentato in fig. 3: si tratta della canzone di Giraut de Borneil *Nuilla res a chantar no-m failh*.

The screenshot shows the TrobVers database interface. The header includes the logo 'TrobVers' and the text 'DATABASE MULTIMODULARE PER LA POESIA ROMANZA DELLE ORIGINI'. Below this, there are tabs for 'VPT VOCABOLARIO DELLA POESIA TROBADORICA' and 'LiEu Lirica europea (TrobVers - MHHDBB)'. The main content area is titled 'contratemer' and displays various forms and meanings of the word. On the left, there is a list of lines from a poem. On the right, there are sections for 'VPT: SIGNIFICAT/FONDAMENTALI', 'VariaLectio', 'VariaEditio', and 'Cotesti retorici'. The bottom of the interface shows the 'MODULO ATTANZIALE'.

Figure 3

In questo caso il lemmario virtuale consente di recuperare due verbi di sicuro interesse lessicografico. Il testo è:

Car si s'encontron d'un voler
dui fin ami e d'un talan,
que vas enian
non penda la balansa,
chascus si deu contratemer
c'a son poder
no-s volva ni-s vir al sieu latz.

Il passo è da tradurre: “poiché se si incontrano in una (sola) volontà due leali amanti e in un (solo) desiderio, affinché la bilancia non penda verso l’inganno, ciascuno deve temere che col proprio potere non si rivolga né si giri dal suo lato”. Il primo lemma da evidenziare è *contratener*, promosso a testo da Kolsen, hapax della lirica; il secondo è *contratemer*, promosso a testo da Sharman, anch’esso hapax della lirica, seguendo RAYNOUARD 1838–1844 che prediligeva appunto questa forma, traducendola con ‘redouter’, seguito poi da LEVY 1909 che traduce con ‘se donner garde’. Dunque il verbo *contratemer*, pubblicato da Sharman sulla scia di RAYNOUARD 1838–1844 e LEVY 1909, rimane una formazione del tutto isolata, non attestata altrove, e dunque fortemente ipotetica, come non si manca di sottolineare nello stesso FEW, vol. XIII/1, p. 331. Eppure sembra godere della maggioranza stemmatica, dato che si trova nei manoscritti ABCDIKNS^g, a fronte di *contratener* che è trådito dai soli QRa. Purtroppo i raggruppamenti individuati dalla Sharman, che isola un gruppo AB, un gruppo CD, un gruppo IKNQ e un gruppo S^a, non sono del tutto attendibili perché si basano, in larga parte, su concordanza in lezione buona. Non si ha, dunque, uno *stemma codicum* fondato su errori significativi. *Contratener*, scelto invece da Kolsen, è anch’esso un hapax nella lirica, ma si trova abbastanza diffuso, soprattutto nel corrispettivo oitanico *contratenir*. Stando al FEW, vol. XIII/1 p. 215, *cuntretenir* o *contretenir*, che vale “trattenere qualcuno”, “impedire di far qualcosa”, si trova già nel *Bestiaire d’Amour*, per poi affermarsi via via nel mediofrancese. Mi sembra, inoltre, che il significato generale del passo tragga giovamento dalla scelta di questo verbo: “affinché verso l’inganno non penda la bilancia, ciascuno deve impedire che col proprio potere non si rivolga né si giri dal suo lato”; con la scelta di Sharman si avrebbe invece “affinché verso l’inganno non penda la bilancia, ciascuno deve temere che col proprio potere non si rivolga né si giri dal suo lato”, ammesso sempre che a *contretenir* debba essere attribuito il significato di ‘temere, star in guardia’. Da aggiungere, riguardo la variante *contratener*, le ragioni addotte da Kolsen, il quale nota come i manoscritti R e a siano tra i migliori, ossia mostrino di avere più spesso una lezione buona. Oltre alla miglior resa semantica del passo editato di QRa, potrebbe deporre a suo favore il fatto che il verbo *contretenir* è affermato in area oitanica; questo perché, a conti fatti, Giraut de Borneil si mostra piuttosto ricettivo, nel suo lessico, a forme di derivazione settentrionale, se non a veri e propri oitanismi.

Allo stato della ricerca, dunque, entrambe le forme sono accettabili; e in questo senso il *contratemer* scelto da Raynoard (1838–1844) e Sharman (1989), benché hapax assoluto, potrebbe configurarsi come neologismo di Giraut, alla stregua di *contravaler* e *contrapassar*, attestati nel nostro poeta

il primo in *Quar non ai ioi que m'aon*, il secondo in *Ben coven, pos ia bassa il ram*. Si tratta di un procedimento neoformativo piuttosto diffuso in Giraut, e ben sfruttato anche da Marcabru, dove troviamo *contramerir* in *Assatz m'es bel del temps essuig*, e *contradenteiar* in *Pois la fuoilla reviola*.

Questo esempio rende ben evidente il particolare e, in qualche misura, caratteristico apporto del canzoniere **R**, e dunque l'esistenza di una fonte peculiare **Ra** che, in molti casi, è portatrice di *unica* e di vere e proprie varianti alternative. Inoltre, in casi in cui la scelta di un lemma in luogo di un altro è pressoché impercorribile per ragioni strettamente ecdotiche o linguistiche, come in quest'ultimo caso esaminato di *contretenir* anziché *contratemer*, il database *TrobVers* è in grado di valorizzare entrambe le varianti, lessicalmente importanti, e di testimoniare così la duplice versione del testo che è portata avanti da una parte dal gran numero della tradizione, dall'altra da una fonte significativa e probabilmente antica testimoniata dall'accordo tra i canzonieri **Ra**.

Nel terzo caso, tratto da *Alegrar mi volgr'en chantan*, il lemmario virtuale (si veda *fig. 1*) consente di recuperare una notevole ricchezza testimoniata dalla *varia lectio* dei manoscritti. Il testo recita:

per q'ieu dic q'als entendadors
es valedors
conseils privatz.

Da tradurre: “...infatti dico che agli amanti è favorevole un intimo consiglio”. Abbiamo un primo vocabolo, *entendador*, che vale ‘colui che s'intende d'amore’, dunque ‘l'innamorato’, che si contrappone ad *amador*, che è evidentemente una variante semanticamente inclusiva, probabilmente in questo caso praticamente sinonimica. Tra queste due fa capolino *fis preiadors*, ossia ‘perfetto supplicante’, dunque anche qui ‘perfetto amante’, dato che nella dinamica dell'amor cortese l'amante è per l'appunto colui che supplica la dama con *mezura*, ossia con quella moderazione che lo mantiene all'interno delle norme comportamentali di corte. Come si vede, tutte le tre varianti sono tra loro semanticamente interconnesse e sostanzialmente adiafore. È una situazione che si verifica sovente, anzi è probabilmente quella più frequente, se si escludono i casi di oscillazioni paleografiche. La genesi di queste alternative sinonimiche nella *varia lectio* può essere molteplice, e può dipendere o da cambiamenti e riscritture ad opera dei copisti, o — ma è sempre il caso più difficile da dimostrare — da versioni alternative approntate da giullari che fruiscono del testo successivamente o addirittura introdotte dall'autore stesso. Il modulo di *TrobVers* ci consente di fare un

bilancio complessivo, da cui si desume, a conti fatti, che in Giraut de Bornèil su 509 casi di varianza lessicalmente significativa, in ben 190, pari al 37%, si hanno varianti semantico-inclusive, contro 37, pari al 7%, in cui si hanno quelle semantico-oppositive, e 114, pari al 22% in cui la varianza è determinata dalla semantica frasale. Il resto sono varianti paleografiche.

Nel caso in discussione, Sharman pubblica a testo *entendedors*; diversamente Kolsen *fis preiadors*. Come si vede, *entendedors* è tramandato dalla maggioranza dei manoscritti, **ABIKMNQQ²RS^gUa**, mentre *fis amadors* è variante singolare di **C**, e probabilmente va attribuita alla nota abitudine della fonte del manoscritto **C** di rimaneggiare il testo; infine *fis preiadors* è del solo manoscritto estense **D**. Benché, come abbiamo già avuto modo di notare, i raggruppamenti delineati dalla Sharman non siano per nulla attendibili, in questo caso appare evidente che la lezione del manoscritto **D** è minoritaria. Né Sharman né Kolsen giustificano, in nota, la loro scelta. Non si può neppure dire che Kolsen abbia promosso a testo la variante isolata *fis preiadors* per coerenza con un manoscritto base, dato che dichiara di eleggere come gruppo di riferimento per il suo testo la lezione convergente dei mss. **CMRS^gUa**. Kolsen dunque si discosta appositamente in questo punto dai manoscritti di riferimento prescelti, probabilmente per non ripetere il rimante *entendedors* che già ricorre al precedente verso 67, con il quale costituirebbe una rima quasi identica, ciò che accade appunto nell'edizione del testo approntata da Sharman. Anche in questo caso, dunque, il lemmario virtuale consente di testimoniare le due lezioni alternative promosse dagli editori critici, ed anche l'isolata versione, sicuramente banalizzante, ma comunque lessicograficamente significativa, tramandata dal manoscritto **C**.

Concludendo, penso di aver mostrato come il database relazionale *TrobVers* possa contribuire a migliorare più di un aspetto nella realizzazione dell'edizione critica. La taggatura ecdotica consente di lemmatizzare anche le varianti non promosse a testo, recuperando così il lessico dei principali capostipiti, o meglio dei diasistemi più alti, delle fonti, cosa particolarmente importante nei casi di tradizioni estremamente attive e contaminate come quella della lirica trobadorica. La taggatura semantica consente di meglio rappresentare e di analizzare i processi di eziologia degli errori, non solo a livello di copista, ma di macro-cicli ecdotici.

In futuro, la possibilità di accompagnare un'edizione critica ad un Lemmario, o Vocabolario, di generazione informatica, a più livelli di taggatura, come appare oggi *TrobVers*, potrebbe rendere possibile un'informazione completa senza che tale informazione, per quanto complessa e stratificata, si perda nell'indistinta massa di un apparato critico di varianti tradizionale,

oppure punti a un'eccessiva preponderanza del singolo testimone in una sorta di iper-relativismo ecdotico dove tutte le varianti acquisiscono eguale peso, mostrandosi invece fruibile e organizzata filologicamente attraverso una chiara connessione di campi informatici a interrogazione incrociata.

Università di Bari "Aldo Moro"

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Digital Editing and Linguistic Analysis

The First Redaction of the
Histoire ancienne jusqu'à César

Simone Ventura

ABSTRACT

This essay examines how the availability of a set of digital tools (including a complete digital edition and an instrument for textual comparison through a complex textual tradition) can help us in the study of ITS language. This paper is based on the *Histoire ancienne jusqu'à César*, an early 13th French universal chronicle. This is the core text of The Values of French Language and Literature in the European Middle Ages, an ERC-Advanced Grant based at King's College London (PI, Simon Gaunt). The digital edition of the complete text of the *Histoire ancienne* is paralleled by the availability of a digital tool, *Alignment*, that maps the contents of the *Histoire ancienne* in its rich manuscript tradition. *Alignment* has proven an invaluable instrument in understanding the relations between the manuscripts of the *Histoire ancienne*. At the same time, we would not have realized the “competition-behavior” in language among the manuscripts without *Alignment* and the systematic study of the textual tradition. Section §2 illustrates how the digital edition and *Alignment* have been used as grounds for the study of the language of the *Histoire ancienne*'s textual tradition.

THE VALUES OF FRENCH LANGUAGE AND LITERATURE IN THE EUROPEAN MIDDLE AGES is an ERC-Advanced Grant project focused on The *Histoire ancienne jusqu'à César* (from here on *Histoire ancienne*), an early thirteenth-century French prose work that provides us with the core textual tradition and is the case study and testing ground for the project.¹

1. While we focus on thirteenth-century prose, as we shall see, we understand Old French as stretching from the ninth to the fourteenth century. It goes without saying that fifteenth-century manuscripts passing down thirteenth-century texts (*recentiores*) are included. The *Histoire ancienne* is considered to be one of the earliest and most important works in Old French prose. However, thirty pieces in octosyllabic couplets are included in this work. For the most part

The *Histoire ancienne* was compiled in North-Eastern France during the first quarter of the thirteenth century. It then circulated widely throughout Europe and the Mediterranean. The textual tradition of this work encompasses the Outremer territories, Italy, and France. Throughout its first two centuries of life, the *Histoire ancienne* appeared in two major textual forms. The so-called first redaction is in fact the original version of the work.² The second redaction is a structural and stylistic modification of the first redaction.³ In this paper I will show how the complete digital edition and the development of a specific tool for manuscript comparison, the *Alignement*, informed my approach to the language of the *Histoire ancienne*'s textual tradition.⁴ To exemplify this approach, I will consider the syntax of hypothetical comparative clauses (type: "as if it" followed by an inflected verb). We will see how the availability of a digital edition and the *Alignement* allowed me to grasp linguistic dynamic trends throughout the tradition. On this bases, different inferences could be drawn both at linguistic and textual levels.

In its current form, the first redaction of the *Histoire ancienne* is a universal history, dealing with human events from the creation to Caesar's

these are moralizations, i.e., versified "breaks" in the narrative line in which the narrator "preaches" on important topics in Christian moral doctrine (fear of death, greed). The length of the versified passages ranges from 284 verses of the verse prologue (the longest versified passage) to the simple couplet echoing the gnomic form of a proverb. Furthermore the prose itself has rhythmic "allure": see MORCOS–VENTURA 2018. On the homiletic style of versified passages, see SZKILNIK 1986.

2. The text of the first redaction of the *Histoire ancienne* has been partially edited: COKER JOSLIN (1986) (Genesis); DE VISSER–VAN TERWISGA 1995–1999 (Assirians, Thebes, Minotaurus, Amazons and Hercules); JUNG 1996 (Troy); LYNDE–RECCHIA (2000) (Thebes); GAULLIER–BOUGASSAS (2012) (Alexander the Great); ROCHEBOUET (2015) (Persia, from Cyrus to Assuerus). For the genesis of the content structure and for an assessment of the *Histoire ancienne* as an "editorial" enterprise, see RACHETTA forthcoming.
3. On the second redaction of the *Histoire ancienne*, see BARBIERI 2005, 8; BARBIERI 2014. See also BARBIERI 2012. On the existence and features of a third redaction of the *Histoire ancienne*, see ROCHEBOUET 2016.
4. In a recent seminar, Luca Barbieri has brought up further evidence showing how the Parisian reception of the second redaction (particularly Paris, BnF, f. fr. MS 301) of the *Histoire ancienne* entailed a scrupulous refashioning of the linguistic form of the text. In a work on the notions of linguistic correction and norm under preparation, I will deal with the linguistic features of the second redaction.

military campaign in Gaul. The first redaction survives in over eighty manuscripts that have been copied and ‘edited’ in the Holy Land (Acre), Italy and France. It is in this version that the *Histoire ancienne* became one of the most successful companions to ancient history in the vernacular.⁵

By presenting the text and transmission of the *Histoire ancienne* as both a case study and a testing ground, we intend to make three points. The first is that the *Histoire ancienne* has strong potential to become a methodological paradigm. It raises various broader, general issues about the history and purposes of thirteenth-century French prose, about the meaning and rhetoric of historical writing in late medieval Europe (and beyond), on the “values” of French as a historical language and a language for historiography.⁶ Secondly, the *Histoire ancienne* poses its own specific editing problems that we have dealt with at three different levels: through digital manuscript editing, through the investigation of its textual transmission, and through the analysis of its language.⁷ The third is that the language of the *Histoire ancienne* cannot be disassociated from the ‘individuals’ who used it. This meant for me to approach the study of the language of the *Histoire ancienne* in the manuscripts that we possess (as opposed to the edited text alone). My perspective is twofold: as individuals, manuscripts show specific linguistic features that deserve attention per se; as elements of a textual and linguistic *continuum* (tradition), the similarities that the manuscripts show are taken along the differences that break the linguistic continuum down into discrete units.⁸

5. The second redaction of the HA was compiled at the beginning/during the second quarter of the fourteenth century at the Neapolitan court of the Angevins. The second redaction of the *Histoire ancienne* is characterized by the omission of the Biblical and Alexander sections, while it preserves the ‘matters’ of Thebes, Aeneas, and Rome, which are completed by the insertion of the fifth *mise en prose* of the *Roman de Troie*.
6. Within TVOF, this aspect is developed by the research projects of Maria Teresa Rachetta and Herny Ravenhall. Hannah Morcos is responsible for the editorial seam of the project.
7. As Michele Barbi (1938, x–xi) put it: “ogni testo ha il suo problema critico, ogni problema la sua soluzione, e che quindi le edizioni non si fanno su modello e, per così dire, a macchina”. It is maybe not without irony that — responding precisely to this principle — current digital editions, including ours, are based on digital modeling and workflow development through machine processing.
8. See below §2. For the dialectical continuum / parts in linguistic analysis see WEINREICH 1954. As for manuscripts as individuals bearing crucial linguistic information, see FLEISCHMAN 2000, 34–35. In a private gloss to a quotation

Each of these three points is taken into account in the division of labor internal to the TVOF team (see below §1). The relevant aspects of the *Histoire ancienne* are approached from three different angles: digital editing of two manuscripts selected for their inherent relevance and role at the heart of the *Histoire ancienne*'s tradition, the development and implementation of *Alignment*, a digital tool for the thorough study of textual transmission, and related forms of language analysis along the lines that I am going to clarify below.

The contents of the paper are structured as follows. In § 1, I will briefly describe the three main digital outputs of the project as well as the approach and the digital workflow underpinning our editorial project and our analysis of the textual tradition. In § 2, I will draw on a series of examples taken from the edition of the *Histoire ancienne* tradition to illustrate my approach to language and show how digital editing of one manuscript along with the study of the textual tradition via *Alignment* constitute the backbone of the linguistic study. In the conclusion (§3), I will return to the considerations and data presented in §2 to raise some questions that remain unanswered in this paper and that will be at the center of my future work on thirteenth and fourteenth-century French.

1. The *Histoire ancienne jusqu'à César*: digital scholarly outputs

The *Values of French* project is producing the following three main digital outputs.

1) Led by Hannah Morcos (KCL), our *Digital edition* of the *Histoire ancienne jusqu'à César* provides the complete semi-diplomatic and interpretive editions of two of the most important manuscripts passing down the first and second redactions of this work respectively: Paris, BNF, f. fr. 20125 (=

from Hjelmslev on the objective and independent existence from the individuals of the linguistic system, another medievalist sensitive to language, Franca Brambilla Ageno, argued: "Si potrebbe obiettare che il linguaggio non è un oggetto ma un 'fare' (secondo certe regole) e, come qualunque 'fare', non ha luogo indipendentemente dagli individui che 'fanno'. Si potrà ammettere l'esistenza oggettiva (in realtà la conoscenza comune) delle regole di questo 'fare'". Ageno's annotation is on the margins of her own copy of the Italian edition of 1964 László Antal's book *Content, Meaning, and Understanding* (see CANOVA 2015, 103).

fr20125) and London, British Library, Royal MS 20 D 1.⁹ Our editorial work is to provide the first complete text of the first and second redactions of the *Histoire ancienne* this work. At present, only partial editions of this work are available, the text remaining largely unedited and underexplored.¹⁰

The *Histoire ancienne* is a very long text: 410,000 words in fr20125 and ca. 300,000 in MS Royal 20 D 1. Secondly, the textual tradition is complex. Particularly in its first redaction, the *Histoire ancienne* is passed down by a very rich and probably contaminated tradition. The Parisian manuscript passes down the longest and most complete version of the work, including the over thirty verse “moralizations” interspersed in the different sections of the *Histoire ancienne*. This manuscript constitutes the *manuscrit de base* of all extant partial editions. Its availability will allow the scholarly community to have access to the whole text of the first redaction. Moreover, the fr20125 is a unique linguistic monument deserving a comprehensive study in its own right.

With regard to the second redaction, we have a completely different case. As recently proven by Luca Barbieri, the MS Royal 20 D I, the second codex that we are editing, not only represents the oldest surviving copy of the *Histoire ancienne*, it most probably is the copy on which all the other extant manuscript copies depend. In the stemmatic jargon, the MS Royal 20 D I is a surviving archetype.

2) The second digital output is the *Alignment* tool (<http://www.tvof.ac.uk/histoire-ancienne/alignment>, last accessed 6 January 2019). This tool is producing the first complete mapping of the *Histoire ancienne*’s textual contents throughout the tradition. The analysis of the textual tradition is crucial to understand the dynamic and the history of this text. For this purpose, *Alignment* maps the contents of the manuscripts of the tradition and allows for their comparison at a structural and macro-textual level. It is thanks to this tool that we have made substantial progress in our knowledge of the textual tradition of the *Histoire ancienne*. This work is the basis for our rationalization of the stemmatic relations between the very high number of manuscripts of the first and second redactions of the *Histoire*

9. Hannah Morcos’s semi-diplomatic edition of Paris, BnF, f. fr. 20125 is available online: <http://www.tvof.ac.uk/textviewer/> (last accessed 6 January 2019). The edition is in progress. The section *Eneas* is available also in an interpretative version with commentary.

10. The most comprehensive study of the *HA*’s tradition is still MEYER 1885. For a critical synthesis of the current state of affairs in relation to the *HA*, see TRACHSLER 2013. For an interpretation of the status of history (and fiction) in the *HA* and in its manuscript tradition, see GAUNT 2016.

ancienne. It will provide the basis for further progress on the editorial work on the text of the *Histoire ancienne*. At the moment, *Alignment*, already available online, records and represents visually some selected textual features of five manuscripts.¹¹ The contents are given and id number, according to the paragraph division of Paris, BnF, f. fr. 20125. The information displayed in *Alignment* includes rubrics, prose and verse form, material and non-material lacunae. In the coming months, we will add the description of new features, including paratextual (e.g., large initials and presence/disposition of miniatures) and new manuscripts. However, this first version already demonstrates the rationale of *Alignment* and offers three different visualizations of the data, each designed for a different purpose:

- Table: to locate a paragraph in one of the manuscripts or compare the contents or rubrics of a short range of paragraphs. The sequence of paragraphs will appear in a classic tabular presentation.
- Bars: to have a synthetic view of larger textual ranges, such as entire sections or the whole text. It is also the most suitable solution for individuating patterns of variation.
- Column: to both access to details concerning single paragraphs and an overall view.

Users can choose which manuscript(s) and which narrative units of the *Histoire ancienne jusqu'à César* they want to be displayed. Finally, the information can be displayed according to the following parameters:

- locus = localization of each paragraph in manuscripts ("folio" and column);
- rubric = text of the rubrics; displacement of rubrics and additional ones, if any; where there is no information about rubrics, it means that the paragraph is copied continuously after the preceding one. The indication "Rubric: null" appears in two cases:

11. Paris, BnF, f. fr. 20125; London, BL, Royal 20 D I (the alignment of Royal includes *Prose* 5, a section which is exclusive to the second redaction); London, BL, Additional 15268; London, BL, Additional 19669; Paris, BnF, f. fr. 17177. In the coming months also the data concerning Paris, BnF, f. fr. 686 will be available. See below §2 (and RACHETTA 2018 and RACHETTA forthcoming) for further data concerning the relevance of these manuscripts within the textual tradition of the *Histoire ancienne*.

- ◇ when there is a blank space for a rubric in the manuscript, but no rubric,
- ◇ when the beginning of a paragraph is part of a lacuna, hence the rubric may have been present originally;
- verse = verse form of a paragraph; it is also indicated if the verses are lineated (abbreviated to “lin”) or continuously copied (abbreviated to “cont”);
- variation = occurrence of a material lacuna (total or partial);
- note = additional information necessary to understand the configuration of the alignment (i.e., information about non-material lacunae, displacement of folios after the manuscript was copied).

Alignment is integrated with the digital edition of the *Histoire ancienne jusqu’à César*: users can directly access the text of each paragraph in Paris, BnF, f. fr. 20125 and London, BL, Royal 20 D I from the three visualizations by clicking on “Read” or the relevant bar.

3) The third major digital output concerns the complete lemmatization of the text of the manuscripts that we are editing. We are doing this in collaboration with Stephen Dörr and Markus Husar of the *Dictionnaire Étymologique de l’Ancien Français* (DEAF). We are developing a research tool that will allow searches by lemmas or inflected forms. The lemmas are standardized according to TOBLER–LOMMATSCH (1925–1976) and, whenever necessary, modified according to the guidelines of the *Dictionnaire Étymologique de l’Ancien Français*.

From a technical standpoint, the edition and lemmatization are based on a unique digital workflow. The text of each of the manuscripts that we are editing is saved into multiple XML files. The TEI schema, designed by Paul Caton (King’s Digital Lab [KDL], King’s College London), semantically captures the way the text physically manifests itself on the charta and how it is interpreted by the editor. Working on multiple files helped distribute the editorial work among team members (without risk of clashes) and keeps the files small and manageable. The changes are made offline using an XML editor that validates the format of the files and immediately copies the content to a shared web space. Every two hours a program written by Geoffroy Noël (KDL, King’s College London) and running on the web server copies the files from Dropbox, links them into a single large file and expands all the editorial short hands. The project team can then use the Text Viewer on the website to preview their latest changes (<http://www.tvof.ac.uk/textviewer/>, last accessed 12 September 2018). The Text Viewer is able to retrieve any portion of the text from the aggregated file, convert

it to HTML on the fly, and render it in the browser. This fragmentation of the text into small bits not only makes the navigation more comfortable and responsive but also allows easy sharing of links to any specific location in the text. The key benefit of this workflow is that the preview the researchers use to check their latest changes is totally consistent with the rendering which will eventually be offered to the end-users on the public website. Encoding issues can therefore be corrected early and directly in the source files and workflow bugs reliably reported to a KDL developer for further analysis and resolved without blocking or disrupting the editorial process.

The second part of the automated conversion workflow is related to the lemmatization of the text. The texts of the two edited manuscripts are fully lemmatized, an innovative and significant contribution to the field of digital editions of medieval French texts. The aggregated files are fully “tokenized” and a “keyword in context” (KWIC) is produced from it. The KWIC file is fed into Lemming, the online lemmatization tool elaborated by Marcus Husar and Stephen Dörr for the *Dictionnaire Étymologique de l’Ancien Français* at Heidelberg. All the lemmatization information will eventually be exported from Lemming to be incorporated into the text: the Text Viewer and a new search page on the site will let users search the text by lemma or form. Care was taken by the team for this part of the workflow to accept minor changes in the input texts to be reprocessed by Lemming without losing any data. The availability of the complete text of *fr 20125* and the advanced elaboration of both *Alignment* and the lemmatization tools were crucial for the linguistic approach that I adopted and that I will illustrate in the next section.

2. Textual and linguistic variation

In this section, I will present my approach to the study of the language of the *Histoire ancienne*. The main research question is: How is textual variation linked to linguistic change? What is at stake is how medieval scribes negotiated their position between their own linguistic competence, the perception that they had of the features of the language reflected in their exemplar(s), and the communicative goals set up by the text that they were transcribing (DE ROBERTO 2014, 494–5). The objectives of this approach are twofold: first, to acquire a better understanding of the language of the manuscripts that we are editing; second, to grasp the link between textual variation and linguistic constraints. Textual variants respond to a number

of linguistic and extra-linguistic factors. From a linguistic standpoint, textual variation takes place under certain conditions and within delimited margins that correspond to the “rules” of the linguistic system or subsystem. My approach will focus on these linguistic conditions and margins. The hypothesis to be tested is that this may have implications for our editorial practice and could provide us with new evidence about some of the major changes that the French language underwent over the thirteenth and fourteenth centuries.

I will focus on the textual transmission of the first redaction. I will compare some relevant linguistic features of the manuscript of the first redaction that we are editing, Paris, BnF, f. fr. 20125 (= *fr*20125), with those of a sample of manuscripts relevant from the point of view of their mutual textual relationships and of their geographic and historical context of production.¹² Given the length of the text of the *Histoire ancienne*, the number of manuscripts of the first redaction, and the range of potentially interesting linguistic features, I have worked on a restricted corpus of manuscripts and on a selection of relevant linguistic features. With regard to the manuscripts of the *Histoire ancienne*, I relied on previous work on the textual tradition updated with Maria Teresa Rachetta’s research undertaken in the framework of the TVOF project.¹³ In so doing, I picked a set of manuscripts representative of all the acknowledged manuscript families and branches of the textual tradition of the *Histoire ancienne* (see Table 1).

As the following observations on the language of the *Histoire ancienne* are based on these manuscripts and their grouping, I will provide a brief synopsis of the main features of the acknowledged manuscript families and their mutual relationships:¹⁴

12. For the manuscript references see Table 1 below. For a similar approach, see BURIDANT 2000 and SCHØSLER and VÖLKER 2014. ZINELLI 2011 and 2016b applies current approaches in contact linguistics to the understanding of the linguistic dimension of *scripta* and to textual reconstruction.
13. OLTROGGE 1989, JUNG 1996, DE VISSER 1995–1999, vol. 2, 200–216; ZINELLI 2016a and 2016c, RACHETTA forthcoming.
14. What follows relies on the substantial contribution to the rationalization and knowledge of the textual tradition of the *Histoire ancienne* provided by ZINELLI 2016a (especially with regards to *fr*686) and RACHETTA forthcoming (especially in relation to the Abridged version and the structure of *Vienna*).

Table 1. The manuscript corpus for the linguistic analysis

MS	Date	Place	Siglum ¹	Group
Paris, BnF, f. fr. 686	13th c. <i>ex.</i>	Italy	<i>f</i> 686	Acre Group
Paris, BnF, f. fr. 9682	14th c. <i>in.</i>	France	<i>f</i> 9682 ²	
Brussels, KBR, MS 10175	13th c. <i>ex.</i>	Acre	<i>B</i> 10175	
Dijon, BM, MS 562	13th c. <i>ex.</i>	Acre	<i>D</i> 562	
London, British Library, Additional MS 15268	13th c. <i>ex.</i>	Acre	<i>Add</i> 15268	
Paris, BnF, f. fr. 20125	13th c. second ½	North-Eastern France/French Flanders?	<i>f</i> 20125	Abridged Version
Rennes, Bibliothèque Municipale, MS 2331	15th c.	Brittany	Rennes	
Vienna, ÖNB, MS 2576	14th c.	Venice	Vienna	
London, British Library, Additional MS 19669	13th c. second ½	North-Eastern France/French Flanders	<i>Add</i> 19669	
The Hague, MS 78D47	13th c. second ½	North-Eastern France/French Flanders	<i>Hague</i> 78	
Paris, Bibliothèque Nationale de France, f. fr. 17177	1280–1300	Soissons (see GIANNINI 2016)	<i>f</i> 17177	

1. A different convention in DE VISSER–VAN TERWISGA 12–14. RACHETTA forthcoming clarifies the structure and the nature of the editorial project of the Vienna manuscripts. She designates by *Viennal* the sections of the manuscript closest to *f*20125.

2. Codex *f*9682 is an early fourteenth-century manuscript most probably copied in France on an Acre exemplar.

- The manuscripts *fr20125* and *Rennes* share a very similar text.¹⁵ For the sections devoted to the Genesis and the Greek *Vienna* has a text close to *fr20125* (and *Rennes*).
- The manuscripts of the Abridged version present a shortened text of the sections Thebes, Greeks and Amazons, Troy, Eneas, Assyrian kings and the first paragraphs of the first part devoted to Roman history.¹⁶
- The manuscripts *fr20125*, *Rennes* and those of the Abridged family share a number of features and, most importantly, a significant error: an inversion in the correct sequence of a series of paragraphs.¹⁷ While this error implies that these manuscripts share a common exemplar, its absence from the manuscripts of the rest of the tradition means that they depend on different manuscript sources.
- The manuscripts of the Acre group were produced Outremer by the end of the 13th century. In spite of a great deal of common features, they feature some internal differentiation.
- With regard to the contents of the *Histoire ancienne*, the most conservative narrative sections across the tradition are those devoted to the Bible (Genesis up to Jacob) to Mesopotamian and Assyrian history (Orient I) and to Roman republican history (Rome II).¹⁸
- The manuscript *fr686* is an Italian manuscript but its linguistic features show that it was based on an exemplar produced in Acre.¹⁹

15. The place of compilation of *fr20125* is still under debate. See ZINELLI 2016a, 110: “Le manuscrit fr. 20125, lui-même, a été considéré comme originaire de Terre sainte, soit (plus probablement), comme copié d’un modèle de Terre sainte”. See also ZINELLI 2013.
16. This group was formerly identified by JUNG (1996) as the β group. RACHETTA (forthcoming) clarifies the exact nature of the relationships between both the manuscripts of this group and *fr20125* and this group and *Vienna* (see below).
17. Namely the inversion of *Histoire ancienne* §73–73: see RACHETTA forthcoming.
18. See MEYER 1885, JUNG 1996, and TRACHSLER 2013 for the subdivision in parts and the respective labels of the narrative sections of the *Histoire ancienne*.
19. Crucial for the relations between *fr686* and the Acre tradition is ZINELLI 2016a. With regard to the language of the manuscript see ZINELLI 2016a: 113–4. As for the stemmatic “position” of *fr686* within the Outremer tradition of the *Histoire ancienne*, see ZINELLI 2016a, 114, n163: “Le nombre de cas où P10 [= *fr686*] coïncide en lacune avec DBLPa [= Acre group] pourrait suggérer que le manuscrit soit à placer dans une branche commune à ces manuscrits au sein de laquelle il occuperait une position de supériorité (ce qui donnerait raison de ses quelques coïncidences dans la bonne leçon avec P [= *fr20125*]). The results of the linguis-

- *Vienna* is a composite manuscript. According to RACHETTA (forthcoming), this codex underwent different stages of editorial work, including abbreviation and amplification.²⁰

As for the linguistic features, I have not defined a closed set of phenomena. Rather, I have established a twofold flexible criterion. In my approach, a linguistic feature is relevant if 1) it intersects two or more levels of analysis (e.g., graphemics and morpho-syntax; lexicon and syntax, and so on), and 2) if it can be described in terms of its distribution — i.e., through the description of the mutual relations that a certain (phono-morphologic, syntactic, lexical) element entertains with other elements within an environment or a set of environments (see below §2.1).²¹

In the following subsection I will focus on two linguistic features. In §2.1 I will consider the form and structure of hypothetical comparative clauses (pattern: Fr. *comme si* + (subject +) inflected verb = En. “as if” + (subject +) inflected verb). We will see how the description of this feature is related to how some graphemic-phonological material is transferred from one manuscript copy to another.²² In §2.2 the focus will be on the adverbial relativizer *ou ens* and on the alternative strategies of adverbial locative relativization adopted by the manuscripts. The examples in subsection §2.1 and §2.2 guide our understanding of the scribes’ perception of, and margins of tolerance to, marked linguistic features. An appropriate description of these features may help us in catching a glimpse of the existence or residual survival of discrete linguistic varieties within the Old French continuum. Perception and tolerance move between the scribes’ respect for the exemplar, regardless of the grammaticality of the transcribed form in their own

tic/syntactic analysis in §2 below seem to confirm Zinelli’s picture of this branch of the tradition.

20. Rachetta’s findings may lead to a significant redefinition of the position of *Vienna* in the textual tradition of the *Histoire ancienne*. While waiting for Rachetta’s publication of her research, and given the fact that different sections of *Vienna* could need different linguistic treatment according to the editorial stage they mirror and the source(s) upon which they depend, I have decided not to include the linguistic data from this manuscript in the examples below.
21. I prefer to use the generic term ‘environment’ rather than textual string or sentence because the analysis can involve both.
22. While all the members of the team actively contribute to every aspect of the TVOF’s research agenda, the linguistic seam of the project is under my responsibility.

variety, and their conscious adoption of a marked feature to give the text a (stylistically) distinctive form.²³

2.1 Graphemics and Syntax

In modern French (as in modern English), the structure of hypothetical-comparative clauses is based on the template: *comme si* + nominal or pronominal subject + inflected verb (V) (which corresponds to English *as if* + Subject + V):

(1)

Il mangeait comme s'il n'avait rien bouffé depuis des journées

In (1), both the hypothetical conjunction (*si*) and the pronoun (*il*) need to be expressed. Moreover, both are followed by a verb in the imperfect indicative. This structure is frequently attested in Old French, where the imperfect subjunctive mood is preferred to the indicative:²⁴

(2)

Si se regarde et voit cheüe
 Sa mere al pié del pont arriere,
 Et jut pasmee en tel maniere
Com s'ele fust cheüe morte.
 (Gaal, 620–3 [my emphasis])

23. By linguistic variety I mean a discrete unit placed within the Old French continuum. The continuum can be analyzed in varieties sharing a core of “partial similarities” and featuring a smaller but crucial number of “partial differences” (WEINREICH 1954, 395). In Weinreich’s terms, “the more pressing and more troublesome problem [with this approach] is [. . .] how to break down a continuum into discrete varieties. What criteria should be used for divisions of various kinds?” (WEINREICH 1954, 396). The problem about how to consider and reorder differences within the Old French continuum is a serious one. As stated above, I have adopted an approach whereby textual variants are always analyzed at more than one linguistic level. The common thread, however, is that any variant always involves a morpho-syntactic or syntactic issue. Hence the importance that syntax has in my work on both the *Histoire ancienne* and Old French thirteenth-century prose more generally. “Grammar” is more likely to help us in identifying the salient trait of a linguistic variety or sub-variety. For a case whereby syntactic analysis gives us access to typologically different competing varieties in the same texts, see LEDGEWAY–VENTURA (forthcoming) on the syntax of negation in matrix and subordinate clauses in Old French.

24. According to MOIGNET 1988, 248: “l'imparfait de l'indicatif, exceptionnel au XIIe siècle, se développe au XIIIe”.

In the following examples from the *Histoire ancienne* I will discuss some cases where the comparative constructions do not entirely follow the *comme si* + Pro + V pattern. Contrary to modern French, in Old French it is possible to have elliptic constructions, such as:

(3)

Si par resemble fiere beste,
com les gens doie corre sus
 (Guillaume de Palerne, 5526–7)

Notice that in (3) the “if” conjunction and the subject pronoun are not expressed. Moreover this case favors the present over the imperfect subjunctive.

Example (4) below comes from the Rome II section of the *Histoire ancienne*.²⁵ In *fr20125* reading, one of the elements of the hypothetical-comparative pattern is also missing, but the interpretation of which component of the hypothetical-comparative construction is not present is not as straightforward as it seems:²⁶

(4)

Entre les autres merveilles qui avoient adonques en la cité de Rome et en la contree, avint l'an que la cités ot esté fundee ·cccc· et lxxx· ans tot droiturerement, une grans merveille qui mout fu perillouse a veir et orible a raconter et a dire. Quar en pluisors lius sorgoit sans des fontaines et corroit toz vermaus aval les ruisseaus ausi **come ce fust aigue clere**. Et avec ceste merveille plovoit lais tos blans des nues et cheoit a grosses gotes si que la terre en estoit arosee ausi come ce fust de pluie. (*Histoire ancienne* §886.02 [my emphasis])²⁷

In this case, the interpretation of the graphemic and lexical material in the sequence *come ce fust aigue clere* has consequences for the comprehension of the syntax of the hypothetical-comparative structure and, as we will

25. The Rome II section is devoted to the history of the Roman Republic until the end of the civil war.
26. The references to the passages of the *Histoire ancienne* come from Hannah Morcos' edition of the Rome II section, available at: <http://www.tvof.ac.uk/text-viewer/> (last accessed 31 December 2018).
27. The source is OROSIUS 1500: “nam et plurimis locis scaturiens e fontibus cruor fluxit” (*Historiae adversus Paganos* IV 5).

see, of the whole passage.²⁸ Is the form *ce* in (4) an expletive pronoun (En. “it”) or it could stand for a conjunction (i.e., *ce* = *se* “if”)? Given what we standardly know about non-V2 word order in embedded clauses, my first hypothesis would be to interpret ‘*ce*’ here as an expletive subject (inasmuch as null subjects are not licensed in non-V2 embedded clauses).

The essential elements of the dossier are as follows. First, the graphemic oscillation between <ç> and <ç> followed by a mid front vowel <e> is frequent in *fr20125*. Moreover, we can find it both in Picard and Outremer documents, including the *Histoire ancienne*’s manuscripts of the Acre group, and *fr686*, an Italian codex drawing on an Acre source (see MINERVINI 2010, ROCHEBOUET 2015, ZINELLI 2016a). On top of that, both *ce/se* as a pronoun or hypothetical conjunction (“if”) are attested in Old French.²⁹

Secondly, two other instances of *ausi come ce* + V are attested in the same Rome II section of the *Histoire ancienne*.³⁰ The first occurs a few lines after the passage quoted above:

(5)

Et avec ceste merveille, plovoit lais tous blanc des nues et chiot a grosses gotes si que la terre en estoit arosee **ausi come ce fust de pluie**. (*Histoire ancienne* §886.02 [my emphasis])³¹

The second occurrence can be found a bit later in the same section:

(6)

[et] que li pluisor furent si agrevé de famine que li vif mangoient les mors [et] devoient **ausi come ce fussent bestes** sauvages dervees (*Histoire ancienne* §1058.02 [my emphasis]).

28. With regard to the word *aigue*, its occurrences in Outremer texts and interpretation, see MINERVINI 2010, and ZINELLI 2016c.

29. Cf. occurrences in DEAFél (= *Dictionnaire Étymologique de l’Ancien Français*, <http://www.deaf-page.de/index.php> [last accessed 08 January 2019]). The form *se* for *si* is frequently attested in Old French: see the examples in TL 9,277,35 and 9,613,20 ff.

30. A third case, another rain-based simile, can be found in the Rome II section: “ains traioient [et] lansoient [et] dune part [et] dautre si espesement a la uolee come ce fust pluie menuete ou prim tans dauril a la matinee” (§1124.4).

31. See OROSIUS 1500: “et de nubibus guttatim in speciem pluuiæ lacte demisso, diri, ut ipsis uisum est, terram imbres inrigauerunt” (*Historiae adversus Paganos* IV 5).

The guiding hypothesis is that these kinds of structures are grammatically marked. If so, the manuscripts could potentially show some degree of variation. The study of how manuscripts vary can help us describing the features and grasping the nature of the linguistic phenomenon more generally. To verify this, let us have a look at the variant reading: how do the manuscripts of the *Histoire ancienne* read in the case of examples (4) to (6)? Beginning with (4), while most the manuscripts of the main groups have the “standard” structure:

(7a) [= (4)]

there are some important exceptions, as in *Add19669*, a manuscript of the Abridged family:³²

<i>Histoire ancienne</i> §886.02	<i>fr</i> 686 f. 304vb, <i>fr</i> 9682 f. 239va, and Acre family (<i>Add</i> 15268 f. 230rb)	Abridged family (<i>Hague</i> 78D47 f. 136ra)
Quar en pluisors lius sor- goit sans des fontaines et corroit toz vermaus aval les ruisseaus ausi come ce fust aigue clere.	com se ce fust aigue clere	einsi [com] se ce fust eue clere

(7b) [= (4)]

Add19669 similarly reads with *fr*20125 and differently from the manuscripts of its group in the case of example (5):³³

<i>Histoire ancienne</i> §886.02	<i>Add19669</i> f. 172vb
Quar en pluisors lius sor- goit sans des fontaines et corroit toz vermaus aval les ruisseaus ausi come ce fust aigue clere.	ensi com ce fust eue clere·

32. *Add19669* is a thirteenth-century codex of the Abridged family that has been associated with other manuscripts all compiled in the Picard area. Namely: Aylsham Blickling Hall, MS 6931; Lisbon, BN, Illum. 132; Paris, BNF, f. fr. 17177 (= *fr*17177); Pommersfelden, SW-SS 295; Den Haag KB 78 D 47 (= *Hague*78D47). As for the illumination cycle of this group, see RODRÍGUEZ PORTO 2013.

33. Paragraphs §886 and §1058 are missing from *fr*17177. But in §1124 is present: “com se ce fust pluie menuete” (c. 176va).

(7c) [= (5)]

Add19669 172vb	Hague78D47 f. 136ra
ausi come ce fust de pluie	ausi [com] se ce fust de pluie

On the other hand, with regard to example (6), the family has the standard structure:

(7d) [= (6)]

ausi [com]**sece** fussent bestes sauuaiges des|uees· (Add19669 207ra, Hague78D47 c. 166rb [my emphasis])

If we consider again examples (4) to (6) from the broader perspective of Old French textual and literary tradition, examples like the following from the Anglo-Norman biblical translation known as the *Quatre livres des Rois*, show that the form *ce* in hypothetical-comparative clauses was interpreted as pronouns:³⁴

(8)

Absalon out fait un cunvivié **si cume çó fust** le cunvívie le réi (*Quatre livres des rois*, 82 [my emphasis])³⁵

This example may not exclude other interpretations of *ce*. First, notice the opposite order ‘si comme’, rather than ‘comme si’. Secondly, the oscillation <c>/<s> is not an uncommon graphemic trait in early Picard manuscripts. There is evidence that in the *Histoire ancienne*’s tradition *ce* could stand for *se* (“if”) in hypothetical clauses, albeit not in comparative structures. See the following unambiguous case in Add19669:

(9)

Mais sachiez q[ue] | **ce ne fust** la grant force de hercules que eles [= the Amazons] | eussent mal mene les grezois· (Add19669, c. 76ra [my emphasis])³⁶

34. Cf. TL 2,83, 16 and most notably 23, where Tobler considers *ce* as the subject of athematic verbs (*estre* and so-called impersonal verbs; see also BURIDANT 2000, §108).

35. “Fecitque Absalom convivium quasi convivium regis” (II Sam. 13,27). In *Quatre livres de rois* this construction is well attested: I have counted no less than nine occurrences.

36. Comparing Add19669 with Hague78D47, we observe that the latter rephrases (9): “Mes sachiez ne fust la | g[ra]nt force hercules q[ue] eles eussent mal mene |

In both *fr*20125 and the Acre family the sequence is *se ne*: “. . . **se ne fust** la grant force . . .” (*fr*20125 §509.08, *Add*15268 f. 104ra, *D*562 c. 87vb ff. [my emphasis])

Secondly, I wonder whether this is the situation mirrored by *fr*686, an Italian manuscript copied from an Acre exemplar. This oscillation could have produced a polymorphism whereby the scribes could have had //ce ~ se// as an alternative for “it” and “if”.³⁷ As regards (5), *fr*686 reads:

(10)

aussi come **se** fust de pluie (*fr*686 c. 304vb [my emphasis])³⁸

The hesitation as to whether the scribe of *fr*686 could have interpreted *se* as a hypothetical conjunction rather than as a pronoun written with an <s> is confirmed by how *fr*686 reads for (6):

(11)

aussi co[m] | **se fussent** bestes sauages desuees (*fr*686 c. 366va [my emphasis])³⁹

The copyist could have tolerated the ambiguity in *se* (= ‘if’ / ‘it’?) on two counts: the already noted <c>/<s> graphemic oscillation for [s], and the similarity between this French construct with the Italian equivalent *come se* + inflected verb structure.⁴⁰

We can now try to represent the presence of the (4), (5), and (6), where the hypothetical-comparative in asyndeton/polisyndeton (with or without the conjunction), in tabula form representing the textual tradition of the *Histoire ancienne*:

les grezois” (*Hague*78D47 c. 62rb).

37. See ZINELLI 2016a: 104: “Pour le consonantisme, l’emploi frequent de s pour c (*sil, siaus, renonceront* etc. [. . .]), correspond souvent aux habitudes des scribes italiens au travail sur des textes français”.

38. In spite a minor difference in the predicative clause, both *fr*9682 (“aussi come se ce fust pluie”, *fr*9682 c. 239va) and the Acre tradition has the standard structure (“aussi come se ce fust de pluie”, *Add.* 15268 c. 230va).

39. Standard structure in *fr*9682, c. 285rb: “aussi come se ce fusse[n]t | bestes sauages desuees”.

40. See the following examples from Dante’s *Vita Nuova*: “E che io dica di lui **come se fosse corpo**, ancora sì come se fosse uomo, appare tre cose chi dico di lui” (VN XXV); “e detto che molti accidenti parlano, **sì come se fossero sustanzie e uomini**” (VN XXV [my emphasis]).

(12a)

	Acre	fr686	fr20125, Rennes	Abridged fam.
<i>come se + ce + V</i>	+	+	+	+

(12b)

	Acre	fr686	fr20125	Rennes	Add19669	Hague78D47
<i>come se/ce + V</i>	-	+	+	-	+	-

Table (12a) indicates that the unmarked structure (*comme se + ce + V*) is present in all the manuscripts of the tradition. Table (12b) shows the uneven distribution of the marked structure (*comme se/ce + V*) across the tradition. Traces of the marked syntactic structure are present just in some of the manuscripts of the *Histoire ancienne*. For reasons of economy, we can therefore assume that it was the marked structure the most likely to be levelled down in the tradition and not the reverse.⁴¹ This means that the marked structure was not an idiosyncratic linguistic option singling out a single manuscript or a group of manuscripts. Rather it is a conservative trait shared by a number of manuscripts pertaining to different families of the tradition. The standard structure represents the innovative and polygenetic tendency of the scribes to level down markedness. The marked structure represents a salient feature of the oldest stages in the textual tradition of the *Histoire ancienne*.

The two-layered tables above (12a)–(12b) schematize this state of affairs. Table (12b) (pattern: *come se/ce + V*) represents the distribution of the marked and conservative trait. The unmarked/standardised ‘layer’ on table (12a) (pattern: *come se ce + V*) represents the innovative and polygenetic tendency of the tradition to level down the marked trait. On the one hand, the tolerance of some of the manuscripts of the *Histoire ancienne*, namely *fr20125* and *fr686* (and occasionally in *Add19669*), to this form singles out the shape of the ‘version’ of the work common to and passed down by these manuscripts. On the other hand, the manuscripts of the Acre family and particularly of the manuscripts of the Abridged family show a lower degree of tolerance to the elliptic hypothetical-comparative structure that, by the end of the 13th century, must have been considered a diachronically marked (‘archaic’) feature.⁴²

41. For an application of the sociolinguistic and contact linguistics notion of leveling in medieval textual traditions, see ZINELLI 2016a and ZINELLI 2016b.

42. In my research on the language of the *Histoire ancienne*, I could verify the same ‘behavioural’ trends in the textual tradition of this work. Two clear examples

3. Conclusion

Examples in section §2.1 illustrate how textual variation is linked with specific linguistic features at graphemico-syntactic level. This connection is based on the comparison of a sample of manuscripts chosen on the basis of the digital edition of the complete text of the *Histoire ancienne* (based on *fr20125*), and the availability of a tool, *Alignment*, a map of the contents of the *Histoire ancienne* in its rich manuscript tradition. *Alignment* has proven an invaluable instrument in understanding the relations between the manuscripts of the *Histoire ancienne*. At the same time, we would not have realized the ‘competition-behavior’ in language among the manuscripts without *Alignment* and the systematic study of the textual tradition (see also LEDGEWAY–VENTURA forthcoming).

From a linguistic perspective, the first redaction of the *Histoire ancienne* as it appears in *fr20125* and — to a different extent — in *fr686 Add19669* and *Rennes*, reflects a peculiar form of the text different from that passed down by the rest of the textual tradition. For reasons of economy, it is more sensible to suppose that *fr20125* (and *fr686*) had a conservative approach to the language of its sources than the other manuscripts. The rest of the tradition tended to level down those linguistic features that might have been perceived as ‘marked’, albeit in different measures. Now, the manuscript *fr20125*, those of the Acre family and of some the manuscripts of the Abridged family were all compiled at the end of the 13th century.

The linguistic refashioning of the first redaction of the *Histoire ancienne* could have started relatively early, but its traces became visible only at a later stage, during the last decades of the century, when features like those exemplified in §2.1 might have begun to feel structurally marked and stylistically old-fashioned or archaic. We also know that the editorial work witnessed in the manuscripts of the Abridged family is anterior to 1260 (RACHETTA 2018). The behavior of manuscripts such as *Add19699*, where some of the marked features are still present, indicates that the linguistic editing was progressively done after the archetype of the Abridged family was composed, hence after 1260. The almost complete absence of the marked features described above in the manuscripts of the Acre family shows how the margin of tolerance for certain linguistic characteristics shrank over the last two decades of the 13th century. Yet, the conservation of these features in late thirteen-century or early fourteenth-century man-

are the syntax of the relative clauses and the syntax of negation: see VENTURA, forthcoming and LEDGEWAY and VENTURA, forthcoming.

uscripts pertaining to different families of the *Histoire ancienne*'s textual tradition, such as *fr*20125 and *fr*686, shows that we are not facing “singular” innovations of an idiosyncratic scribe. It means that these features were most probably in place at a very early stage in the textual transmission.⁴³

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Il romanzo digitale

Da Manzoni a Pirandello (e oltre)

Paola Italia

ABSTRACT

L'articolo propone una riflessione sullo stato dell'arte del romanzo italiano nel mondo digitale svolta attraverso l'analisi dei testi in prosa della modernità presenti nel portale Biblioteca Italiana e affronta i casi di studio di Manzoni, Pirandello e Tozzi, per analizzare tre progetti complementari e diversi di edizione cartacea e digitale, e di interazione tra ricerca accademica, istituzioni bibliotecarie ed editoria. I casi mostrano come il romanzo, per la sua polifonia, le sue dinamiche genetiche, la sua contaminazione con le arti visive e drammatiche, richieda una infrastruttura digitale che metta in relazione tutti questi aspetti tra loro, anche in chiave didattica, costituendo un banco di prova della necessaria trasformazione dell'edizione critica digitale in un sito di ricerca e conoscenza dei testi e dei loro autori.

This article proposes a reflection on the state of the art of the Italian novel in the digital world carried out through the analysis of modern prose texts in the website Bibliotecaitaliana.it, examining the case studies of Manzoni, Pirandello, and Tozzi, and in particular three complementary projects and several digital editions as well as interactions among academic research, institutions, librarians, and publishers. The case studies show how the novel — thanks especially to its polyphony, its genetic dynamics and contamination with the visual and dramatic arts — requires an infrastructure that also links all these aspects from an educational point of view. The novel may be considered as a testing ground for the necessary transformation of the digital critical edition into a “knowledge site” of texts and their authors.

I. Fake Novels

NEGLI ULTIMI ANNI, GRAZIE AI CONTRIBUTI DI FILOLOGI E UMANISTI digitali che hanno stimolato l'incontro tra filologia e mondo digitale — primo fra tutti Michelangelo Zaccarello, che ringrazio per avermi invitato a questo incontro — ho riflettuto sullo stato dell'arte dei testi della letteratura italiana in rete, per vedere cosa è cambiato non solo e non tanto nella percezione del testo, ma nell'ecdotica, nelle tecniche di edizione e nelle nuove

modalità di presentazione e di fruizione dei testi.¹ L'esperienza che ho maturato nel mondo editoriale, prima da redattore, poi da ricercatore tra case editrici e archivi editoriali, mi stimola sempre a vedere anche l'aspetto editoriale degli studi sul testo, convinta come sono che — come già auspicava Pierazzo (2015) — solo dalla collaborazione tra editoria e ricerca potranno scaturire quei modelli che hanno permesso alla rivoluzione gutenberghiana di resistere nel tempo se, ancora adesso, nonostante l'immersione digitale abbia fatto pronosticare la scomparsa del libro cartaceo, siamo ancora ben lontani dal definire quel modello un “dispositivo superato” (BORDALEJO 2013 e 2016).

Vorrei oggi svolgere alcune riflessioni su un tema che non è stato ancora trattato approfonditamente e che coinvolge invece la produzione e fruizione dei testi letterari. Intendo infatti toccare la situazione del romanzo italiano nel mondo digitale, partendo dai problemi dei testi *non nativi digitali*, e in particolare del canone dei romanzi italiani dal Settecento al Novecento, indispensabili per capire quale sia l'infrastruttura disponibile per accoglierli e quali le modalità di fruizione, fino ad alcuni esempi tratti da testi *nativi digitali*, che permettono di cominciare a fare qualche considerazione sugli sviluppi della narrativa contemporanea. Ciò ci permetterà di capire se il romanzo moderno italiano richieda una specifica ecdotica digitale — come è stato sostenuto per il romanzo modernista nel mondo anglosassone — o non si tratti invece di problemi che devono essere affrontati anche per testi non romanzeschi, e non modernisti.²

Più volte, chi si è trovato a riflettere sullo statuto del testo digitale, ha lamentato l'assenza di parametri condivisi per la certificazione dell'affidabilità dei testi, e la bibliografia ora è ricca di contributi specifici in merito, da Zaccarello — che anima l'osservatorio OPEDIT sui problemi di mancato riconoscimento del riconoscimento ottico OCR — a Paolo Divizia, che ha svolto interessanti ricerche sulla tradizione di Boccaccio, mostrandoci come i testi digitali, derivati da edizioni ignote o non affidabili, tornino

1. Sul tema rimando soprattutto a DIVIZIA 2012, SHILLINGSBURG 2017, ZACCARELLO 2017a, 2017b, 2018.

2. Mi riferisco in particolare ai temi trattati inizialmente, con il caso specifico del beckettiano *Watt*, da BYRON 2010, e recentemente dal gruppo di ricerca di Byroni Randall dell'Università di Glasgow, *New modernist editing* (<https://newmodernistediting.wordpress.com/>), con l'esperimento svolto sul racconto di Virginia Woolf, *Ode written partly in prose on seeing the name of cutbush above a butcher's shop in Pentonville* <https://nme-digital-ode.glasgow.ac.uk/#>), e alle riflessioni presenti nel saggio di Ross (2016): “Digital Modernism as Method: Recent Publications in Digital Humanities”.

poi nel testo cartaceo perché editori sprovveduti (a volte editori di tradizione, che dovrebbero essere pochissimo sprovveduti), preferiscono ricavare il testo dalle versioni digitali esistenti piuttosto che farlo ricomporre da una edizione cartacea affidabile.

Questo problema è imprescindibile per il romanzo digitale, che riguarda un settore più ristretto e problemi più particolari di quelli offerti dal testo digitale, ma sconta i danni del medesimo lettore, quello che qualche anno fa ho chiamato il *lettore Google* (ITALIA 2016). Il lettore Google è onnivoro, tende cioè a divorare tutti i testi presenti in rete, senza discernere tra testi buoni e meno buoni; ed è bulimico, cioè per lui conta più la quantità che la qualità: queste caratteristiche si ripercuotono sul romanzo digitale che, per analogia, si potrebbe denominare il “romanzo Google”.

II. Il Romanzo “Google”

Il romanzo Google partecipa dello statuto del testo digitale: fluido, instabile, collaborativo e a identità autoriale collettiva. Riprenderemo questi elementi più avanti, parlando del romanzo nativo digitale. Per ora soffermiamoci sulle peculiarità del romanzo digitale non nativo, ovvero sulla presenza di romanzi della letteratura italiana in rete.

Il primo problema da affrontare è dato dallo statuto del genere. Nel portale di *Biblioteca Italiana* (1996–2019 [<http://www.bibliotecaitaliana.it/>]), l'unico che offra una banca dati amplissima di testi metadati e certificati, che possono essere interrogati secondo diverse chiavi d'accesso, la categoria “Romanzo” non esiste:

- Commenti, traduzioni e volgarizzamenti (28)
- Documenti (167)
- Letteratura teatrale (171)
- Lettere ed epistolari (93)
- Memorialistica (50)
- Narrativa (172)
- Oratoria (38)
- Poesia (614)
- Prosa scientifica, morale e d'invenzione (6)
- Testi storici e storiografici (81)
- Traduzioni e volgarizzamenti (28)
- Trattati (468)

Nella categoria *Narrativa* si trovano 172 testi che spaziano dal Duecento al Novecento (e già questo arco cronologico, di per sé, potrebbe insinuare qualche sospetto). Si tratta di una categoria molto ampia, che comprende anche testi spuri, contaminati, o testi che probabilmente non trovavano un'altra categoria in cui venire inseriti, e che non potevano costituire una categoria a sé: la *Vita nova*, i *Reali di Francia*, i *Dialoghi* e le *Sei giornate* dell'Aretino, le novelle del Bandello, *Lo cunto de li cunti*, i *Ragguagli di Parnaso*, il *Decameron*, la favola pastorale di Annibal Caro e finalmente — mi sono fermata alla lettera “C” — *Pinocchio*. Come spesso accade in rete, c'è troppo e troppo poco.

Diciamo che L'unico modo per riuscire a identificare la sezione “Romanzo” all'interno della generica sezione di “Narrativa”, è ritagliare, dei 172 testi presenti nell'archivio digitale, quelli che corrispondono al genere “romanzo”. Per semplificare il lavoro, ho provato a incrociare la ricerca “genere” con quella “secolo”, in modo da escludere i secoli precedenti al XVIII, che — salvo alcuni tentativi fuori canone — è comunemente ritenuto la culla del grande romanzo europeo, e, come è noto, fa da incubatrice al romanzo italiano. Il sistema, però, non permette di incrociare due diverse chiavi di ricerca. Ma la mia sorpresa è stata ancora maggiore quando — decisa a selezionare la sezione settecentesca eliminando i testi che non fossero corrispondenti al genere “romanzo” — mi sono accorta che mancava proprio il primo romanzo della letteratura italiana: *La filosofessa italiana, o sia le avventure della Marchesa di N.N., scritte in Francese da lei medesima* (Venezia, Angelo Pasinelli, 1753) di Pietro Chiari: duecentomila copie, dieci ristampe per oltre un decennio, e una seconda edizione, la Pasinelli del 1756, cui Chiari aggiunge un quarto tomo.³ Manca integralmente il Chiari, e quindi manca anche *La filosofessa*. A testimoniare il romanzo-saggio del Settecento vi sono però le *Avventure di Saffo* e le *Notti romane* del Verri.⁴

Proviamo a mappare il romanzo digitale, quale ci si presenta nel portale di Biblioteca Italiana:

- | | |
|--------------|----------------------------------|
| 1. Collodi | <i>Le avventure di Pinocchio</i> |
| 2. Cuoco | <i>Platone in Italia</i> |
| 3. De Amicis | <i>Cuore</i> |

3. Ripubblicato recentemente da Manni, a cura di Carlo Madrignani (2004), che propone la prima edizione del CHIARI 1753 (primi tre tomi) e del 1756 (il quarto tomo).

4. Presenti rispettivamente nell'edizione di MARTINELLI 1975, e di NEGRI 1967.

- | | | |
|-----|------------|---|
| 4. | De Roberto | <i>Processi verbali</i> |
| 5. | Fogazzaro | <i>Daniele Cortis</i> |
| 6. | Fogazzaro | <i>Piccolo Mondo Antico</i> |
| 7. | Manzoni | <i>I Promessi Sposi</i> |
| 8. | Nievo | <i>Le confessioni di un italiano</i> ⁵ |
| 9. | Svevo | <i>La coscienza di Zeno</i> |
| 10. | Svevo | <i>Senilità</i> |
| 11. | Svevo | <i>Una vita</i> |
| 12. | Tarchetti | <i>Fosca</i> |
| 13. | Tommaseo | <i>Fede e Bellezza</i> |
| 14. | Tozzi | <i>Con gli occhi chiusi</i> |
| 15. | Tozzi | <i>Il podere</i> |
| 16. | Tozzi | <i>Tre croci</i> |
| 17. | Verga | <i>Eros</i> |
| 18. | Verga | <i>Eva</i> |
| 19. | Verga | <i>I Malavoglia</i> |
| 20. | Verga | <i>Mastro don Gesualdo</i> |
| 21. | Verri | <i>Le avventure di Saffo</i> |
| 22. | Verri | <i>Le notti romane</i> |

Prima di vedere più in dettaglio le presenze e le assenze, colpisce il taglio cronologico che, con il 1925 della *Coscienza di Zeno*, ci porta a riflettere sul secondo problema legato al romanzo italiano nel mondo digitale: il *copyright*. È forse poco noto, e vale la pena di ricordarlo, che l'attuale normativa vigente, in vigore dal 1998, estende il diritto d'autore. Si tratta del CTEA (*Copyright Term Extension Act*), ovvero la norma che stabilisce per ulteriori vent'anni dagli iniziali cinquanta, stabiliti nel 1923, il divieto alla pubblicazione in assenza dell'autorizzazione degli eredi, portando la durata totale del copyright a 70 anni dopo la morte dell'autore nel caso di opere prodotte da singoli e a 120 anni dopo la data di creazione o 95 dopo l'anno di pubblicazione per le opere prodotte da un gruppo o impresa. Un'estensione imposta su pressioni della Disney, per la semplice ragione che, se fosse rimasto il limite dei cinquant'anni, la casa di produzione avrebbe perso i diritti sul suo personaggio porta bandiera: *Mickey Mouse*, tanto che il CTEA è noto anche come *Mickey Mouse Protection Act*.

Ma c'è di più. Nel trattato di pace del 1947 i paesi vincitori decisero che per i loro scrittori il periodo di 70 anni dopo la morte si sarebbe dovuto

5. Si segnala il titolo, erroneamente citato nella forma dissimilata della preposizione.

allungare di altri 6 anni e 8 mesi, giusto il tempo di durata del secondo conflitto, durante il quale le opere non avevano avuto circolazione, e i cui diritti dovevano quindi essere tutelati per un periodo più lungo. Questa stessa possibilità non era stata data agli sconfitti. Ma nel dicembre 2006 la SIAE estende la clausola dei sei anni e otto mesi anche agli autori dei paesi sconfitti, equiparandoli ai vincitori. Le conseguenze più visibili, per la letteratura italiana del Novecento, riguardano i diritti di Pirandello (morto nel 1936), che invece di scadere nel 2006 vengono liberalizzati dal 2014 e quelli di D'Annunzio (morto due anni dopo), che lo sono dal 2016.⁶

Ciò vuol dire che, per gli autori della letteratura italiana della generazione degli anni Novanta del XIX secolo, fino agli anni Venti del XX, che non siano mancati prematuramente (è il caso di Pavese, i cui diritti scadono nel 2019), solo i più giovani partecipanti a questo convegno vedranno cadere la moratoria dei diritti d'autore. In realtà, vi è stato un momento speciale, una finestra temporale tra il 2006 e il 2008 in cui si sono rese disponibili le opere di Pirandello e D'Annunzio. Era una sorta di interregno temporale, un momento vuoto in cui gli editori potevano pubblicare i testi senza pagare copyright, e si è assistito a un vero e proprio diluvio di "pirandelli" e "dannunzi" tascabili. Non tutti con risultati apprezzabili e all'altezza di quegli autori, visto che, per non mancare dal mercato, gli editori spingevano per stampare edizioni rapide e con curatele spesso spericolate.

La mappa proposta da *Biblioteca Italiana* può tuttavia venire integrata senza infrazioni al copyright (in neretto ho segnato i testi aggiunti):

1. **Arrighi-La scapigliatura e il 6 febbraio**
2. **Borgese-Rubè**
3. **Chiari-La filosofessa italiana**
4. Collodi-*Le avventure di Pinocchio*
5. Cuoco-*Platone in Italia*
6. De Amicis-*Cuore*
7. **D'Annunzio-Il Piacere**
8. **D'Annunzio-L'Innocente**
9. **D'Annunzio-Il Trionfo della morte**
10. **D'Annunzio-Le vergini delle rocce**
11. **D'Annunzio-Il fuoco**
12. **D'Annunzio-Giovanni Episcopo**
13. **D'Annunzio-Forse che sì forse che no**

6. In costante aggiornamento bibliografico la banca dati <https://www.dirittodautore.it>. (si vd. D'AMMASSA, BELLANTONI e PELLEGRINO 1999–2019).

14. **D'Azeglio-Ettore Fieramosca**
15. De Roberto-*Processi verbali*
16. **De Roberto-Vicerè**
17. Fogazzaro-*Daniele Cortis*
18. Fogazzaro-*Piccolo Mondo Antico*
19. **Fogazzaro-Piccolo Mondo Moderno**
20. **Fogazzaro-Il santo**
21. **Fogazzaro-Leila**
22. **Pisani Dossi-L'altrieri**
23. **Pisani Dossi-Vita di Alberto Pisani**
24. **Pisani Dossi-La colonia felice**
25. **Pisani Dossi-La desinenza in A**
26. **Foscolo-Le ultime lettere di Jacopo Ortis**
27. Manzoni-*I Promessi Sposi*
28. Nievo-*Le Confessioni di un italiano*
29. **Pirandello-Il fu Mattia Pascal**
30. **Pirandello-L'esclusa**
31. **Pirandello-Uno, nessuno, centomila**
32. **Pirandello-Suo marito**
33. **Pirandello-Il turno**
34. **Pirandello-I vecchi e i giovani**
35. **Palazzeschi-Il codice di Perelà**
36. Rovani-*Cento anni*
37. Svevo-*La coscienza di Zeno*
38. Svevo-*Senilità*
39. Svevo-*Una vita*
40. Tarchetti-*Fosca*
41. Tommaseo-*Fede e Bellezza*
42. Tozzi-*Con gli occhi chiusi*
43. Tozzi-*Il potere*
44. Tozzi-*Tre croci*
45. Verga-*Eros*
46. Verga-*Eva*
47. Verga-*I Malavoglia*
48. Verga-*Mastro don Gesualdo*
49. Verri-*Le avventure di Saffo*
50. Verri-*Le notti romane*

Come si può vedere, anche limitando le integrazioni agli autori fuori diritti, le mancanze sono strutturali: mancano due pilastri come D'Annunzio e

Pirandello, ma anche alcune architravi importanti come Borgese e Palazzeschi, e tutto il secondo Ottocento, più o meno manzonista o scapigliato.

Da questo breve quadro dello stato dell'arte del romanzo digitale emerge lo scollamento tra progetti digitali ed editoriali, e invece, al contrario, l'effetto di condizionamento (probabilmente indiretto) esercitato dal mondo della scuola. Due esempi macroscopici: la riduzione del secondo Ottocento dovuta probabilmente all'effetto-Manzoni, che schiaccia e polverizza la narrativa seguente, e l'isolata presenza di Svevo, dovuta a necessità didattiche, non solo delle scuole superiori, ma dei corsi di Letteratura Italiana Contemporanea, in cui D'Annunzio entra sempre meno, ma non manca mai un corso sveviano. È tuttavia un paradosso, che il romanzo, genere letterario didatticamente più funzionale, manchi di uno strumento didattico. Riflessione che ci conduce direttamente ai casi di studio seguenti: Manzoni, Pirandello e Tozzi.

III. Tre casi di studio: Manzoni, Pirandello, Tozzi

Nonostante lo strapotere scolastico, la situazione digitale del romanzo manzoniano non è rosea. Recentemente ho provato a mappare le edizioni on line dei *Promessi Sposi*, per verificare quali di esse dichiarassero le fonti del testo, e se da queste dichiarazioni fosse possibile ricavare informazioni sull'edizione proposta al lettore, e il risultato è stato poco confortante: delle centinaia di migliaia di edizioni presenti on line, solo quelle presenti in Biblioteca Italiana, Letteratura Italiana Einaudi e WikiSource danno indicazioni — e non sempre complete — sul testo di riferimento (ITALIA 2016). La maggior parte degli studenti legge il romanzo *on line* (e più spesso i suoi desolanti riassunti), senza saperne la provenienza, la storia testuale, o avere indicazioni sulla sua curatela. La situazione è ora avviata a soluzione grazie al progetto ministeriale italiano PRIN (*Progetti di Rilevante Interesse Nazionale*) 2017: *Manzoni on line*, diretto da Giulia Raboni dell'Università di Parma e a cui partecipano anche le Università di Pavia/Cremona, Milano e Bologna e che ha lo scopo di dare un'esistenza digitale alla figura e all'opera di Manzoni, considerata l'assenza in rete di fonti affidabili. Il progetto non è dedicato solo ai testi, che saranno disponibili in versione scientificamente accertata e accompagnati da metadattazione, ma anche ai volumi delle tre biblioteche d'autore: la biblioteca di Casa del Manzoni di via Morone a Milano, quella della Sala Manzoniana di Brera e quella di Brusuglio.⁷ Il

7. Le edizioni manzoniane consultabili in *Biblioteca Italiana*, codificate con marcatura Xml/TEI negli anni Novanta, saranno aggiornate alle edizioni critiche

lavoro è iniziato da due anni circa e ha portato già a notevoli risultati, come la mappatura integrale dei segni di lettura: marginalia e postille ai volumi, alcuni del tutto inediti e di straordinario interesse. La marcatura Xml/TEI dei testi permetterà inoltre di individuare, attraverso il riconoscimento delle citazioni, i legami tra i testi e i volumi della biblioteca virtuale così ricostruita, permettendo una navigazione tra gli oggetti digitali del portale. Nel progetto sarà integrata la piattaforma Philoeditor, creata da Fabio Vitali (si vedano DI IORIO et al. 2014; BONSI et al. 2015), che permette di visualizzare direttamente le variazioni tra Ventisettana e Quarantana, e di mappare alcune categorie individuate dall'utente,⁸ e un prototipo di edizione critica digitale, realizzato sul *Conte di Carmagnola*,⁹ e sul *Fermo e Lucia* e gli *Sposi Promessi*.¹⁰ L'elemento innovativo è costituito dal fatto che si tratta di un *knowledge site* e che è il frutto della collaborazione tra varie Università e la Biblioteca Nazionale Braidense, che custodisce gran parte delle carte di Alessandro Manzoni.

Fino al 2017, la situazione di Pirandello non è stata meno grave di quella di Manzoni, perché all'approssimazione dei *fake texts*, si è aggiunto il forte interesse per i romanzi di Pirandello da parte della scuola, che ha portato alla proliferazione di versioni digitali orfane di curatori, di indicazioni testuali, di introduzione, come la serie proposta dalle edizioni digitali Alphaville, pubblicate nel periodo di "liberalizzazione".¹¹ Pirandello è molto letto, rappresentato, recitato, ma a un aumento esponenziale della domanda non ha corrisposto un proporzionale aumento della qualità dell'offerta. A questa situazione pone ora rimedio il portale Pirandellonazionale.it, l'edizione digitale dell'Opera Omnia di Pirandello promossa da Mondadori (l'editore di riferimento del drammaturgo) e realizzata dal CINUM (Centro di Informatica Umanistica) dell'Università di Catania; un progetto ancora in via di definizione, ma di cui mi è possibile anticipare qui alcune linee "guida".¹² Si tratta di un portale dedicato all'Edizione Nazionale delle Opere, edizione che, per la prima volta, contempla sia la pubblicazione di volumi dell'edi-

pubblicate negli ultimi due decenni all'interno dell'Edizione Nazionale ed Europea di Alessandro Manzoni, promossa dalla Casa del Manzoni.

8. Sulla piattaforma Philoeditor sta lavorando Ersilia Russo, per una mappatura delle locuzioni idiomatiche e della loro evoluzione dal *Fermo e Lucia* alla *Quarantana* (si vd. Russo 2018).
9. Vi lavora, sotto la guida di Francesca Tomasi, Beatrice Nava (cfr. NAVA, 2018e).
10. Vi lavora, sotto la guida di Elena Pierazzo, Alessia Martini.
11. Si tratta di edizioni digitali, commercializzate in rete a bassissimo costo, in formato Kindle.
12. Ringrazio Aldo Maria Morace, Antonio Sichera e Antonio Di Silvestro, che mi hanno dato la possibilità di consultare la versione "demo".

zione critica cartacea che la presentazione dell'edizione digitale, ed è un progetto a forte vocazione didattica. Ogni testo è presentato nei seguenti formati:

1. *Riproduzione digitale del manoscritto*, realizzata con Pubhtml5, con trascrizione diplomatica a fronte;
2. *Edizione digitale sinottica*, realizzata con il software Juxta (<http://www.juxtasoftware.org/>), che mette a confronto le diverse edizioni a stampa: la rivista, la *princeps* e le successive edizioni in volume;
3. *Edizione critica*, presentata in un PDF sfogliabile dell'edizione cartacea, che reca a testo la lezione dell'ultima stampa, e presenta in apparato genetico le varianti del manoscritto, della *princeps* e delle successive stampe;
4. *Tavola delle varianti*, presentata in un PDF sfogliabile di varianti selezionate e raggruppate in specifiche categorie linguistiche: grafia e fonetica; morfologia e sintassi; lessico; punteggiatura; porzioni di testo modificate;
5. *Concordanze del testo*, presentate in un PDF sfogliabile con la possibilità di scaricare tavole speciali: forme principali, lemmi principali, forme contrastive.

L'edizione è completata da un elenco dei manoscritti con sedi di conservazione, una tavola sinottica delle edizioni di tutte le opere, la possibilità di accesso ai metadati (di tipo Xml/TEI o RDF), e una sezione dedicata espressamente a strumenti di lavoro pensati per le scuole, come video, riscritture testuali, laboratori linguistici e letterari. A differenza del portale *Manzoni on line*, questo Pirandello Nazionale è a vocazione più didattica e, grazie alla collaborazione tra Università e Casa editrice, le edizioni, cartacea e digitale, sono realizzate con un'attenzione particolare non solo agli studiosi, ma anche agli studenti e agli insegnanti.

Un modello di tipo diverso, scaturito dalla collaborazione tra Università ed editoria, è in corso di sperimentazione per l'Edizione Nazionale di Federico Tozzi, il cui comitato editoriale ha scelto di collaborare con le *Edizioni di Storia e Letteratura* nella collana BITEs (*Biblioteca Italiana di Testi e Studi*), sulla piattaforma Bitesonline.it, per la pubblicazione delle edizioni critiche in formato cartaceo e digitale. La piattaforma permette di leggere il testo sia in formato PDF che in formato digitale, con uno speciale Reader che permette di visualizzare testo, note al piede e note verticali, in spazi virtualmente disponibili per più fasce di apparato o di commento. Il catalogo non contempla ancora romanzi, ma la collaborazione con l'Edizione Nazionale di Tozzi garantirà la prossima entrata di *Giovani*, a cura di Paola Salatto e

del *Podere*, a cura di Tania Bergamelli, mentre è in preparazione, per le cure di Claudia Bonsi e Lorenzo Geri, l'edizione commentata dei *Cento anni* di Giuseppe Rovani, un altro testo che sarebbe bello potere trovare nella mappa del romanzo che abbiamo presentato.

Le edizioni digitali presentate, che potranno essere analizzate compiutamente quando i progetti saranno terminati, mostrano tuttavia come il romanzo, per lo statuto particolare del genere letterario, per la sua natura polifonica, per le possibilità offerte dagli studi di critica genetica e filologia d'autore che ne hanno messo in luce la genesi stratificata e l'intreccio della sua tradizione manoscritta e a stampa, per le contaminazione con le arti visive e drammatiche, e, non ultimo, per le numerose implicazioni con la didattica, richiedano una infrastruttura digitale più ricca e articolata di quella usata tradizionalmente, una infrastruttura che, senza trascurare la scientificità delle edizioni e la rappresentazione diacronica del testo, venga arricchita dalla contaminazione con riproduzioni documentarie, immagini, video, costituendo attualmente un banco di prova della trasformazione, recentemente auspicata da Gabler (2018, 119), dell'edizione critica digitale in un vero e proprio sito di conoscenza:

a digital scholarly edition should, and I hope it will, become a dynamically progressive interactive research site, energised by experiencing a work through its texts, and reciprocally energizing scholarship and criticism, as well as engaged explorative reading, as they search for innovative forms of enquiry and communication.

IV. Oltre: Born Digital Novel

Con gli anni “Zero” — e con la diffusione presso le giovanissime generazioni delle scritture on line e dei social media — si è assistito a un prevedibile aumento dello sperimentalismo nei generi della scrittura dei nativi digitali, passati rapidamente dai blog alle fanfiction (presto trasformate dagli editori in improbabili instant novel), alle scritture sui social network, ma nessuna di queste sperimentazioni è andata al di là del documento sociologico, per evidente incapacità di gestione dei mezzi e degli strumenti della narrazione. La novità del mezzo non ha ispirato alcuna volontà di rinnovamento del genere romanzo, che è proseguito secondo modelli di intrattenimento giovanilistico sentimentale, strenuamente ancorati al più tradizionale dei romanzi di formazione.

Ne è prova, mero documento sociologico, ma interessante per le dinamiche relative all'uso del mezzo digitale, l'esperimento del sito www.romanzodigitale.it, che al vetusto titolo *La ragazza con un fiore tra i capelli*, affianca un sottotitolo reso, meno di una decina di anni dopo, già obsoleto: «partitura in sms per telefonini e social network», il cui autore, Davide Romagnoni, e promotore, il consulente di web marketing Marco Prosperi, dichiarano di avere scritto e prodotto per “rendere fruibile un racconto sui principali social media adattando il contenuto, lo stile di scrittura e soprattutto il formato distributivo” (*ibidem*). L'esilissima trama si svolge esclusivamente tramite sms, distribuiti come post pubblicati giornalmente sul blog del protagonista e sulla propria pagina Facebook e su Twitter. Il romanzo — dichiara la scheda editoriale — “diventa così completamente digitale, un racconto in sms scritto per cellulari e social media: leggendo i post a ritroso è possibile ricostruire tutta la storia e conoscerne lo svolgimento”: Diego incontra Arianna una notte di novembre in un locale milanese; da quel momento non ha più pace e decide di conquistare la “ragazza con un fiore tra i capelli”. Dalle 8 del mattino alle 21, il lettore segue in diretta le conversazioni di un gruppo di amici impegnati nella faticosa conquista della maggiorata di turno, acchiappata con un Negroni al Plastic, ma che si nega sempre, costringendo il protagonista a una lunga serie di desolanti e reiterate dichiarazioni amorose, noiosissime confessioni all'amico di turno, prevedibilissime e inevitabili bevute. Per ricominciare, alle 8 del mattino seguente, con la giaculatoria degli sms al malcapitato confidente una vera “partitura in sms” (titolo originale, l'unica cosa azzeccata di questa solenne digitazione di tedio): la amo, non so se glielo dico, glielo dico, non glielo dico, chissà se mi ama, forse ama un altro, forse amo la mia ex, ma lei non può più amarmi se non la amo. E così via, per quattro infiniti identici “episodi” (perché “capitolo” è parola *vintage*, sbandita dal romanzo digitale). Un tedio reso ancora più insopportabile dall'assenza di sintassi, unica malta in grado di tenere insieme, anche in architetture scombinare, le parole che qui invece vagano nel vuoto, abbandonate a loro stesse, e che, in un'impennata di *spending review*, hanno perso suffissi e vocali: i “cellu” somministrano solo “skerzi”, i “raga” stanno “tti bn” e si danno appuntamenti a “dp”.

“A voi la scelta” — scriveva il 23 gennaio 2011 su “Libero” Giuliano Tedoldi in una lucida, impietosa recensione — “annoiarvi con la lettura dell'elenco del telefono spacciato da rivoluzione letteraria, o volgarvi al rassicurante ma ammuffito neoclassicismo dei nostri cavalieri del romanzo”. Questi ultimi, sdegnati e sdegnosi di tanta volgarità, hanno disertato le liquidità digitali, continuando a scrivere trame ottocentesche, raccontate da narratori onniscienti o, nella migliore delle ipotesi, intradiegetici.

I pochi esempi — come questo — di narrativa digitale sperimentata in rete negli anni Zero restano mummie digitali, in ammuffite pagine web che nessuno aggiorna, pochi navigatori solitari leggono, mentre i “romanzieri digitali” si sono riciclati in promotori della campagna social media delle nuove narrazioni politiche della diretta Facebook, quelle sì popolarissime e seguitissime, orchestrate da narratori onniscienti e amministratori delegati di piattaforme private che gestiscono il consenso — *ad vocem* — a suon di *like*, dove la democrazia viene sostituita (copy and paste) da un plebiscitarismo liberticida.

Il romanzo non muore, viva la narrazione contemporanea. Se mezzo secolo fa “libertà era partecipazione”, ora “partecipazione è illusione di libertà”. Libertà, negli anni Zero, di credere di potere rinnovare il romanzo nel nuovo ambiente digitale, in una realtà piuttosto liquefatta che liquida, senza storie, senza idee e senza una lingua capace di raccontarle. Negli anni Dieci, abbandonati i Blog e le sperimentazioni digitali, si sostituiscono le narrazioni con un’illusione collettiva di esercizio del proprio libero arbitrio, manipolati da abili burattinai, che — veri narratori onniscienti di un plot già scritto — utilizzano la presunta libertà della rete per esercizi di ipertrofismo del proprio ego narcisistico.

Università di Bologna

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A Digital Edition between Stylometry and OCR

The *Klagenfurter Ausgabe* of Robert Musil

Simone Rebora

ABSTRACT

This article presents the digital edition of Robert Musil's work (*Klagenfurter Ausgabe*) and its role in a digital humanities project aimed at reconstructing Musil's activity in the WWI journal *Tiroler Soldaten-Zeitung*. First, the article reviews the ways in which the computational methods of stylometry are applied to attribute the anonymous texts published in the *Klagenfurter Ausgabe*. Second, it explores how optical character recognition (OCR) software is employed to expand the corpus. At the core of this methodology two machine learning algorithms are trained and revised using the transcriptions of the *Klagenfurter Ausgabe*, to reach an accuracy of about 99.9% in the digitization of the *Tiroler Soldaten-Zeitung* texts. The work of this project offers not only the possibility of expanding stylometric analysis to the whole journal, but also of improving the transcriptions of the *Klagenfurter Ausgabe*.

Introduction. The edition that we needed.

WHEN, IN NOVEMBER 2009, THE ROBERT-MUSIL-INSTITUT OF THE University of Klagenfurt published the DVD containing the entire literary production of the Austrian author (AMANN, CORINO, and FANTA 2009), the event was saluted by Musil scholars as the long-awaited conclusion of an enterprise solicited by the inherently open-ended nature of Musil's work. In fact, his most important novel, *Der Mann ohne Eigenschaften*, is left unachieved with thousands of manuscript pages describing its potential conclusion. Given the extensiveness of such a manuscript legacy, scholars have traditionally concluded that it is problematic — if not impossible — to define a linear reading order for the work, “wenn der Hypertext die geeignete Form ist” (SALGARO 2014a, 8) (“when hypertext is the appropriate form”).

The need for such a solution was felt so intensely by scholars that the history of digital editions of Musil began two decades before the Robert-Musil-Institut published the DVD in 2009. The first attempt dates to the year 1992, when a CD-ROM of Musil's *Literarische Nachlass* was issued by the publisher Rowohlt (ASPETSBERGER, EIBL, and FRISÉ 1993). However, both hardware and software limitations make it today "ein Dinosaurier der Informatik" ("a dinosaur of informatics" [SALGARO 2014a, 9]), with the typical interoperability issues that affect many of the earliest projects in digital editions. Yet while the 2009 DVD edition (also known as the *Klaugenfurter Ausgabe*, from here on, KA) solved many of these issues, it also introduced further complications. With its tripartite hierarchical structure that juxtaposes the facsimiles of Musil's manuscripts with their transcriptions, while placing at the highest level an emended version of what the final texts might have been ("Lesetexte"), the KA seems to suggest "[eine] neuen Form der Nutzung, Navigation statt Lektüre ist angesagt" ("a new form of use, where navigation instead of reading is required" [FANTA 2010, 136]). Thus this new form of fruition that might be in line with the unsolvable fragmentariness of Musil's manuscript legacy also brings into light a fundamental theoretical issue. As noted by Aldo Venturelli, the risk here is that of "una ideologizzazione dell'edizione elettronica, che può comportare ricadute ermeneutiche da non sottovalutare. Di fatto è l'idea stessa di testo a essere messa in discussione" ("an ideologization of the electronic edition, which can entail hermeneutical repercussions that should not be underestimated. In fact, it is the very idea of text that is being questioned" [2010, 3]). By substituting the final version of the text with a provisional variant of it (the "Lesetext"), the very hermeneutic act of reading seems to be overpowered by the act of navigating, of interacting with an object that is no longer a text.

Together with these theoretical issues, a very practical issue arises from the fact that the software adopted to structure this extensive database, Folio Views, was originally developed for business companies and information publishers, but not for digital editions. In particular, the commercial nature of the software hindered both interoperability and content sharing, thus moving against some of the most fundamental aims of digital scholarly editing (SCHMIDT 2014). In addition, the DVD technology appears today as an already outdated support. To solve these problems, the most recent project of the Robert-Musil-Institut involves transforming the KA into an "hybrid edition", where 12 volumes (to be published by the year 2022) will host the sole "Lesetexte", while facsimiles, transcripts, and commentaries will migrate into the web portal *musilonline* following their adaptation to an

XML/TEI compliant format (BOSSE et al. 2018; also <http://musilonline.at/>). Among the principal issues in this migration, as observed by the developers themselves, is the adaptation of “der chaotischen Struktur der FolioViews-Infobase” (“the chaotic structure of the FolioViews-Infobase” [BOSSE et al. 2018, 99]), with its “zahlreichen Redundanzen, Inkonsistenzen, Fehlern und Ergänzungsbedarf” (“numerous redundancies, inconsistencies, errors, and additional requirements” [BOSSE et al. 2018, 99]).

Notwithstanding its intrinsic limitations, the KA is still one of the most ambitious models of digital scholarly editing in Musil scholarship to date, and it has proved a powerful resource for multiple lines of research (see SALGARO 2014b, BONACCHI 2014), including one that brought together philological knowledge and computational methods to help solve one of the most complex attributive problems in Musil’s production.

The Klagenfurter Ausgabe and stylometry

During the First World War, Musil fought in the Austrian army at the Italian front. Between 1916 and 1917, he was chief editor of the propagandistic journal *Tiroler Soldaten-Zeitung* (from here on, TSZ) in Bozen. While his role as editor is undisputed, it is an open question whether Musil also authored articles, and if so, how many.

In Musil studies, between 1960 and 2014, a growing number of articles has been attributed to the author. However, the surprising aspect of these attributions is the lack of evidence accompanying their assumptions. For example, Marie-Louise Roth lists 19 texts from TSZ, introducing them with the cryptic phrase, “Anonyme Schriften [. . .] die bis jetzt noch nicht mit Sicherheit identifiziert wurden” (“anonymous texts [. . .] which have not yet been identified with certainty” [ROTH 1972, 528]). Subsequent studies, such as the one by Arntzen (1980), refer to Roth without highlighting the gaps in her argument. The Italian edition (FONTANARI and LIBARDI 1987) simply includes all the texts previously indicated as Musil’s production. And even the KA is no more accurate, since here the determination of attribution is defined as a “work in progress” (AMANN, CORINO, and FANTA 2009). Regina Schaunig, the author of the only monograph on Musil’s activity in the TSZ, lists the 38 texts proposed by critics (SCHAUNIG 2014, 356–7) and proposes 165 more for possible attribution.

In a recent series of studies, the methods and tools of stylometry have been adopted to help resolve this issue of attribution (see HERRMANN et al. 2017, SALGARO et al. 2018, REBORA et al. 2019). The final goal of sty-

lometry is as simple as it is far-reaching. Through statistical analyses of language, stylometry attempts to “measure” style, thus discerning authors’ hidden “fingerprints” in a work. According to Patrick Juola (2006, 240–3), the origins of stylometry can be traced to the end of the nineteenth century, when Thomas C. Mendenhall (1887) first applied Augustus de Morgan’s original theories — albeit inconclusively. While the history of stylometry has been marked by groundbreaking successes, such as Mosteller and Wallace’s (1964) analysis of the Federalist Papers, epic failures, such as that of the Cusum technique by Andrew Morton (1978; cf. HOLMES 1998, 114) have also occurred. The definitive affirmation of this field of research in literary studies, however, dates to the end of the twentieth century, when John F. Burrows proposed a surprisingly effective method for the attribution of authorship known from that moment on as “Delta distance” (BURROWS 2002). During the last two decades, improvements have been proposed for Delta distance, but the statistical process has remained substantially the same (cf. EVERT et al. 2017). Delta has proved a valid method for attributing authorship and has been applied to multiple disputes concerning contemporary blockbuster authors like J. K. Rowling (cf. JUOLA 2015), as well as authors like Dante and Shakespeare (see CANETTIERI 2016, CRAIG and KINNEY 2009).

In the case of Musil and the TSZ, it has been demonstrated that a number of articles (at least ten out of the 38 proposed by Musil scholars) were more likely written by a lesser-known author, Albert Ritter, who was part of the TSZ editorial team (REBORA et al. 2019). The KA played a fundamental role in this discovery because it provided the digitized version of the texts for the stylometric analysis. It should be noted that the Österreichische Nationalbibliothek also provides an (almost) complete digitization of the TSZ articles (see <http://anno.onb.ac.at/cgi-content/anno?aid=tsz>). However, since the transcriptions were generated through Optical Character Recognition (OCR) software, they contain multiple errors and inconsistencies. Even if recent studies have demonstrated that stylometric analyses of noisy OCRed texts can be quite robust (FRANZINI et al. 2018), the brevity of the TSZ articles clearly called for the use of manually transcribed texts, namely the ones hosted in Section 11 (“Kleine Prosa”) of the KA.

The Klagenfurter Ausgabe and OCR

As already noted, Regina Schaunig proposed a list of 165 texts (SCHAUNIG 2014, 358–61), which may expand significantly the selection of possible

candidates attributable to Musil. While this proposal has already been criticized by other scholars who have noted that many of these texts were actually plagiarized from previously-published articles (GSCHWANDTNER 2015), further analysis of all 165 texts with specially developed stylometric methods is needed in order to verify the presence of Musil, Ritter, and other possible authors (cf. URBANER 2001) among its pages.

Of the 43 issues of the *TSZ*, only 35 were digitized by the Österreichische Nationalbibliothek; the remaining eight were independently scanned at the Teßmann Library in Bozen. To evaluate the quality of the OCR, the KA transcriptions were compared with the OCRred versions provided by the Österreichische Nationalbibliothek. This operation reduced the selection to 30 texts because the remaining eight were not published in the digitized *TSZ* issues. Figure 1 provides an overview of the results.

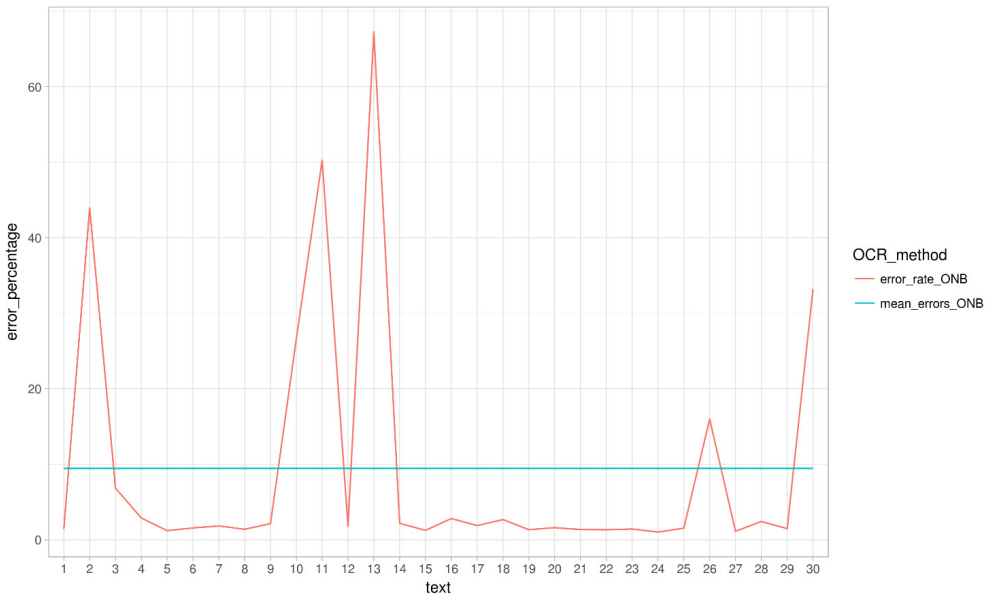


Figure 1. Character error rate for 30 OCRred *TSZ* texts.

The mean character error rate is calculated as about 10%. However, it is evident that some peaks, corresponding to specific texts, substantially increase its value. A closer analysis of the noisiest texts confirmed that these peaks issue primarily from errors in image segmentation: in many

cases, the correct reading order was not respected, or text regions from different articles were incorrectly intermixed. Apart from these errors, however, the situation appeared quite promising, with a mean character error rate of 2–3%, which is generally considered as a high standard in OCR quality (FINK, SCHULZ, and SPRINGMANN 2017) and which may not influence significantly a stylometric analysis (EDER 2012). For these reasons, instead of proceeding with a manual transcription of the TSZ articles, I decided simply to re-apply the OCR process, while improving the quality of the process as much as possible.

After a consideration of the nature of the OCR errors, I selected and combined two main approaches: (1) defining a procedure for the improvement of automated page segmentation; and (2) training a machine learning algorithm to recognize the TSZ font, i.e. early twentieth-century Fraktur. The Österreichische Nationalbibliothek transcriptions were realized with the proprietary software *Abbyy Finereader* (see <https://www.abbyy.com/finereader/>). In order to avoid the restrictions associated with commercial software, I decided to select an alternative approach, which combines the functionalities of the server-based freeware *Transkribus* (KAHLE et al. 2017; see also <https://transkribus.eu/Transkribus/>) — through which it is also possible to access the main features of *Abbyy Finereader* — with the open-source algorithms of *OCROpus/OCROpy*, a software that was developed specifically for the recognition of the Fraktur font (BREUEL et al. 2013; see also <https://github.com/tmbdev/ocropy>).

As for the automated page segmentation, a software pipeline was implemented that combined the most efficient features of different software, including (1) the image binarization of *OCROpus/OCROpy*, which uses an adaptive thresholding approach (SHAFAIT, KEYSERS, and BREUEL 2008), where local anomalies such as shadows and light variations are automatically compensated; (2) the page region segmentation — and semi-automated reordering — of *Transkribus*; and (3) the automated de-skewing functionalities of *ScanTailor* (see <http://scantailor.org/>). The backbone of the whole pipeline was a series of R scripts that worked both on the images and on the XML/PAGE files generated by *Transkribus*. All scripts and instructions are freely accessible on *GitHub* (see https://github.com/Simon-eRebora/page_segmentation_pipeline).

By applying the pipeline to the 30 TSZ texts currently under investigation, all errors in the segmentation were solved, and only character recognition errors persisted (see Fig. 2).

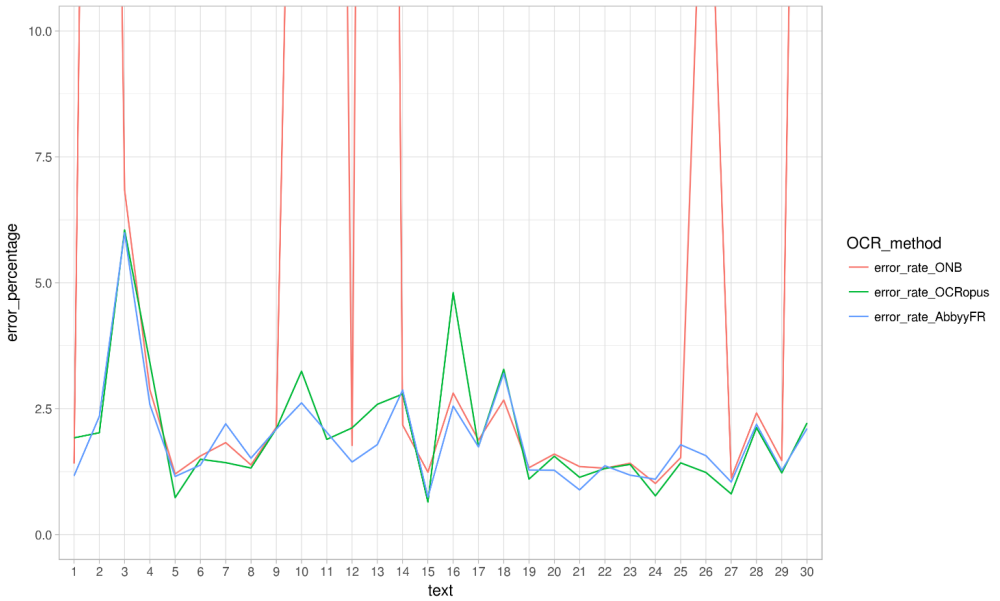


Figure 2. Comparison of character error rates for 30 OCRed TSZ texts: (1) Österreichische Nationalbibliothek versions; (2) *OCROPUS/OCROPY* and (3) *Abbyy Finereader* after having applied the segmentation pipeline.

How training a machine learning algorithm can help improve a digital edition

In order to further reduce the OCR errors, the “training” functionalities of *OCROPUS/OCROPY* and *Transkribus* were used to generate a model for the recognition of the TSZ font. Both softwares implement long short-term memory networks (HOCHREITER and SCHMIDHUBER 1997) in *OCROPUS/OCROPY* and recurrent neural networks (EL HIHI and BENGIO 1996) in *Transkribus*. At the risk of oversimplification, it can be stated that (supervised) machine learning algorithms generally work as follows: (1) the algorithm “trains” itself on a training set, i.e. on a selection of documents that have been previously annotated by humans (in the case of OCR, these can be lines of text that have been manually transcribed); (2) the algorithm defines a “model” (i.e., a setup for its internal features) to optimize the task on which it was trained; and (3) the model is tested on a test

set, i.e., on another selection of annotated documents, which have not yet been analyzed by the algorithm. If the testing produces good results, the algorithm has “learned” how to accomplish its task. As is evident from this brief explanation, “training” as an iterative process is at the core of the entire procedure: at each iteration, the algorithm analyzes one document from the training set and, if it generates an output that coincides with the human annotation (also known as “ground truth”), it simply moves on to the next document. If the output differs from the human annotation, the algorithm modifies its internal features in order to meet more closely the expected output. After a certain number of iterations, if the training has been successful, the features will converge towards a specific setup. At this stage of the process, the KA played once again a determinant role because it provided the transcriptions for 36 of the 38 TSZ articles attributed to Musil.¹ In other words, it provided both training and test set for the OCR machine learning algorithms.

According to Uwe Springmann (2015, 13), the ideal quantity of training material for *OCRopus/OCRopy* is between 1,000 and 5,000 text lines, while just one-tenth of these lines might suffice for testing. The 4,809 lines of the 38 TSZ articles thus seemed appropriate for training *OCRopus/OCRopy*. Before testing, however, three further adaptations were implemented to promote greater accuracy. First, transcriptions were segmented into lines based on the typographic layout of the TSZ articles. Second, numerous spelling normalizations were reversed: for example, the diphthongs “Ae”, “Oe”, and “Ue” were contracted by the KA transcriber into the capital letters “Ä”, “Ö”, and “Ü”, while the abbreviation “z. B.” was unfolded into “zum Beispiel” (“for example”). All these modifications had to be emended to preserve the closest possible correspondence between images and transcriptions. Third, and most important, some errors in the KA transcriptions were corrected, the most evident being three skipped lines and a series of misinterpreted words. For example, the passage shown in Figure 3 was transcribed in the KA as follows: “Einer sinkt von einem Brustschuß getroffen in die Knie und arbeitet weiter, bis er den tödlichen Kopfschuß erhält; ein dritter mit dem Spaten” (“One sinks to his knees hit by a pectoral shot and keeps working until he receives the deadly head shot; a third with the spade” [AMANN, CORINO, and FANTA 2009]). However, the transcription misses the connecting line: “[ein] anderer bahnt sich die

1. The two missing texts were attributed to Musil after or separately from the publication of the KA (cf. CORINO 2003, CORINO 2010). Transcriptions were taken from SCHAUNIG 2014.

Bresche mit dem Kolben” (“another breaks the breach with the butt [of the rifle]”). Among the misinterpreted words, see “Heeresstreifen” (“army strips”) instead of “Heereskreisen” (“army circles”); “vollständig” (“completed”) instead of “volkstümlich” (“popular”); “Durchführung” (“execution”) instead of “Buchführung” (“accounting”). After having examined all the 38 texts, 55 errors were identified.²

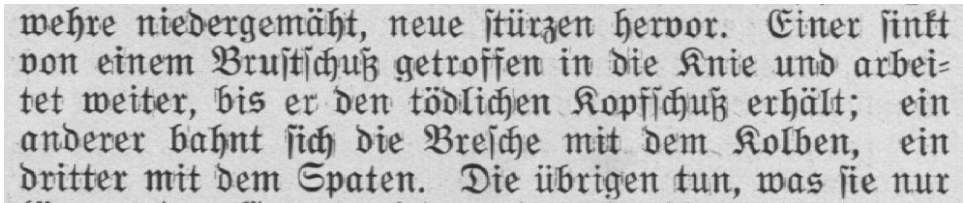


Figure 3. Example of a skipped line. Source: http://anno.onb.ac.at/cgi-content/anno?a_id=tsz&datum=19160726&seite=7 (accessed 15 September 2018).

With the adapted and emended transcriptions in place, the training procedure could finally start. However, this procedure generated some unexpected results. Figure 4 shows the “learning curve” of the first round of training on the entire corpus: on the x axis is the number of iterations, while on the y axis is the percentage of errors caused by the different models. For example, the model generated after 2,000 iterations caused an error rate of about 6.5% (meaning that 6.5% of the characters in the training set were incorrectly recognized), while after 4,000 iterations the error rate decreased to 3%, and so on. In an ideal setup, the error rate should decrease smoothly and reach its minimum after a certain number of iterations. However, this did not happen for the *TSZ* articles: at least two main peaks appeared at around 40,000 and 75,000 iterations, while the average quality of the models decreased substantially in the second part of the training process. This phenomenon may be caused by many factors, most of which are internal — such as “overfitting” the models (DIETTERICH 1995) with an excessive number of iterations —, but it may also be caused by external factors, such as inconsistent annotations. In the case of OCR, there is the

2. For a detailed list, see https://github.com/SimoneRebora/OCRFraktur/blob/master/KA_transcriptions/KA_typos.csv (accessed 15 September 2018).

possibility that some minor errors persisted in the transcriptions, thus generating the “chain reactions” shown by Figure 4.³

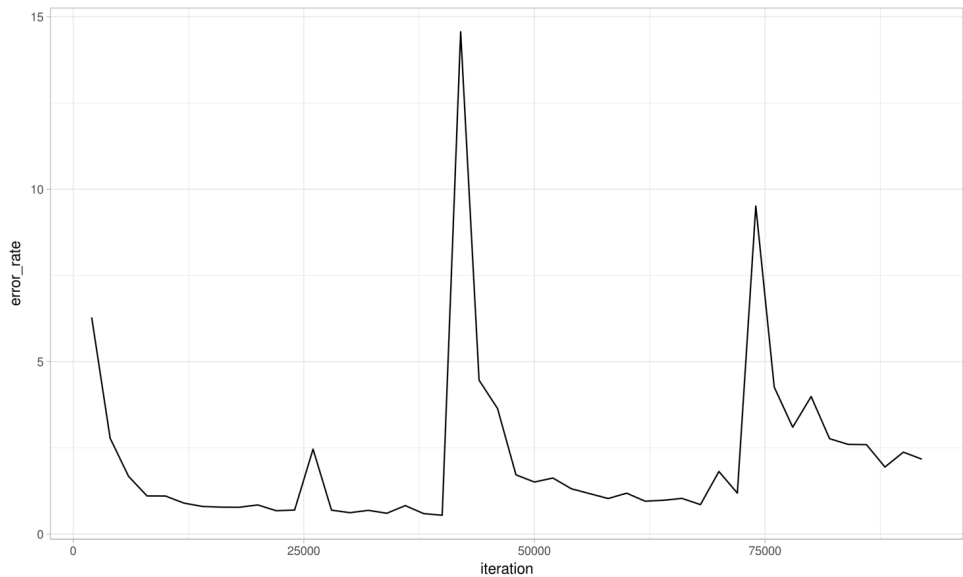


Figure 4. Learning curve of the first round of training with *OCRopus/OCRopy*.

Luckily, the training procedure can also help in identifying these errors. During the training, *OCRopus/OCRopy* produces a “log” file exemplified by Table 1, where three different outputs are generated at each iteration: the “TRU” (i.e. truth) line shows the correct (manual) transcription; the “OUT” (i.e. output) line shows the transcription produced by the software; and the “ALN” (i.e. alternative) line shows a different transcription that is generated after the software has modified its internal features. If there is an error in the transcription, there is a high probability that the “TRU” and “OUT” lines will always differ — in fact, the software would have learned

3. It is probable that, in the attempt to adapt its output to an erroneous transcription, the algorithm produced a chain of errors in the subsequent iterations. However, machine learning algorithms are well known for the “opaqueness” of their internal processes, so it is not possible to find a unique explanation for the phenomenon.

how to correctly transcribe the text during the previous iterations on correct transcriptions and will (almost) always produce an output that differs from the incorrect transcription.

Table 1. Sample of the *OCROPUS/OCROPy* log file for two iterations. The file has been edited to facilitate reading.

Iteration	Label	Output
4016	TRU	gleitung des Beschauers, der für diese lebenswahre er-
	OUT	gleitung des Geschauers, der für diese lebenswahre er-
	ALN	gleitung des Beschauers, der für diese lebenswahre er-
4017	TRU	Oh Nöraler, wer ist heute so benörgelt wie Du. oh
	OUT	Df raler, wer ist heute so benörgelt wie Du oh
	ALN	Of Nöraler, wer ist heute so benörgelt wie Du. oh

To test this assumption, a simple statistical analysis was performed on the *OCROPUS/OCROPy* log file to identify the text lines that produced more inconsistencies during the training. Indeed, among the first positions in the list, it was possible to identify some more transcription errors. In this case, the mistakes were less evident, but not less significant: for example, the verb “sieht” (“looks”) was transcribed as “steht” (“stands”), the word “letzen” (“last”) appeared as “letzen” (a typo), “Lesens” (“reading”) as “Lebens” (“living”), and so on. In particular, two letters were incorrectly transcribed more than once: the letter “k”, mistaken for a long “s”, and the letter “x”, mistaken for an “r”. These errors were caused by the similarity between the characters in the Fraktur font but caused some significant changes in the meaning of sentences, when for example the pronoun “kein” (a negation) was transcribed as “sein” (a possessive). In the example shown in Figure 5 (below), the KA transcription reads “Also nicht nur seine Gesetze” (“Not only his laws” [AMANN, CORINO, and FANTA 2009]), while the correct transcription should be “Also nicht nur keine Gesetze” (“Not only no laws”).⁴ The KA transcription of Figure 6 (below) reads “Herr Hanotaur”

4. In this passage, the author complains about the fact that deputies not only produce no laws but also destroy the existing laws.

(AMANN, CORINO, and FANTA 2009), while the correct transcription should be “Herr Hanotaux” (“Mr. Hanotaux”).⁵

gibt. Also nicht nur keine Gesetze macht der Abgeord=

Figure 5. Example of a mistakenly transcribed “k”. Source: <http://anno.onb.ac.at/cgi-content/anno?aid=tsz&datum=19160827&seite=3> (accessed 15 September 2018). The image is the final output of the segmentation pipeline (cleaned, de-skewed, and binarized)

Ehre, Herr Hanotaur, Herr Clemenceau, Herr So und

Figure 6. Example of a mistakenly transcribed “x”. Source: <http://anno.onb.ac.at/cgi-content/anno?aid=tsz&datum=19170211&seite=3> (accessed 15 September 2018)

After having repeated the procedure three times on the entire corpus (with a decreasing number of typos identified after each repetition), 29 further mistakes were corrected.⁶ In addition, most of the text lines that generated the highest numbers of inconsistencies without containing typos appeared as “dirty” or poorly printed, so they were finally excluded from the training process. With a total of 4,287 lines (reinforced by 3,000 artificially-generated lines)⁷ in the training set and 410 lines in the test set, *OCRopus/OCROPy* generated the learning curves shown in Figure 7, with a minimum error rate for the test set of 0.48%.

5. This reference is to the French historian and politician Gabriel Albert Auguste Hanotaux (1853–1944).

6. For a detailed list, see https://github.com/SimoneRebora/OCRFraktur/blob/master/KA_transcriptions/KA_typos.csv (accessed 15 September 2018).

7. This is a procedure suggested by the *OCRopus/OCROPy* developers who generated their Fraktur model by using only artificial text lines. The function that generates these lines is included in *OCRopus/OCROPy* and was already adopted to generate hybrid training sets (composed by real plus artificial lines): see <https://github.com/tmbdev/ocropy/blob/master/ocropus-linegen> (accessed 15 September 2018); https://github.com/jze/ocropus-model_fraktur/ (accessed 15 September 2018).

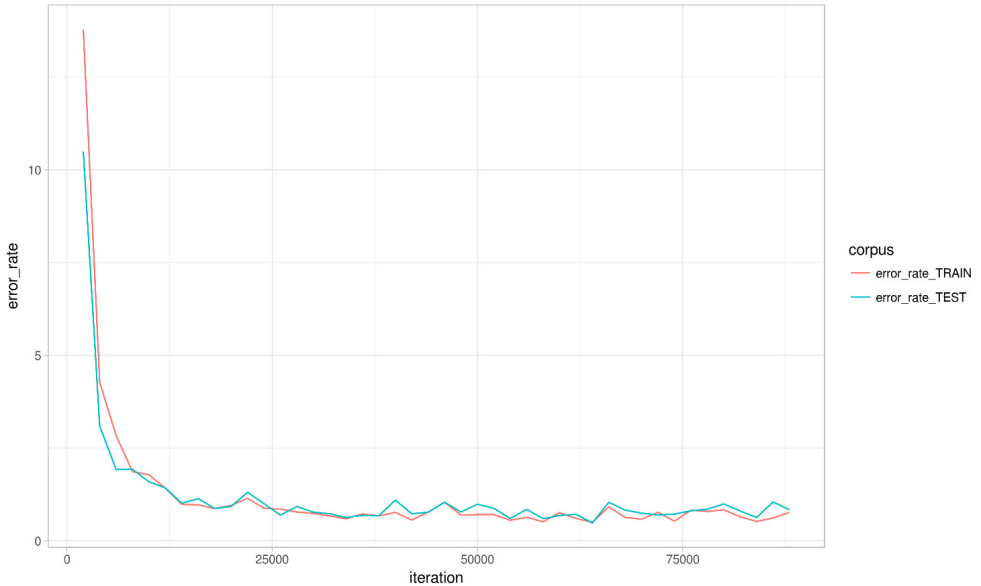


Figure 7. Learning curve of the final round of training with *OCRopus/OCRopy*.

The same transcriptions (excluding the artificial lines) were used to train *Transkribus*'s recurrent neural network.⁸ The learning curves appeared as equally stable (see Fig. 8) and the quality of the results increased further, with a final error rate for the test set of 0.11%. This percentage represents a potentially crucial improvement when compared to the results of the untrained algorithms (see Fig. 2). However, the most important outcome of this work was the significant improvement of the transcriptions, which are now published online and made available for the future editions of the KA (see https://github.com/SimoneRebora/OCRFraktur/tree/master/KA_transcriptions).

8. For this experiment, the latest (and still experimental) version of *Transkribus*'s machine learning algorithm was used. All details about its architecture are available at https://read.transkribus.eu/wp-content/uploads/2017/12/Del_D7_8.pdf (accessed 15 September 2018).

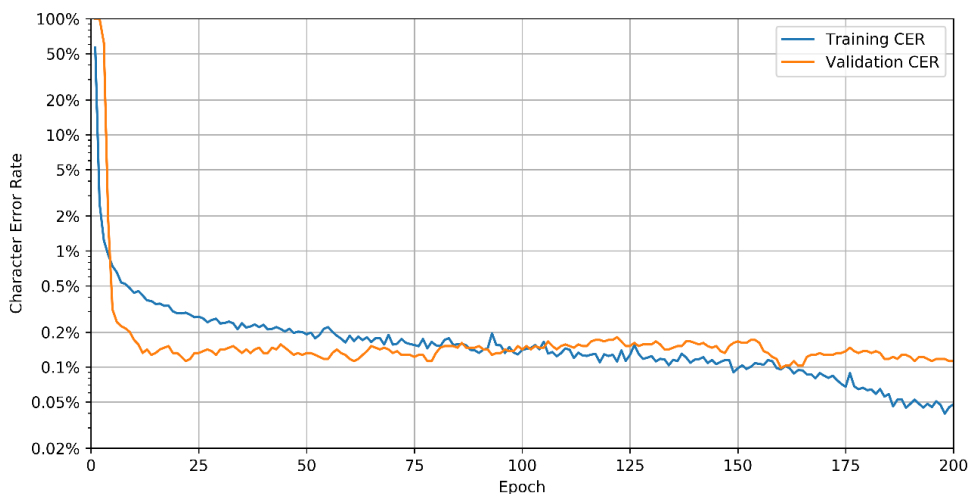


Figure 8. Learning curve with *Transkribus*. To highlight variations, the y axis is based on a logarithmic scale.

Conclusions and future perspectives

The main positive outcome of this work generated a potentially pivotal issue at the core of the whole project. In fact, the stylometric experiments were performed on the transcriptions provided by the KA; if these transcriptions contain a significant number of errors, then the results of the stylometric analyses might be unreliable. Mike Kestemont (2014) showed how function words (like articles, conjunctions, and prepositions) play a determinant role in stylometry-based authorship attribution. The fact that transcription errors in the KA concerned also pronouns such as “seine” and “keine” increased the probability of such a complication. In order to verify the validity of the results, the final experiment (“simplified design”) in Rebora et al. (2019) was repeated with the emended transcriptions. The results did not change substantially (cf. Fig. 9), while the level of confidence for some attributions was even increased (see the decreased p-values for texts no. 11 and 28 in Fig. 9b). This result confirmed the robustness of stylometric methods with (slightly) noisy texts, as already suggested by Eder (2012) and Franzini et al. (2018).

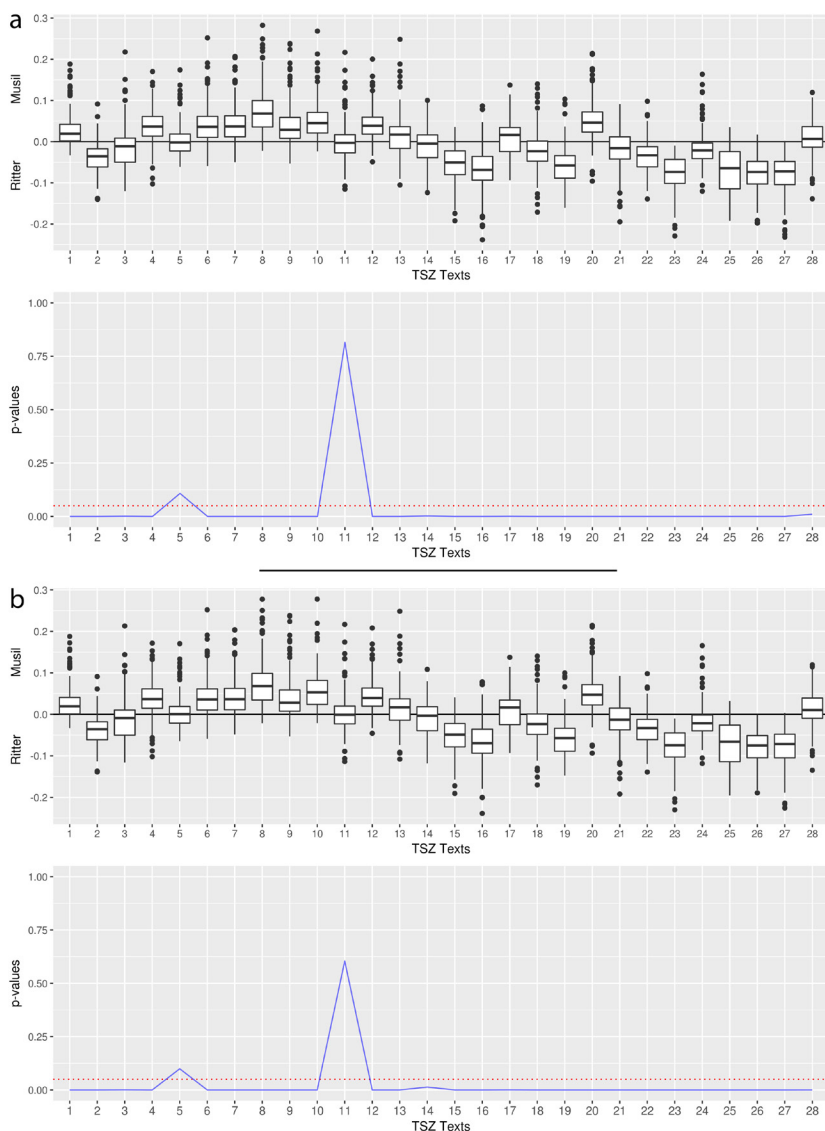


Figure 9. Comparison of the stylometric analyses of 28 TSZ texts* based on the KA transcriptions (a) and on the emended transcriptions (b).

* Ten texts were excluded from the stylometric analysis: nine because they were too short (under 500 words) and one because it had already been attributed to Musil on the basis of philological proof (cf. CORINO 1973). For each text, a total of 160 measurements was performed: the box plot graph indicates if the text has been attributed to Musil or Ritter by the majority of the classifiers; the p-values indicate the levels of confidence for the attributions (where a low value means a high confidence).

The present work has developed the tools and resources for a significant extension of the research on Robert Musil's activity in the TSZ. By combining the segmentation pipeline and the machine learning algorithms of OCRopus/OCROPY and Transkribus, a digitization of the entire TSZ with an accuracy close to 99.9% can be generated. This is not, of course, the kind of material that can be directly integrated in a digital scholarly edition, but it is indeed a dataset that can have a high relevance for Musil studies in general. Much more extensive and detailed work should be dedicated to the analysis of this dataset to verify not only Musil's authorship of further articles, but also to verify the actual involvement of Albert Ritter, a still understudied author who might have inspired at least two characters in *Der Mann ohne Eigenschaften*, in the TSZ.⁹

Apart from these very practical outcomes, a fundamental methodological acquisition issues from this work. Although the current skepticism many scholars hold regarding the indiscriminate use of computational methods in the study of literature (TOMASIN 2017) is still warranted, it is also true that the potential of such resources cannot be easily dismissed, especially when it offers the opportunity of observing well-known phenomena from a new, still unexplored perspective (HAMMOND 2017). In the case of digital editions, the expert eye of the editor cannot be substituted for the cold intelligence of algorithms, but — as this study might have demonstrated — it can and should be supported by such devices because no intelligence is infallible, be it human or artificial, while an open and critical confrontation between the two might actually lead towards an unexpected and unprecedented growth in knowledge.

9. For a first introduction to Ritter, cf. SALGARO 2018. Ritter is explicitly cited in *Der Spion* (one of the preparatory works for *Der Mann ohne Eigenschaften* written by Musil between 1918 and 1922). According to Walter Fanta, the word "Spion" refers to the verb "Spähen" ("to scout"), to research the reasons that led to the WWI conflict (FANTA 2000, 138). Musil wanted to depict here the most representative human types of his era, and he acknowledged that it was necessary to "auch einen Alldeutschen zeichnen, der nicht überrascht wird. Zum Beispiel Ritter" ("draw also a Pangermanist, one that cannot be surprised. For example, Ritter" [AMANN, CORINO, and FANTA 2009]). This reference to the "Alldeutschen" (who wanted to reunite the German-speaking countries under the leadership of Prussia) connects directly to the character of Gerda Fischel in *Der Mann ohne Eigenschaften* and may also be an anticipation of the character of Hans Sepp (cf. FANTA 2000, 236). Apart from these preliminary notes, the subject requires more extensive research.

Acknowledgments

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Designing an advanced software tool for Digital Scholarly Editions

The inception and development of EVT
(Edition Visualization Technology)

Roberto Rosselli Del Turco

ABSTRACT

The increasing dissemination of Digital Scholarly Editions has highlighted not only the great potential of this method of publication, but also a good number of theoretical problems that affect both the DSEs as editorial products, and the impact of tools and methods of computer science on the methodology of textual criticism. On the one hand, the editions published so far are an evolution of the practice of ecdotics and represent not only a collection of interesting experiments, but also innovative and effective research tools. On the other hand, however, the limits within which an author of digital editions is forced to operate and the most appropriate strategies to minimize their impact have not yet been thoroughly investigated. The adoption of IT tools and methods, in fact, provides many answers to the requests of digital philologists, but the very nature of these tools imposes very strict modes of action, sometimes perceived as too rigid by the scholar. This article presents and describes a software tool that comes at the end of the process of creating a digital edition, to be used in that crucial phase when the edition is prepared for publication on the Web. The aim is not to show the more technical aspects of this tool, even if its fundamental characteristics will be introduced to better understand the terms of the issue, but to describe its genesis and development, and to highlight how visualization software represents a crucial element of the whole editorial process.

Introduction

THIS ARTICLE INTRODUCES EVT (EDITION VISUALIZATION TECHNOLOGY), a software tool born in the context of an ongoing digital edition project, the *Digital Vercelli Book* (ROSSELLI DEL TURCO 2017, from now

on DVB).¹ This project, started about 2003 and now very close to conclusion, aims at creating a digital edition of the texts contained in the *Codex Vercellensis* (Vercelli, Archivio e Biblioteca Capitolare, MS CXVII), a particularly important manuscript since it is one of the few existing codices preserving poems composed in the Old English language. The researchers of the project team have encoded all texts according to the TEI XML schemas (TEI CONSORTIUM 2019), the *de facto* standard with regard to semantic annotation of literary texts, so that it is possible to fully exploit the digital medium and offer valuable research and didactic tools: two edition levels (diplomatic and normalized transcriptions), text-image linking, hot-spots with details for specific manuscript areas, visualization of the manuscript quire structure, a powerful search engine, and more (Fig. 1).

The reasons why we started to explore the possibility of developing a software tool specifically for this project are many. When the encoding of all the manuscript texts neared completion and we started an inquiry on the state of the art with regard to edition browsing software (about 2010), the available tools were either proprietary (therefore available on a per license basis only, possibly with permission to make limited changes), or closely linked to a specific software platform (e.g., a given operating system, or even a specific version of a browser running on that operating system), or too complex to install and use (such as XML native databases), or, finally, tied to a specific project to such an extent that adapting them for our purposes would have required too much time and resources. Actually, several programs that we took into consideration suffered from two or more of these flaws. In spite of the sensible “do not re-invent the wheel” saying, we had to do just that.²

As a consequence, it has been our intention, from the very beginning, to develop a tool that would respect some basic requirements:

1. Project home page: <http://evt.labcd.unipi.it/>. For more details about EVT 1 see ROSSELLI DEL TURCO 2015. The reasons leading to the completely new EVT 2 version are discussed in DI PIETRO - ROSSELLI DEL TURCO 2018.
2. Note that at the moment of writing the present article many more digital editions have been published, see FRANZINI 2016 and SAHLE 2017 for a quite comprehensive list. The available browsing tools are correspondingly more numerous and more powerful: see f.i. TEI Publisher (<http://teipublisher.com/index.html>), M. Burghart's TEI Critical Apparatus Toolbox (<http://ciham-digital.huma-num.fr/teicat/index.php>), The Versioning Machine 5.0 (<http://v-machine.org/>), and more.

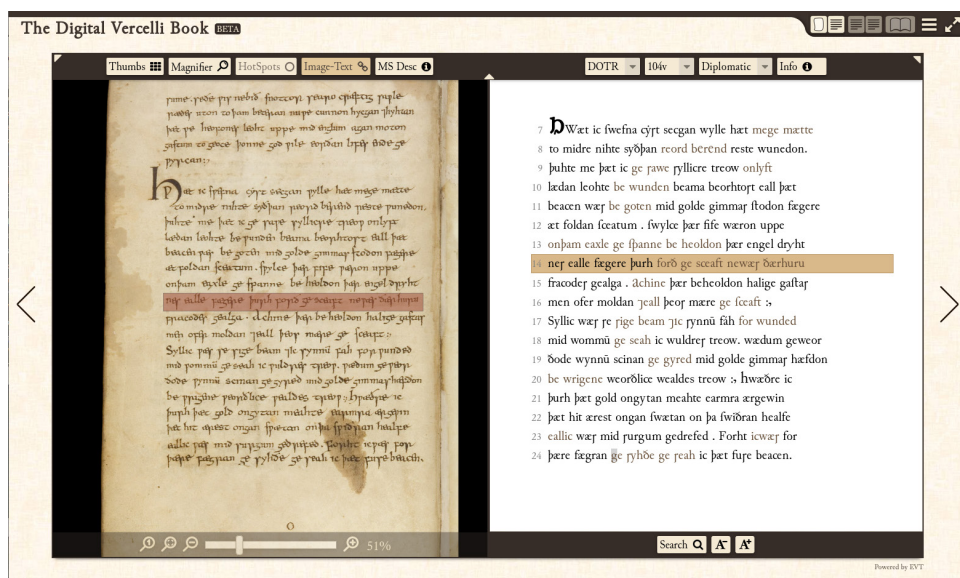


Figure 1. EVT 1: The *Digital Vercelli Book*

- the program was to be distributed as open source software, to make it freely available for the academic community;
- it had to be based on the major Web standards (hence the use of HTML, CSS, JavaScript, etc.)³ so that it would naturally be multi-platform and independent of specific software environments;
- it was going to be designed as a user-friendly tool both for the project editor, who should be able to publish the edition on a Web site without any server software being required, and the final user;
- finally, it was going to be highly flexible, to be used as a general purpose tool in other digital edition projects, possibly very different with regard to text language, literary period, genre, etc.

This criterion of flexibility proved to be fundamental as soon as researchers from other projects contacted us asking permission⁴ to use EVT to pub-

3. Since so many of the first pioneering wave of DSEs became unusable just a few years after their publication, we decided that a standard-compliant Web application would be the best solution to avoid the problem of technical obsolescence.
4. EVT is distributed as open source software, therefore it is available for anyone to use and/or modify as they see fit. While this may be an unnegotiated process, it is usually a better choice, and more productive in the long term, to engage with

lish their digital editions. Requests for modification of existing features, and implementation of new features hitherto not taken into account because they were not useful or relevant for the DVB, have been the main source of innovation and evolution of this tool. One of the most basic features of diplomatic editions, for instance, is the presence of a document summary (*regesto*) for each published document: this feature had not been considered for inclusion in the DVB, since all the texts preserved in this manuscript are literary works, therefore it was necessary to implement this feature *ex novo* for the *Codice Pelavicino Digitale* project (SALVATORI 2014, from now on CPD: Fig. 2). On the other hand, since the *regesto* is encoded in a TEI <front> element, this allowed us to expand on the work done for the CPD and to turn it into a general feature. As a result, all editions needing an introduction for a specific text can now include it inside the <front>, and have it conveniently displayed in the text frame.⁵

The exchange of ideas and views with other scholars engaged in the preparation of editions of different kinds of works has helped us enormously in the development of EVT, resulting in a much better product.⁶

The quest for flexibility, however, soon met the limits of the initial programming approach: EVT 1, which is still developed and maintained for the purpose of diplomatic and single-witness (*codex unicus*) critical editions, is based on an XSLT 2.0 transformation chain that takes as its input one or more XML documents in the standard TEI P5 format, which are turned into a Web-based application — a mix of HTML5, CSS3 and JavaScript — that can be easily shared on the Web. Unfortunately, with time the XSLT code-base has grown considerably and it is now quite complicated

the development team of any open source software and discuss about possible changes, new features, bug fixing, etc.

5. A similar process has taken place with regard to support for named entities, for lists and for the highlighting of specific markup elements: again, it was a request coming from the CPD, and again all projects that have this need can now satisfy it, possibly for very different purposes than those envisioned for the CPD.
6. Currently EVT is being used for several DSE publishing projects: besides the already mentioned VBD and CPD, see f.i. *TARSIAN: A Digital Edition of Arabic Manuscripts of the Letters of Paul of Tarsus* (<http://tarsian.vital-it.ch/about/>), *UPenn Libraries LJS 225 - Liber Simulationis Litterarum* (<http://sceti.library.upenn.edu/ljs225/>), the digital edition of *Marciana Gr. Z 11 (379)* (<http://humarecviewer.vital-it.ch/>), the digital edition of the *Storia d'Italia* by F. Guicciardini (<http://triangle.ens-lyon.fr/spip.php?article5109>), and *The Marianne Moore Digital Archive* (<https://moorearchive.org/>); more are in preparation, some of them making use of the development version (EVT 2, see below).

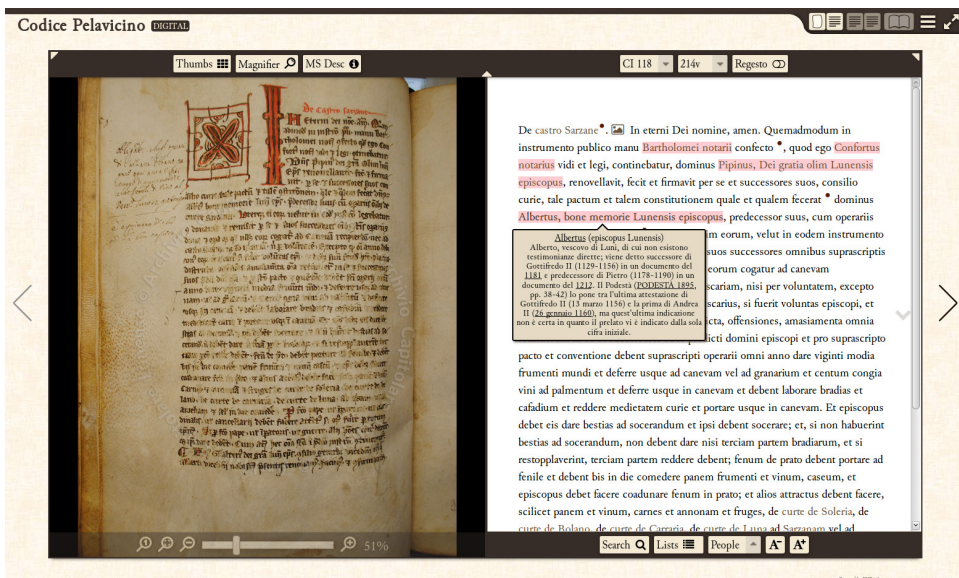


Figure 2. EVT 1: The *Codice Pelavicino Digitale*

to understand and modify, especially for a newcomer to the development team. Furthermore, the increasing number of available GUI (Graphical User Interface) components has made the general layout quite complex with regard to the interaction between them, and tricky to handle at the programming level. We needed more flexibility and modularity to make the development of new features easier and faster, and this has led to a completely new infrastructure.

EVT 2.0

One of the new features to be implemented, perhaps the most important one since it was both critical to the original project (the *Digital Vercelli Book*) and requested by many other scholars, was support for complex, multi-witness critical editions, again encoded according to the TEI schemas and *Guidelines*. As stated in the previous section, we quickly realized that the old programming framework, especially with regard to the code handling the UI (User Interface) layout, was woefully unfit for the task: there was no way that we could add such complex functionality to the existing code-base while adding a new layer of GUI objects to the Web application interface.

Therefore we redesigned the whole application from scratch, adopting a completely new programming framework, and started developing the new complex feature of multi-witness critical edition support, with the ultimate goal of gradually bringing all the features of EVT 1 closely related to diplomatic and single-witness editions into the new version (Fig. 3).⁷



Figure 3. The new User Interface of EVT 2 (early alpha version)

We decided to abandon the XSLT transformation chain in favor of a set of JavaScript parsers specifically written to retrieve edition content directly from the XML document(s), to be accessed on the fly by means of an AJAX request.⁸ To develop the new version of EVT we decided to use AngularJS (<https://angularjs.org/>), a JavaScript framework specially designed for Single Page Applications. AngularJS implements the MVC (Model View

7. Since redesigning the whole application and bringing all the old features into it would have taken a long time, we decided to continue the parallel development of new (but not too complex) functionalities in EVT1, at least until a stable and feature-complete version of EVT2 is implemented.
8. Asynchronous JavaScript and XML, a method to develop Web applications. See especially GARRETT [2005] 2007.

Controller) design pattern and therefore allows to separate the logic of data presentation from the core of their processing, providing great modularity.

Once the JavaScript parsers have retrieved the edition data, everything is saved in a temporary JSON⁹ structure, which persists until the Web application remains open and is organized in such a way that it can be easily and rapidly accessed when needed. The final styling of the digital edition is entrusted to CSS style-sheets and is easily customizable: the editor can add new CSS style rules in order to customize all aspects of text visualization, according to their needs. Modifying the existing CSS style-sheets is always an option, of course.¹⁰

This first version already provides good support for critical editions:

- the apparatus entries are displayed inline after clicking on the highlighted words in the text;
- both positive and negative apparatuses are supported, as well as critical notes inside an entry;
- witnesses are saved in a separate list and can be described in detail using the TEI `<msDesc>` element;
- the critical apparatus is a dynamic device, each witness *signum* is a hyperlink that can lead to opening the text of that specific witness in the collation view;
- all witnesses' texts are generated automatically by the software and can be showed side by side with the critical text in the collation view;
- variants can be categorized and visualization filters applied (e.g., to only show substantive or orthographic variants);
- the current browsing position can be saved as a bookmark to be shared.

9. JavaScript Object Notation, a textual data format commonly used in browser-server communication. Official Web site: <http://www.json.org/>.

10. The customization of generic and linear TEI element is very simple, even if EVT does not yet consider them in the default visualization: in fact, the TEI elements which are not handled in any particular way by EVT are always transformed in HTML elements with the TEI tag name as class name. In this way, the customization is very easy: you only have to add a rule that matches the tag name of the TEI element to style. F.i., a deletion encoded with `<del>`, can be displayed with a line through the deleted text just by adding the rule `.del {text-decoration: line-through;}`.

From the point of view of the editor, the new architecture is as easy to use as the previous one: the only technical skill required from the editors is a general competence in XML editing to configure EVT properly and the care to place each XML-related component of the edition (mainly the schema besides the encoded texts) into the correct area of the directory structure.

One important aspect of the new infrastructure is that, even if the current JavaScript parsers can only process TEI XML documents, EVT has been designed to handle editions that are not encoded in this particular format. In fact, everything relies on the JSON structure mentioned above and to add the support for different formats (e.g. non-TEI XML, LaTeX, etc.) it is only necessary to implement new dedicated parsers that extract the edition data and pour them into the temporary JSON collections.

Inspiring principles

The design of EVT is based on two general principles that act as a cornerstone to all versions, present and future. The first one is the distinction between two types of users: the editor, the scholar responsible for the preparation and publication of the digital edition, and the reader, the final user of the latter. The primary objective for the editor is to enable him or her to prepare the edition according to the chosen ecdotic methodology for that specific edition project. Therefore, the inspiring principle, defined even before evaluating the possible technical solutions regarding the creation of this software, is absolute transparency regarding the work of the philologist, avoiding possible conflicts with the correct application of editorial practice: the validity from the philological point of view of the final result of the publishing process is the *sine qua non* of any digital project, just like for others of a more traditional type. A consequence of this approach is the search for maximum flexibility and configurability in relation to the functioning of the program. In fact, the possible combinations among methods of textual criticism (neo- and post-Lachmannism, “best text” edition, genetic criticism, new philology, documentary editions) and the nature of the works to be edited (language, cultural tradition, historical period, gender, etc.) are so numerous that, although it is impossible to predict every possible need, it is essential to offer the editor the possibility of configuring the final product, for example by choosing the methods of presentation of the texts, which tools to make available to the end user and the general layout of the digital edition.

For both types of users, great care has also been taken with regard to user-friendliness. In the case of the editor, the choice to adopt the client-only architecture means that installing the software is very simple (just unpack the archive on your hard disk), as well as deploying it to a Web server (the edition is a folder that can be copied to any server and is immediately usable by opening the `index.html` file) and the subsequent maintenance (virtually no maintenance is needed once the edition is up and running). As far as the end user is concerned, the user interface has been designed and tested in such a way as to ensure that EVT is an intuitive and easy-to-use tool.¹¹

The second fundamental principle is the separation of edition data from the visualization tool: when building an edition by means of *ad hoc* software¹² very often a level of interconnection is established between the text of the edition and its navigation program in such a depth that it makes it very difficult to separate one from the other at a later date, with negative consequences not only as regards possible changes to be made to the published edition, but also for a possible reuse of textual data. EVT, on the contrary, clearly separates the two domains while remaining an easily customizable tool thanks to the rich configuration options: because of this approach it offers full support to the concept of interchange — if not interoperability — an almost impossible task for editions in which the data is either highly customized from the point of view of the TEI scheme, or are mixed in a variety of different formats (eg. RDF + TEI) that can be correctly interpreted only by that specific software, or again are stored in a relational database and extracted for display. The editor can therefore focus on preparing the edition encoding the texts using the TEI XML schemas, facilitated by the fact that we have endeavoured not to impose specific markup solutions for general encoding problems. As a further consequence

11. For a broader release, the development cycle starts with the creation of several UI mockups of the new and/or modified features, which are discussed within the team (design phase); after a consensus is reached about the best solutions to choose, development starts and a functioning prototype is built (implementation phase); the working prototype is proposed to external users for further testing, and adjustments are made on the basis of the feedback we receive (testing phase); when all the problems and bugs reported have been fixed the version is deemed to be ready for release.
12. Such editions are defined as *haute couture* in a metaphor coined by Elena Pierazzo (2016). To keep up with the metaphor, EVT aims at being a *prêt-à-porter* tool that allows very high quality, finely tailored results.

of this choice, not only is it very easy to use the same data with more advanced and powerful versions of EVT, but if the latter is no longer considered suitable by the editor — for example because a better tool has been made available — he or she can migrate the data of an existing edition to the new and more advanced browsing software.

Finally, EVT's development model can be defined as "mixed". At first, considering the limited resources available for this initiative, EVT has been more of a project-based learning initiative at the University of Pisa (Digital Humanities degree course)¹³ than anything else. In fact, there have been two abandoned iterations before the first usable version, employed to publish a first preliminary edition of the Vercelli Book in January 2014, was developed. We discovered that this was an impossible task for a single student, in fact things started to improve significantly only when a development team was created. At that point we managed to create a pool of knowledge, based on shared resources and communication tools, and what's more the development cycle turned out to be at least partly self-sufficient, with students tutoring other students.

Collaboration with other digital edition projects and funding for the development of specific features is the second method of development, the one that has allowed us to achieve the greatest progress. Note that these features will then be available to all users of the software, so that any improvement required by an EVT-based project is potentially useful and certainly applicable to all others who use it.

Recent and future developments

The first instance of the new version has been released in July 2016 (DI PIETRO 2016), a more advanced beta version, with support for a fuller set of critical edition features, has been released in October 2017 (MARTIGNANO 2017) and as the previous one is available on the project home page (full announcement on the development blog (<http://visualizationtechnology.wordpress.com/>)). To produce the latter version, the EVT development team has been working together with the researchers and scholars involved in the PhiBor - *Philosophy on the Border of Civilizations* project, in fact the default example used in the beta version (see Fig. 4) is based on a sample

13. I am very grateful to the founders and organizers of this degree course for training students well versed in both computer science and humanities. This has allowed a fruitful dialogue for both sides.

prepared as a test for their forthcoming digital edition of Aristotle's *Metaphysics* as translated by Avicenna. As it was the case for the *Codice Pelavicino Digitale*, close cooperation with a complex and rich digital edition project has proved to be essential to refine and improve the set of features that EVT can offer to the academic community.

Besides the features introduced in the first, experimental version, the October 2017 version significantly improves the support for critical editions:

- in the reading view the critical apparatus has been moved in an independent panel, next to the text, the inline display is still used in the collation view;
- support for sources and analogues has been added to the aforementioned panel, text fragments are linked to the critical text;
- apparatus entries can be split into two or more groups of readings, depending on the witness families or other organizing criteria;
- the “Pin frame” area has been improved;
- support for textual traditions with multiple recensions has been added.

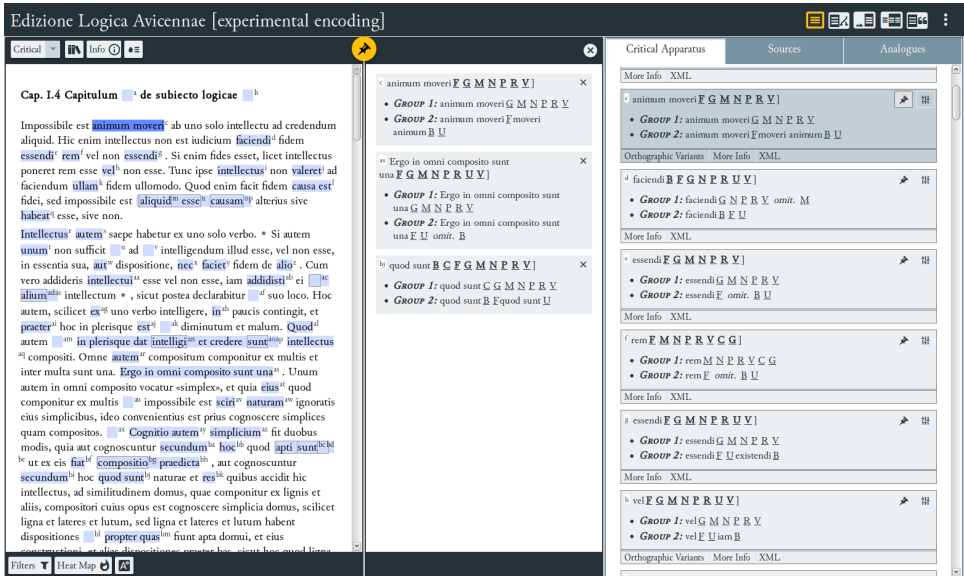


Figure 4. The new features introduced in EVT 2 thanks to the collaboration with the PhiBor project

At present, EVT 1 is a mature product, but won't receive any further improvement after version 1.3 is released, while EVT 2 is available as a usable beta version and a fully functional release is due at the end of 2019. The forthcoming release will include all the features present in the XSLT-based EVT 1, i.e. support for diplomatic editions, text-image linking, a sophisticated image viewer with IIIF¹⁴ support, a powerful text engine, and more. At the same time, the support for critical editions — which was the starting point for EVT2 — will be further improved (such important feature is currently being tested) thanks to the collaboration with other projects and the feedback of many scholars interested in using EVT to publish their editions.

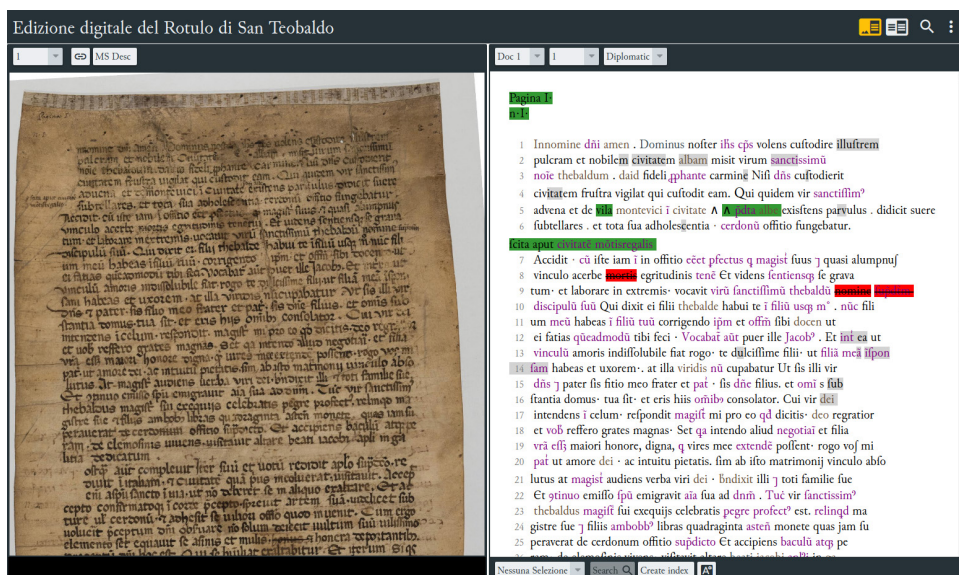


Figure 5. The diplomatic edition features of EVT 1 now available in EVT 2. This screenshot comes from the *Vita di San Teobaldo* digital edition project, see <http://licodemo.ilc.cnr.it/rotulo-evt/> for a preliminary version.

14. International Image Interoperability Framework, a set of API (Application Programming Interface) specifications with the goal of making it easier to distribute images over the Web. Home page: <https://iiif.io/>.

The feature that we deem essential for the next generation of digital editions, however, is the annotation of texts and/or images by the final user: in the current development version there is a collapsible area, called “Pin frame”, where the user can collect specific apparatus entries, notes and — in the forthcoming stable version — editor’s comments, so that they can come back to study them at a later moment. We intend to develop this basic feature into a proper “digital workspace” where users can bookmark such items, add their own annotations related to a specific segment of the text or a detail in a digitized image, and eventually share them with other users. The resulting data will be saved on the edition’s server and will represent a progressive enrichment of the same.¹⁵

Finally, since we chose to only use open Web standards (HTML5, CSS3, Javascript, Angular) we plan to keep this future version of EVT as simple to install, configure and maintain as possible. Thanks to its client-only approach, the current version needs very little, if any, maintenance once the edition has been published on a Web server. Our intent is to design and implement the enhancements described above in such a way as to require the very minimum of resources and to guarantee long term sustainability for EVT-based digital editions.

Theory and practice

Quelli che s'innamorano della pratica senza la scienza, sono come i nocchieri che entrano in naviglio senza timone o bussola, che mai hanno certezza dove si vadano. Sempre la pratica dev'essere edificata sopra la buona teorica, della quale la prospettiva è guida e porta, e senza questa nulla si fa bene. (Leonardo da Vinci, *Trattato della pittura*, II.77)

A common feature of many of the first Digital Humanities projects (including digital edition projects) is the fact that they were created to offer a solution to a specific problem, but as they evolved they lead to consider not only other aspects, at first unexplored, of the problem or other related

15. Peter Shillingsburg observes that “Adequate electronic designs for archives and editions will make it feasible and easier to produce new literary criticism that is more broadly based in relevant texts and contexts”. Unfortunately “[t]he state of modern electronic archives and editions represents a failure of imagination — a failure to see the problem whole or to recognize the shortfalls of local solutions for local problems” (SHILLINGSBURG 2010, 179, 180–1).

issues, but also to a broader theoretical reflection.¹⁶ Practice, one could say, leads to theory, and thence — hopefully — to better practice. As far as EVT is concerned, apart from the technical problems inherent to the development of such a complex application, the great challenges we have had to face are above all two: the general design of the user interface and the search for flexibility with the aim of empowering the editor.

As for the first point, the paradox which presented to us is that of being able to count on an almost infinite storage space, but also that of having to show the multiple layers of edition content (texts, images, notes, etc.) in a two-dimensional space just a little larger than a printed page: the screen of a computer. As long as the DSEs are going to require a computer for their consultation, their use will be that of a research tool and they will not be able to reach the versatility of a traditional printed edition.

The second challenge concerns the creation of a tool flexible enough to take into account, and thus successfully handle, not only the great variability regarding texts and different ecdotic methodologies, but also the complexity and, to a large extent, the redundancy of the XML schemas currently used for the purpose of text encoding. The TEI standard, in fact, often allows us to mark up the same content in many different ways, which creates a serious problem for those who have to foresee how the input texts are encoded in order to process them.

These thoughts on the issues related to the encoding of an edition text led us to a more general reflection, which in part had already occurred at the time of choosing the markup language. Whilst in the traditional workflow of a printed edition all intermediate stages of “processing” (and any possible editorial concepts on the nature of the text) are lost, unless they are made explicit or summarized in the introductory material of the edition itself, the very novelty of digital philology has led many scholars to explain — if not analytically justify — their choices. This is a reflection to which we are “forced” by the fact that in order to use text processing tools we must accept a text representation model which translates into a formal language, the only one that can be processed by a software tool; and this requires that we reflect on what the text is, first of all, but also on the “translation” itself and what it entails (including the risk of being “lost-in-translation”).

The limitations of XML, namely the rigidity of the hierarchical structure and the difficulty of representing parallel hierarchies, are due to the nature of this markup language and its design as a tool to solve “computer”

16. This is the theme explored by Elizabeth Burr (2018) in her keynote address at the 2018 EADH conference.

problems, or, in any case, issues related to a document model that certainly does not include a full DSE. Which is why we chose to base EVT on an open framework, so that it is possible to add further text parsers for non-TEI XML data formats.

The conclusion is that the tools we use are not neutral. On the contrary, they affect us on several different levels. With regard to markup languages, for example, the support for a specific data format determines the choice of processing and visualization tools, and vice versa. This is also a particularly important decision because one of the main objectives of the scholar should be the long-term preservation of the digital edition textual data, which depends precisely on the choices made during the design phase of the edition. Again, separating the edition data from the processing tools is the safest way to ensure its durability in the medium to long term.

The definition of a suitable model for textual data is a critical point with regard to digital philology. If we take into account the various factors that condition the scholar with respect to this fundamental aspect, and assuming that the choice falls on the TEI XML format, we will encounter the following problems:

- first of all, we are forced to have a vision of the text based on the OHCO concept,¹⁷ and therefore based on a definition of text as a hierarchical structure;
- secondly, we have the inevitable limitations of XML in implementing this concept: it is certainly a powerful and flexible meta-language, but it still represents a simplification of its predecessor, SGML (Standard Generalized Markup Language, an ISO standard: see <http://www.w3.org/MarkUp/SGML/>).¹⁸
- then we have the limitations of the encoding schemas that have been implemented in this language, namely the TEI schemas and *Guidelines*: not only in terms of incompleteness, which is inevitable and accepted by the TEI editors themselves as it is impossible to pre-

17. RENEAR 2004. Discussing the shortcomings of this model E. Pierazzo remarked that “The OHCO model was elaborated by observing the steps and the requirements of the publication process, and not the editorial, scholarly work, so it comes as no surprise to discover that it falls short on the task of providing a viable model for the editorial work” (PIERAZZO 2015, 72).

18. An ISO standard, see <http://www.w3.org/MarkUp/SGML/> for more information.

dict every possible need,¹⁹ but also of redundancy, the possibility of encoding similar phenomena in several different ways;²⁰

- finally, each digital edition project defines its own way of using the TEI schemas, which on the one hand helps in limiting redundancy and can make up for incompleteness thanks to the introduction of custom elements,²¹ but it is also an opportunity to introduce non-optimal solutions, if not actual errors, in the encoding of the edition texts.

Although at the moment it is the most widespread and effective standard, we cannot but conclude that TEI encoding is a non-neutral tool, one which imposes its own *modus operandi* and constraints on the scholar. In addition to the numerous variables mentioned above regarding philological methods and types of texts to be edited, there is also the fact that inevitably different editors will encode the same text in a different way in spite of sharing the same methodology.²²

This is not all, however, and other factors need to be taken into account:

- a crucial phase is the processing of textual data, the way in which they will be managed by the publication software prior to the next phase, their visualization; the fact that this is a real “black box” should alert on the risks inherent in this step (wrong or under-use of the markup, incorrect or incomplete processing of textual data, inefficiency of tools such as search engines, generation of concordances, collation of witnesses, etc.)
- the visualization of the edition data as a result of their processing is the last phase, perhaps the most critical since for the final user what he sees is, to all intents and purposes, the digital edition; the design of the user interface, the navigation and research tools which are going to be offered to the user, even the use of style-sheets to high-

19. The standard solution of this problem is using generic elements that are adapted to the context, and other types of markup customization.

20. Which is why the TEI editors have published a product, called TEI Simple (<https://github.com/TEIC/TEI-Simple>), which includes a strict “processing model” making it possible to create digital documents quickly and in a standardized way.

21. Notably, this introduces the risk of losing opportunities for the interchange of encoded textual data.

22. My personal experience, gained from collaborating with several edition projects, leads me to conclude that this is a certainty rather than a possibility.

light specific textual fragments are all going to have a deep impact on the user experience and on the effectiveness of the edition itself.

While a DSE allows you to go beyond the book form to describe a book,²³ there is still a lot of theoretical work to be done to identify and accurately describe the limitations imposed by the tools currently available with regard to the modeling, the encoding in a formal language and the subsequent processing and display of the texts of an edition: it is the only way to be able to handle them properly, and to begin to reflect on what could be a better data format than the current one. The proper design and implementation of the user interface for such a tool is essential to effectively browse a DSE and to take full advantage of it.²⁴ The degree of complexity of such a tool also determines the work method of a research team: a complex tool will require a team of several people, and probably will also need continuous IT support over time for maintenance and updating, which is essential in the case of any server-side software.

All of this means that developing a software tool such as EVT is not simply complicated from a technical point of view, but it is a process that involves taking into account many crucial philological issues. A somewhat underestimated problem with many digital philology tools is that they have not been designed by philologists, nor have philologists involved in their design and implementation.²⁵ Since I am in the fortunate position of being a textual critic who also develops²⁶ the tool to be used for the publication

23. “The crucial problem here is simple: the logical structures of the “critical edition” function at the same level as the material being analyzed. As a result, the full power of the logical structures is checked and constrained by being compelled to operate in a bookish format. If the coming of the book vastly increased the spread of knowledge and information, history has slowly revealed the formal limits of all hardcopy’s informational and critical powers. The archives are sinking in a white sea of paper” (McGANN 1997, 21–2).

24. On this subject see BLEIER 2018, and in particular ANDREWS–VAN ZUNDERT 2018.

25. To understand the intertwining of such level of technical complexity and of development issues (both having consequences at the “academic” level), and the complexity of its management by humanists, see VAN ZUNDERT 2018.

26. More precisely, I am directing the development of such a tool, which has proved to be a completely new experience, even compared to the DVB project. The traditional research model in the Humanities, that of the scholar working in a completely independent way and presenting the result of his work only at the end of it, is definitely inapplicable in this context, although text encoding is

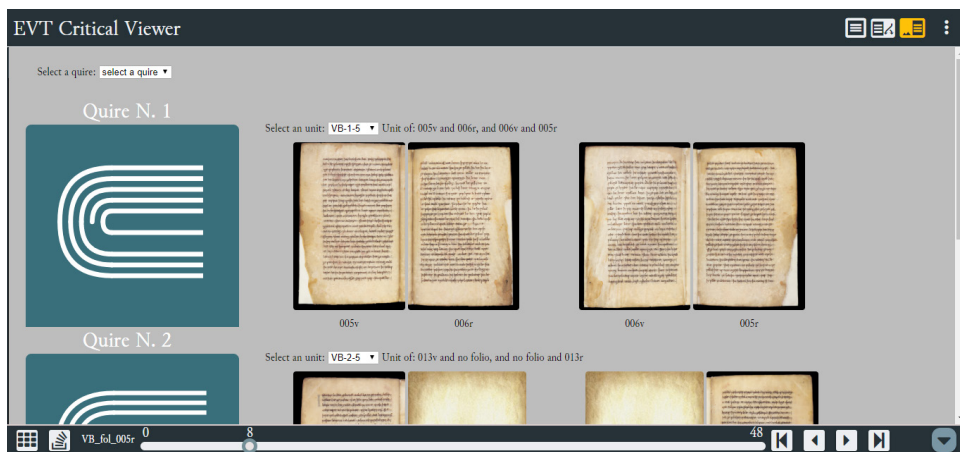


Figure 6. VisColl implementation in EVT 2

of his digital edition projects, the philological issues have always been at the top of the list of priorities, in such a way as to put IT resources at the scholar's service, rather than conditioning the result on the basis of what can be rapidly achieved with the development resources available to a Web developer. From this premise also comes the awareness that such a program must be as versatile and configurable as possible, to satisfy needs that are potentially very different from my own. As mentioned in the previous section, EVT has been designed and developed in such a way as to allow flexibility on several levels:

- the configuration phase allows you to decide the general layout of the UI, which tools to activate and which to leave aside, etc.;
- you can add custom CSS style sheets to change the appearance of the edition text (see above);

equivalent to the traditional philological method, in that it requires the scholar to work autonomously, albeit making use of new technologies. In our work team there is not only a division of tasks such as to make total control of development impossible for a single person, even if he/she is the project director, but there has always been a discussion that allows to confront different ideas and is generally extremely productive. The basic precondition is a clear division of competences and the responsibility of each person for his or her area of competence.

- you can also add XSLT style sheets to introduce new features independent of the JavaScript parser, e.g. the implementation of VisColl (see Fig. 6);²⁷
- finally, it is possible to directly modify and improve the current code base.

As a philologist and the first user of this software, however, I do realize that — despite all our precautions — this may not be enough, and that the last point entails such skills as to require the intervention of ICT experts. It is also why we rely so much on feedback from our users, having different points of view and needs (sometimes very different) than those of a single project helps to maintain a broad perspective.

Conclusion

The factors that can determine the success of digital editions as a comprehensive alternative to traditional editions are only partly of a technical nature: problems such as quotability, evaluation, maintainability, durability and long-term preservation of DSEs belong more to the sphere of political-institutional decisions than to those of implementation by means of IT tools. For example, the longevity of an edition from the point of its persistence on the Web is more related to the institutional decision to offer continued support than to the hardware and software tools (e.g. storage of the edition data in a real cloud network), which are in fact already available and of widespread use for other purposes. From a technical point of view, the separation between data and visualization software is an essential point for the survival of a DSE in the medium to long term. The current standards for graphic and textual data allow for their preservation in the long term, which means that this goal is achievable for the DSE as a whole, provided that a clear data management and — possibly — a data migration strategy is put in place.

What will really make the difference will be a new generation of creation and visualization tools for DSEs that are explicitly designed to meet the needs of textual criticism scholars. To achieve this goal, a close collaboration of scholars is certainly necessary: first at a theoretical level, to discuss and solve problems related to text modeling; secondly, to define

27. VisColl is a software tool to create models of the physical collation of manuscripts, which can subsequently be displayed and studied; home page <https://github.com/leoba/viscoll>.

both the layout of the user interface, and the correct handling of all those textual phenomena whose representation is essential for any critical or diplomatic edition.

Università degli Studi di Torino

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Torquato Tasso's *Rime d'amore*

Text, Variants, Bibliography

Diego Perotti

ABSTRACT

This essay examines the editorial tradition of Torquato Tasso's *Rime d'amore* (love lyrics). Beginning with a general overview of the manuscript and printed traditions, the various stages in which the textual history of the edition has been divided by the Edizione Nazionale delle opere di Torquato Tasso (National Edition of Torquato Tasso's Literary Works) will be analyzed, with special attention devoted to issues of authorial revision and structural rearrangement. After clarifying some crucial points concerning Tasso's final intention, especially by means of his own letters from the periods in question, an alternative solution to the critical edition of Tasso's *Rime* will be proposed.

ONE OF THE EDITORIAL ISSUES WITH WHICH TWENTIETH-CENTURY Italian textual criticism has faced has been the critical edition of Torquato Tasso *Rime* (Lyric Poetry). As Tasso's lyric production is the richest within Italian literature — one thousand seven hundred eight texts, part of them witnessed in autograph and annotated copies as well as supervised editions (MARTIGNONE 2004; CASTELLOZZI 2013) — it follows that the complex editorial history of the *Rime*, reconstructed through a philological debate that lasted almost a century, is still for some of its crucial parts far from resolved. The most recent critical edition of the *Rime* is included within the project *Edizione Nazionale delle opere di Torquato Tasso* (National Edition of Torquato Tasso's literary work, hereafter EN), for which eight volumes are to be published; as per scholarly norms, the witnesses have been organized according to a system established by Angelo Solerti in his nineteenth-century edition (SOLERTI 1898–1902), whereby letters are used to indicate manuscripts and annotated copies, while numbers represent printed editions:

- The complex evolution of the so-called *Rime d'amore* (love lyrics) will be represented by two volumes, the first reproduces the text of Tasso's autograph owned by the Vatican Library, MS Chigiano I viii

302, and dated 1583–1585 (hereafter C). The latter volume is based on the 1591 edition of Torquato Tasso's lyrics: *Rime d'amore con l'esposizione dello stesso autore*, Mantua: Osanna (85).¹

- A third volume reproduces the 1593 edition of Torquato Tasso, *Delle Rime del Sig. Torquato Tasso, parte seconda*. Brescia: Marchetti (87), the author's selection of *Rime encomiastiche* (encomiastic poems).
- A fourth volume reproduces the manuscript Vaticano Latino 10980 (V). Owned by the Vatican library, it is a seventeenth-century codex copied by Marcantonio Foppa (1603–1673) directly from a Tasso holograph that is now lost but datable approximately to 1589–1590; it contains additional encomiastic poems, plus a small group of *Rime sacre* (holy poems).²

These four volumes are to be followed by three appendices reproducing draft manuscripts or editorial initiatives partially attributable to the author:

- 1567. *Rime degli accademici eterei*. Venezia: Comin da Trino (4), the earliest collection of Tasso's poems, included within an anthology of poets associated with the *Accademia degli Etere*i (a literary academy in Padova).³
- ca. 1580. A composite songbook formed by two codices, owned respectively by the Biblioteca Comunale of Ferrara, ii.473 (F1); and Paris, unknown location/shelf mark (its description has been possible thanks to a reproduction found in a private collection, Pt).⁴

1. These two volumes have already been published. See GAVAZZENI-MARTIGNONE 2004; DE MALDÉ 2016. For seminal contributions on the *Rime d'amore*, see CARETTI 1950; MARTIGNONE 1990b; MARTIGNONE 1990a; MARTIGNONE 1995; COLUSSI 1998; and MARTIGNONE 2002.

2. The hypothesis advanced by Luigi Poma is that V's autograph was directly taken from a manuscript of encomiastic and sacred poems, autograph or with the value of an autograph. See SANTARELLI 1974; POMA 1979. To V is added the manuscript owned by the Biblioteca Ambrosiana in Milano, F.201 inf. (A4). This manuscript constitutes an initial phase of Tasso's religious songbook, which was subsequently rejected. See CASTELLOZZI 2008–2010.

3. For the main contributions on the *Rime degli Accademici eterei*, see CARETTI 1949; CARETTI 1990; ZACCARELLO 1991; GAVAZZENI 2003a; PESTARINO 2013.

4. See RANZANI 2003.

- Two additional manuscripts found in the Biblioteca estense in Modena, MS It. 385 =a.V.7.8, and It. 379a =a.V.7.2, respectively dated 1585 and 1587 (E1–E2).⁵

Finally, all remaining poems, unrelated to any authorial arrangement, are labeled by the editors *Rime sparse* or *stravaganti* (scattered lyrics) and left to a section further divided into several volumes, yet to be clearly planned.⁶

The Editorial History

The five phases in which EN is structured have been identified thanks to a philological debate that over the years has involved fundamental contributions from scholars such as Angelo Solerti, Lanfranco Caretti, Luigi Poma, and Dante Isella.⁷ Their work has been crucial for the subsequent stages of the philological and critical discourse on Tasso's *Rime*, which brought studies of Tasso's lyrics to their current state. From the infancy of Romance philology the approach has been traditional — especially in Italy — that consists of an author-centered editorial method. In Tasso's case this method has meant paying close attention to the poet's clearly defined insistence on revising and reorganizing his lyrics, a penchant that is expressed in his letter to the Venetian typographer Giovanni Giolito (1554–1591), dated 6 May 1591:

Desidero che tutte l'opere mie siano ristampate; e più volentieri in cote-sta che in alcun'altra città: ma molte cause mi impediscono il venirvi; fra le quali è principalissima la povertà: laonde io sarò costretto a rimanere co' principalissimi poveri. Spero di pubblicare alcuna parte de' l'opere mie o in Mantova o in Bergamo: ma non posso con tutto ciò soddisfarmi nè degli altri nè di me stesso. Voi, signor mio, potete compiacermi, e come io credo, senza vostro danno; facendo ristampare tutte le composizioni particolarmente, che usciranno dalle mie mani in tre volumi

5. See BARCO 1983; MILITE 1990; MILITE 1987–1988.

6. Called “extravagant” and “scattered” precisely because of their heterogeneous and foreign nature to Tasso's authorial arrangement. See MARTIGNONE 1999.

7. The *Rime* have been widely debated in an extensive bibliography, spanning centuries; see SERASSI 1790; GUASTI 1853–1855 (hereafter, referring to the number of the letter within the edition, to be quoted by volume number); SOLERTI 1895; SPONGANO 1949; CARETTI 1973; DE MALDÉ 1984; GAVAZZENI-MARTIGNONE 1997; BAGLIANI 2003; DE MALDÉ 1999; GAVAZZENI 2002; GAVAZZENI 2004; GAVAZZENI 2003a; GAVAZZENI-MARTIGNONE 2006.

separati, com'io aveva disegnato; ed in altrettanti le prose. Sia eccettuata da questo numero la mia Gerusalemme, la quale non vuole compagnia. Nel primo volume de le poesie vorrei che si pubblicassero gli Amori; nel secondo, le Laudi e gli Encomi de' principi e de le donne illustri; nel terzo le cose sacre, o almeno in laude de' prelati.

(GUASTI 1853–1855, V: N. 1335)

Tasso expressed a clear intention to divide his lyric production into three parts, corresponding to three different themes: *Amori* (love), *Laudi* (praise/eulogy) and *Sacre* (religion).⁸ This letter has been considered the arrival point of a long review process started in 1581, while Tasso was imprisoned at Sant'Anna asylum (in Ferrara, now Emilia-Romagna). From his cell, he voiced for the very first time his desire to order his lyrics through a letter addressed to the cardinal Scipione Gonzaga (1542–1593):⁹

Per molte cagioni io non ho fretta de la stampa, e particolarmente perché io desidero fare una scelta delle mie rime, e di ridur l'altre cose a quella perfezione ch'io desiderava.

(GUASTI 1853–1855, II: n. 135)

More in detail, he wanted to revise and select his texts before giving them to the Venetian typographer Aldo Manuzio Jr. (1547–1597), who in the meantime was preparing his edition of the *Rime*.¹⁰ Tasso attempted to oppose Manuzio through the aforementioned letter, hinting for a reorganization and arrangement of his lyrics and *cose* (“prose writings”), which is a considerable event since he had before never felt such a need: significantly, his previous lyric production (1560s and 1570s) is witnessed only by manuscript miscellanies (except for the already mentioned collection *Rime*

8. The issue of Tasso's own publication program, repeatedly taken up and rearranged by the author from 1580 on, led to the formulation of two editorial projects outlined by Lanfranco Caretti and Raffaele Spongano, respectively, both abandoned in subsequent scholarship on Tasso (see SPONGANO 1949; CARETTI 1973). A unanimously accepted editorial method was then provided by POMA 1979, 8–16.

9. Tasso was detained from March 1579 to July 1586. For the history of his imprisonment, see VISSER TRAVAGLI 1999; BADESI 2004; JOSSA 2003; REDDAVIDE 2005.

10. Tasso complained to Curzio Ardizio as well about Manuzio's edition, see GUASTI 1853–1855, II: n. 205.

degli Accademici Etere).¹¹ Nevertheless, Manuzio began to publish a string of unauthorized editions, which proved deeply frustrating for Tasso, who developed strong intolerance toward typographers, worsening with time. Here is a shortlist of these printed editions, published against the author's own will or, at best, without his consent:¹²

- Venezia: Aldo Manuzio il Giovane. 1581–1582. *Rime* First and Second part; 1585. *Aggiunta* (Addendum);
- Ferrara: Vittorio Baldini. 1582. *Rime* First and Second part; 1587. *Rimanenti* (“remaining [poems]”);
- Ferrara: Mammarelli and Cagnacini brothers. 1582. *Rime* First and Second part; 1585. *Rime* Third part; 1586. *Aggiunte*;
- Mantova: Francesco Osanna. 1582. *Rime* First and Second part; 1585. *Aggiunte*;
- Ferrara: Giulio Vasalini. 1583. *Rime* first, second and third part; 1586. Fourth part; 1589. *Rime Nove* (New Poems);
- Genova: Antonio Orero. 1586. *Rime* Fourth and Fifth part;
- Milano: Pietro Tini. 1586. *Rime* Fourth part;
- Venezia: Giacomo Bericchia. 1589. (no parts indicated).¹³

In an attempt to reorganize his lyrics, Tasso started with his *Rime d'amore*: aiming for an authorial edition, he annotated two copies of the Vittorio Baldini (First part, 11) and Giulio Vasalini (Third part, 22) editions (see above). Luckily, both of Tasso's annotated copies are preserved, kept respectively in Milano, Biblioteca Ambrosiana library, S. P. 22. (Ts1) and Roma, Biblioteca Angelica, Aut. 1. 24 (Ts2). The former is bound with a partial manuscript kept in the Biblioteca Ambrosiana under the same shelf mark (Ar): this important witness contains authorial variants to the texts of Baldini's edition witnessed by a sixteenth-century transcription by Marcantonio Foppa, taken from a lost copy annotated by Orazio Ariosto. All three have been used in preparation of Tasso's autograph collection of

11. One exception is found in two printed anthologies that reproduce many texts; see ATANAGI 1565; SAMMARCO 1568.

12. For a detailed physical description refer to MARTIGNONE 2004; for the chronology and full titles of the end-of-the-sixteenth-century editions, see CASTELLOZZI 2013, 98.

13. The editions reported here refer to the printed works that contain only the *Rime*. Other lyrics have been published in various anthologies. See CASTELLOZZI 2013, 91–96.

his love lyrics (C). In their *Note al testo* for the critical edition of C, Franco Gavazzeni and Vercingetorige Martignone identified the project based on Ts1-Ts2 and C together with the one suggested by a letter sent to Angelo Grillo, dated 7 July 1584 (GAVAZZENI-MARTIGNONE 2004, xiv):

E perciocchè le sue laudi si stendono ancora a le mie composizioni, ne la qual parte con minor vergogna io sostegno che mi siano date, le avrei mandati que' cinque libri de le mie Rime [. . .]. Fra tanto si contenti di non dare ad alcuno stampatore quei pochi sonetti i quali ha de' miei, perchè potrebbe facilmente avvenire che si vedessero migliorati. (GUASTI 1853–1855, II: n. 293)

As the letter suggests, Tasso wanted to assemble the whole of his lyric collection into five books. Martignone and Gavazzeni locate further evidence of this multi-book project in another letter sent to Scipione Gonzaga, dated 15 October 1584:

Non solo io lodo, ma volentieri accetto il suo consiglio intorno a la pubblicazione de l'opere mie [. . .]. E s'io dovessi eleggere, eleggerei il Giolito o 'l Manuccio, che sono i migliori del al tempo nostro esercitino questa non meno utile che onorata professione [. . .]. Ora le mando il primo e l'ultimo volume: le manderò poi quel di mezzo, che non ho per ancora corretto né riveduto: e tutti credo c'avranno bisogno di molto maggior diligenza, di quella ch'io v'abbia potuta usare.

(GUASTI 1853–1855, II: n. 306)

In the letter, Tasso suggests three volumes in which he collected all his lyrics, two of which he sent to Scipione Gonzaga for his revisions. Dante Isella identified these volumes with Ts1 and Ts2. Nonetheless, Martignone and Gavazzeni proposed that these manuscripts actually document a dubious order in the texts, and it appears that not all corrections are in Tasso's hand: hence, the suggestion that those manuscripts were made for private use rather than for typographers, as the letter to Gonzaga seems to indicate (GAVAZZENI-MARTIGNONE 2004, xv–xvi). Accordingly, the two scholars' hypothesis is that the first volume mentioned by Tasso could be an exemplar of C, the second one would represent a reordering of the materials, the third would contain a collection of encomiastic lyrics, which were then transcribed into manuscripts E1 and E2.

A turning point in Tasso's whole editorial project came with his letter to the abbot Cristoforo Tasso about his own autograph manuscript C:

Non rifiuto però l'offerta che Vostra Signoria mi fa, di spender la sua autorità co 'l reverendo Licino; perch'egli non ha voluto né compiacermi né soddisfarmi in questo negozio de le mia scritture e de' libri: e forse il farà per rispetto di Vostra Signoria. La copia ch'egli fa de le mie rime, non è necessaria; e non mi servirebbe in quel modo che egli la fa. (GUASTI 1853–1855, III: n. 711)

The poet asks the abbot for help in order to pressure Giovan Battista Licino and force him to return C (which Licino was copying in the meantime, presumably for the typographers). C was eventually delivered to Tasso in the summer 1586, as we can read in the following letter addressed to Licino:

Ebbi il libro de le rime e ringrazio Vostra Signoria che al fine abbia cominciato a ricordarsi di me. Le mutazioni che io potrei fare in queste rime non saranno così poche, che Vostra Signoria dovesse ancora farle ricopiare; oltre che l'ordine non mi piace: però ha durato, o fatto durare, questa fatica indarno. Io finirò assai tosto di rivederle e di ricorreggerle: fra tanto avrei avuto bisogno di quelle prose che sono in sua man[o]. (GUASTI 1853–1855, III: n. 713)

Tasso wanted C back because he changed his mind, thus claiming that the copy taken from the codex was no longer necessary: he would have changed many parts of the original projects and, in addition, shuffled the poems' order. Isella assumed this statement could represent a rejection of C together with its editorial purpose: according to him, letters between the years 1587–1591 — although marked by Tasso's usual hesitations and oscillations — bear witness to a new publishing project (see GAVAZZENI — ISELLA 1973, 241–91, 294–343). Indeed, on 5 May 1587 Tasso wrote to his friend Antonio Costantini informing him that he had composed new poems collected in a “very large” book, although his reference to a new arrangement is indirect and allusive (GUASTI 1853–1855, III: n. 808). According to Isella, the new multi-volume, topic-oriented editorial project takes shape only at the beginning of 1588, with a letter dated 30 January and addressed to Ciro Spontone (1552–1613), in which Tasso claims he wants to produce a definitive and authoritative edition of his lyrics:

Io pensava di raccogliere tutte le mie cose, e di stamparlo insieme; perch'essendo divise in tante piccole e minute parti, agevolmente si pos-

sono smarrire: ma io ho tolerato lungo tempo questa noia. Laonde non posso negare a Vostra Signoria quel che non ho negato ad alcuno.

(GUASTI 1853–1855, IV: n. 955)

Later the same month, Tasso asked Licino to return to his possession the three volumes of lyrics (entrusted to him via Luca Scalabrino in 1585); the poet's request was fulfilled between July and August 1588 (GUASTI 1853–1855, III: n. 614, 658; IV: n. 973–974). At this point, Tasso was ready for the final reorganization of his *Rime*, having recovered and gathered all relevant material. In a letter sent to Giovan Battista Manso (1588), Tasso points out that the poems he collected and reordered are divided into many books and copied into three large volumes, of which he has only the first one, while others are in the hands of his patron Matteo di Capua and are ready to be transcribed.¹⁴

However, a few years later in 1589 such a detailed plan has already been set aside: writing to Costantini, Tasso notes that his poems are «copied for the most part» and that he would like to “publish them separately in a beautiful print, in-folio or at least quarto”, into “three volumes of love poems, eulogies, and spiritual compositions”, mirroring — albeit incompletely — the three books of prose works named *Lettere*, *Dialoghi* and *Discorsi* (GUASTI 1853–1855, IV: n. 1183). Eventually, on 6 May 1591 Tasso wrote to both Licino and Giolito, mentioning «four great volumes» to the former and «three separate volumes» to the latter: at the end of this contradicting history, we therefore must resort to the letter from which we started, although seemingly in contrast with the one to Licino sent exactly on the same day.

Francesco Osanna's Mantova edition — 85 in the tradition, the first of the volumes authorized by Tasso — is dedicated to Vincenzo Gonzaga and dated 1 November 1591; the typographer sent five exemplars to Tasso — who was in Rome — immediately before 5 December 1591. Soon after Tasso started to complain about the outcome: by 18 July 1592 he prepared

14. We also know that to this date Tasso was at the same time working on the codex Vaticano Ottoboniano Latino 2229, labeled V1 (a mutilated apograph with authorial corrections, divided into books and dated 1587–1589) and on a songbook dedicated to Matteo di Capua, which soon became a workbook identified with the manuscript now found in Firenze, Biblioteca Nazionale, Banco Rari 212 (P1). Luigi Poma recognized V1 as the direct ancestor of Pietro Maria Marchetti's edition (1593). See GUASTI 1853–1855, IV: n. 995.

two corrected copies of 85, commonly identified with the ones kept in Bergamo, Biblioteca Civica Angelo Mai, Tassiana L. 4. 2 (Ber) and Milano, Biblioteca Nazionale Braidense, AB 11 34 (Mi; GUASTI 1853–1855, V: n. 1406).¹⁵ Following ongoing complaints addressed to Francesco Osanna, to whom Tasso had insisted on an amended reprint of the first part, the typographer Pietro Maria Marchetti in Brescia prepared the reprint (86). On 28 August 1592 Marchetti sent Tasso a few copies, which were immediately rejected by the author (GUASTI 1853–1855, V: n. 1418). Tasso then resumed his corrections for the volume, as we can read in his letter to Orazio Feltro (16 June 1593). Marchetti's *Seconda parte* (now indicated as 87) — which was, according to Solerti, annotated by Tasso in a copy that subsequently went missing, Ts4 (GUASTI 1853–1855, V: n. 1647) — was the last edition supervised directly by the author: shortly thereafter, the poet died in Rome 25 April 1595.

Editorial consequences of the abandoned project

In order to better define the project's research aims, I shall focus on the *Rime d'amore*, which have been recently edited by Vania De Maldé (2016) and briefly summarize what was set out above. Tasso published the first part of his lyrics in Mantua, 1591 (85); C documents the genealogy of 85, while Ber + Mi are Tasso's own revisions annotated on two exemplars of 85 in view of a subsequent (amended) edition; eventually, a revised publication of 85 was produced in Brescia by the typographer Pietro Maria Marchetti in 1592 (now indicated as 86), but was again immediately rejected by Tasso. Thus, this complex textual profile features almost all the different scenarios with which the Italian methodological tradition of *filologia d'autore* (the study and edition of authorial drafts [see ISELLA 1987 and 2007]): an autograph manuscript, an author's edition, two annotated copies for an additional edition, and the new edition itself. Thus, we must ask: which text for which edition?

First and foremost, let's consider the history of the *Rime* as reconstructed for the Edizione nazionale (EN). The first debatable assumption concerns the identification of two distinct moments of the poet's authorial intention: on the one side the production of C, on the other 85 and 86. C and 85 share ninety-one texts; De Maldé (2016) demonstrates how 85 mostly coincides

15. Generally, the typographies of the time reserved the incorrect copies to the authors, while the correct ones for distribution. See ASCARELLI-MENATO 1989; DE MALDÉ 1981–1983; DE MALDÉ 1978.

with C's latest versions, although there are readings seemingly derived from the Baldini edition (11): such circumstances lead De Maldé to suppose that, before sending C to Licino, Tasso annotated some of his latest variants in a copy of 11. Furthermore, the scholar argues that the most striking innovation of 85, in comparison with C, consists in the dislocation, at the end of the collection, of five poems found in the first book of C (III, XLIII, LXIV, LXV, LXIX, CLIV, CLXXV, CLIX, CLVIII, CXLVIII); symmetrically, six poems from the final part of C are shifted to the initial part of 85: CV, CVIII, CXXVII, CXXXVII, CXLVII, CLIII, XLIII, LXXXVI, LXXIX, LXXXIII, LIX, XV (DE MALDÉ 2016, xli–xlii). All in all, only eighteen of the ninety-one texts shared by C and 85 have slight discrepancies, while the remaining seventy-three prove the substantial coincidence — often highlighted by scholars — of 85 and the final redaction of C (DE MALDÉ 2016, xlii).¹⁶ Finally, De Maldé suggests that such discrepancies may be motivated by lost authorial papers, in which Tasso would have annotated readings that widened the gap between the final stage of C and 85.

The conjectures proposed by De Maldé are difficult to demonstrate and seemingly uneconomical; the most significant aspect is the direct dependence of 85 on C for the majority of its texts: either from loose leaves, or from C itself, the genetic relation between C and 85 is confirmed. Besides, it is not possible to exclude — on the grounds of extant contemporary letters — that Tasso could have direct access to C at that stage. Let's consider the treatment of madrigals within Tasso's lyric project. Since C collected love poems, it makes sense that the author initially decided to include madrigals within his songbook: not only was it the “innovative” prosodic genre of the sixteenth century — Tasso was himself one of the most prominent madrigalists of his day — but it was also suitable, no less than the sonnet, to express love poetry. 85 contains sixteen madrigals (one in common with C), while C has thirty-five (eighteen unpublished).¹⁷ With the exception of four ballate (two unedited) and six songs (one unedited), the remaining 111 compositions witnessed in C are sonnets, almost entirely derived from 11 and 22: ninety-three from the former (of which fifty-six are annotated in Ts1) and twenty from the latter (of which seventeen are annotated in Ts2). Such context makes it clear that a paramount change in the passage

16. The poems that have significant variants in 85 are: XXI, LVIII, LIX, XC, XCI, XCV, CXXIX, CXXX, CXXXVI, CXLI, CXLII, CXLV, CXLVI, CLIV, CLV, LXIII, CXLVII, LII.

17. C is divided into two books: respectively, the first book: I–LXXXI; the second book: LXXXII–CLVI.

from C to 85 was the total rejection of the madrigals contained in C, of which twenty texts were eliminated,¹⁸ while fifteen were retained (but later rejected in 85).¹⁹ Although interspersed with new poems, we find these excluded texts in a section of E1 entitled *De le rime irregolari /del Sig[no] r Torq[ua]to Tasso libro sesto* ("sixth book of 'irregular' lyrics by Torquato Tasso"), following the same sequence as C (the only exception being the rejected madrigal *Donna nel mio ritorno*).²⁰ This fact implies that Tasso removed some madrigals in order to publish them later, perhaps even copying them directly from C to E1 later in 1585–1587.

Therefore, the idea that the project represented by C was "abandoned" should be reformulated in these terms: Tasso changed his mind and decided to allocate these madrigals to one of the books in which he divided his rhymes (namely the sixth book [*libro sesto*]), but C remains the main source for over 90% of the texts it shares with 85. Indeed, looking at Tasso's lyric production from fixed and separate points of view may lead to deceiving assumptions. Isella himself, referring to the *stratigrafie compositive* ("genetic" multiple stages) found in Tasso's autographs, denounced the risks of a too rigid and mechanical demarcation of the various phases, which instead

18. The incipits of the texts, marked with an asterisk when unpublished, are: **Come vivrò ne le mie pene, Amore*; **Se 'l mio core è con voi come desia; Non è questa la mano; Amor l'alma m'allaccia; Poi che Madonna sdegna; Mentre nubi di sdegno; *Donna quanto più a dentro; *A chi creder deggio io; *Pastor che vai per questa [notte] oscura; *Ogni pianta gentile; Vorrei legnarmi a pieno; *Donna nel mio ritorno; Caro amoroso neo; *Amor per certo segno a le mie voglie; *Non fe' del vostro neo più vaghe note; Gelo ha madonna il seno e fiamma il volto; Tarquinia, mentre miri; Ne' vostri dolci baci; *Cagion forse è l'Aurora; La bella pargoletta.*
19. The incipits of the texts, marked with an asterisk when unpublished, are: **Io non posso gioire; *Già non son io contento; *Lunge da voi, ben mio; *Lunge da voi, mio core; Disdegno e gelosia; Con la saetta da la punta d'oro (n. CXXXVI in 85); *Messaggiera de l'Alba; *Tu furi i dolci odori; *Il cor voi mi chiedete; *Madonna gli occhi miei; S'a sdegno voi prendete; Se l'immagine vostra; Tre son le gratie ancelle; Al vostro dolce azzurro; Al tuo dolce pallore.*
20. The madrigals witnessed by both C and E1 are ordered as follows: *Se 'l mio core è con voi come desia; Non è questa la mano; Amor il cor m'allaccia (Amor l'alma [. . .] in 4); Se pur costei disdegna (Poiché Madonna sdegna in 4); Mentre nubi di sdegno; Disdegno e gelosia; Donna, quanto più a dentro; A chi creder deggio io; Ogni pianta gentile; Donna nel mio ritorno; Tre son le gratie ancelle; Caro amoroso neo; Non fe' del vostro neo più vaghe note; Gelo ha Madonna il seno e fiamma il volto (repeated); Tarquinia, mentre miri; Al vostro dolce azzurro; Al tuo dolce pallore; La bella pargoletta.* C has sixteen texts in common with E1 and compiled in the same order, which may be counted as proof of the genetic relation between the two.

should be defined “not by external structuring (such as, for example, the dates of the editions assumed as the chronology of texts), but according to the ascertained consecution of the actual writing stages”.²¹ In other words, textual evidence itself is more important than external elements such as, for instance, the declarations expressed in contemporary letters (GAVAZZENI-ISELLA 1973). Therefore, though useful as a general premise to the critical edition, trying to reconstruct the author's final intention through letters is a philologically risky path, especially considering that we still lack an authoritative edition of Tasso's correspondence, texts that we must still read in Cesare Guasti's nineteenth-century and occasionally unreliable edition.

A copy-text for the *Rime d'amore*

Tasso himself supervised the publication process of edition 85, which is dedicated to Vincenzo Gonzaga, duke of Mantua (1562–1612), who hosted the poet from March to November 1591. There are few surviving copies of 85 in Italian libraries: Bergamo (Biblioteca Civica A. Mai), Mantova (Biblioteca Comunale Teresiana), Ferrara (Biblioteca Comunale Ariostea), Milano (Biblioteca Ambrosiana and Biblioteca Nazionale Braidense), Torino (Accademia delle Scienze). De Maldé used the copy found at the Biblioteca Ambrosiana in Milano (sigla S.N. V. IV. 29) as the base text for her edition. A description of the title-page follows:

DELLE | RIME DEL SIG. | TORQVATO TASSO | PARTE PRIMA.
 | DI NUOVO DAL MEDESIMO | in questa nuoua impressione ordi-
 nate, cor-|rette, accresciute, & date in luce. | *Con l'espositione dello stesso*
Autore. | Onde potranno i giudiciosi lettori ageuolmente conosce-|re gli
 infiniti miglioramenti, mutationi, & addit-|tioni loro; & quanto queste
 da quelle per | l'adietro stampate sien differenti. | *Con due Tauole, l'vna*

21. When Tasso's *Rime d'amore* were published by Martignone, Gavazzeni, and Leva (1993) some scholars observed that the first section of its apparatus did not distinguish the various correction stages (unlike the second and third section), making all of C's *lectiones* appear as pertinent to the same series of authorial revisions. To demonstrate the evolutionary complexity of C, Zaccarello proposed a comparison of the variants found in Ber and in some non-autograph manuscripts at the Biblioteca Nazionale Centrale di Firenze, in order to demonstrate the non-linear and diverse nature of Tasso's work. See GAVAZZENI, LEVA, and MARTIGNONE 1993; ZACCARELLO 1994.

de' principij delle Rime: & l'altra deli Au-|tori citati nella loro Espositione.
 | CON PRIVILEGIO DI S. SANTITÀ, DEL SER. SIG. DUCA DI MAN-
 TOVA, | ET D'ALTRI PRENCIPI, ET REPUBLICHE D'ITALIA. | [Coat
 of arms: Gonzaga family, motto: FIDES] In MANTOVA, Per Francesco
 Osanna Stampator Ducale. 1591

The dedication to Vincenzo Gonzaga, dated 1 November 1591 (c. 2r-v) is followed by Francesco Osanna's introduction (cc. 3v-4r), and a list of quoted authors. Roman type (*tondo*) is used for the dedication letter, the argument of each text, and Osanna's introduction, while lyric texts appear in italics (*Italico Valentino*), placed one per page until p. 65, after which there are two texts per page, divided by a decorative line with less space between them. As discussed above, the text of edition 85 involved multiple source-texts, a reason why in her introduction De Maldé (2016, xxvi-xxxi) dedicates a full paragraph to the textual evolution witnessed by the variants of Ber and Mi — the copies of 85 annotated by Tasso in preparation for a newly emended edition — and another to manuscripts, annotated copies, and printed editions witnessing significant variants of 85, which, however, were not involved in Tasso's own emendations to 85 for a subsequent edition. Thus, we may assume that, depending on the poem involved, 85 holds various genetic connections to C, E1, E2, P1, Ts1, Ts2, Brn, 11, and 22, all listed in De Maldé's Table IV (2016, cxxiii-cxxxi).²²

Examining even more carefully the variants, we note that: Ber includes sixty-six emendations/variants both to the *Commento* and the poems themselves (thirty-nine in common with Mi, twenty-five exclusive to Ber).²³ Ber emends the incorrect numbering of cc. 46-47, but some textual errors still stand (CIV, 86-87; CXLIX, 7, 13; CLIII, 12; CLXV, 9; CLXVIII, 7; CLXIX, 6). Many alternative variants are noted in the margins without reference to the verse (CXI, 4; CXXXVIII, 14; CLXXXVIII, 8). We should note that De Maldé (2016) dismisses Ber because at XXI, 7 the correct lesson (*campagne*) is underlined instead of the error due to *saut du meme au meme* (v. 11).²⁴

22. P1, Firenze, Biblioteca Nazionale, Banco Rari 212.

23. The texts involved in the scrutiny of the emendations and variants are, according to 85 numbered: 1, I, VI, X, XX, XXI, XXII, XXXII, XLIV, LII, LIII, LIX, LXXV, LXXVII, LXXVII, LXXXII, XCV, XCVI, XCVIII, CIII, CIV, CVII, CXI, CXII, CXIII, CXVII, CXVIII, CXXI, CXXIV, CXXV, CXXXVIII, CXLI, CXLII, CXLII, CXLV, CXLVI, CXLVII, CLIV, CLXI, CLXIII, CLXV, CLXVIII, CLXXXIII, CLXXXIV, CLXXXV, and CLXXXVIII. See DE MALDÉ 2016, xxvii.

24. The principle underlying the well-known phenomenon of *saut du même au même* (literally a "jump from the same to the same") can also be applied to

From this error De Maldé conjectures that Ber takes its emendations from an undefined list and thus lacks of any relevance in the process of establishing the text (2016, XXVI–XXVII).

The annotated copy Mi contains seventy-one corrections and/or variants, probably carried out in two distinct moments (as suggested by their different inks) that may correspond to two independent lists of emendations for its final part. Various cases of incorrect page numberings are corrected: 44 (46), 45 (47), 74 (92). A closer analysis of the variants between Ber and Mi reveals that the latter is a subsequent elaboration of the former (for instance, LXXV, 8 and CIV, 86–87). However, the two do not represent a homogeneous work, but rather two different stages of Tasso's own revision (though many points in common are unquestionable). The fact, for example, that Mi ignores some emendations in Ber (VI, 1; X, 10; XXII, 10; XXXII, 14; XLIV, 14), or emends errors in a different way (LXXVII, 8), or even arrives at the same *lectio* as Ber through an independent elaboration (LXXVII, 1) confirms the application of these two different stages of authorial revision (DE MALDÉ 2016, xxvii–xxx).

From a methodological standpoint, De Maldé's solution may be summarized as the choice to publish the *Rime d'amore* using 85 as her main reference text and dividing the apparatus into four separate sections as follows:

1. the first section contains unacceptable readings of 85;
2. the second collects the emendations to the first section, plus variants/corrections contained in Ber and Mi;
3. the third “genetically” collects all variants coming from prints, manuscripts, and annotated copies that are at play in the genesis of 85 (the aim is to inductively reconstruct the manuscript sent to the typographer);
4. the fourth section collects the *varia lectio* which, instead, does not come into play in the genetic process of 85.

The same orientation is adopted for Tasso's *Commento*, which contains two sections: the first one including errors and the other corrections attested in Ber and Mi.

the case of printed editions, for the visual error may occur during composition. Philologically speaking, errors such as these are defined as “polygenetic” because they can occur independently from one witness to another, making it more difficult to apply the principle to establish direct relations between witnesses.

Broadly speaking, this approach is based on the representation of a literary work's genesis, with the apparatus displaying the various passages through which the reading witnessed by 85 reaches its final form, with the latter normally coinciding with Tasso's final intention, apart from occasional discrepancies. In 85 only evident errors are emended conjecturally or on the basis of other witnesses, while it's again falls to the apparatus to convey other witnesses' *varia lectio* and evolutionary authorial readings conveyed by Ber and Mi. The rationale of such a complex, multi-layered apparatus lies primarily in the fact that the *Rime d'amore* are witnessed in varying degrees by multiple authorial documents that often prevent scholars from discerning direct relationships and common sources. This method confuses family branches of a potential *stemma* and limits the authority of individual surviving copies: any poem in the *Rime d'amore*, especially when witnessed by manuscripts, may strengthen these assumptions. The resulting scenario has led scholarly editors to publish the text with a large apparatus, often barely readable in its complexity.

An alternative solution for a critical edition of the *Rime d'amore*, however, may involve the application of Greg's copy-text paradigm.²⁵ In Tasso's case, his writing habits in the decade 1580–1590 are well known thanks to surviving autograph manuscripts. Thus, the authorial supervision of 85, suggested by biographical evidence and by Tasso's own words in the dedication, is further proven by the edition's accidentals, consistent with the author's *usus scribendi* throughout the text, despite a slight, predictable tendency toward normalization due to the work of his proof readers (DE MALDÉ 2016, lxx–lxxii).²⁶ Unlike Tasso's poems, his *Commento* lacks regularity of etymological forms, word-division and gemination, often resulting in different spellings for the same word: this may possibly be due to the lack of a final revision before printing, with typographers reading Tasso's exemplar directly from an autograph (typically characterized by such oscillations) rather than a manuscript prepared for the typographer by a scribe (DE MALDÉ 2016, lxx–xcix). In terms of editorial strategy, this case leaves two options: to homogenize the text through the comparison with other authoritative witnesses, or to accept 85's text as it is. The first option requires implicit comparisons of 85 with the only two witnesses containing the *Commento*, C and 86. An autograph of Tasso's, C features the same

25. See GREG 1950–1951; BOWERS 1975; TANSALLE 1976.

26. Despite its slight normalization tendency (moreover, many forms can be restored through Ber and Mi), 85 features accidentals very close to Tasso's own, as may be confirmed by a comparison with C, E1, E2, Ts1, Ts2. See COLUSSI 2011.

spelling irregularity as 85, while 86, founded on 85, is irrelevant in terms of accidentals. Hence, adopting 85 as copy-text may prove a sensible editorial strategy.²⁷

However, a critical text would also have the task of correcting 85 in its substantives, adjusting it to Tasso's latest and approved solutions witnessed by Ber+Mi+86 (i.e., the most authoritative witnesses in terms of substantive readings) in the framework of careful consideration of the author's project. As far as the apparatus is concerned, the first section would include errors detected in 85 along with the various sources used for the respective emendations; a second section would discuss alternative readings rejected by the editor. Thus, the editor makes her/his choices according to his/her knowledge of the author's own autographs, assessing each proposed solution via a comparison of available witnesses. At the same time, the editor must bear in mind that the main challenge is to design and build a readable apparatus, in which every decision, carefully discussed in the introduction, may be open to scholars' verification and even potential rejection. Thus, this "hybrid" may engage readers in a methodological fusion between the Anglo-American copy-text tradition and a traditional comparative examination based on neo-Lachmannism, usually favored by Italian philology, with solutions supported on an ad-hoc basis by the tools of historical linguistics and *filologia d'autore*. Such a detailed, "hybrid" approach is well justified by a text with such a peculiar textual transmission and authorial elaboration as Tasso's *Rime d'amore*. After the long process of establishing the relationships among autographs, annotated exemplars, and subsequent editions, each variant must ultimately be assessed in its context and in comparison to other significant variants.

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27. In her edition De Maldé does not analyze substantives in 86, reporting that the edition lacks of any relation with Ber and Mi, besides introducing new errors. Indeed, there is a letter (*Lettere* V, n1418) in which Tasso rejects 86 saying that it conveys the same errors of 85, plus new mistakes; it is also significant, within the same letter, that he complains about the *Commento*, saying he had no time to review it, probably alluding to the provisional version of it pointed out in 85 by De Maldé (2016, xix–xx). Nevertheless, according to copy-text criteria, we have to evaluate 86 for its substantives. If any evidence of authorial variants and emendation could be established, they would become the established text.

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MCGANN, Jerome, ed. 2017. Martin R. Delany, *Blake; or, The Huts of America: A Corrected Edition*. Cambridge: Harvard University Press. Pp. xxxviii + 335. ISBN 9780674088726, Paper \$20.50.

By the time Martin Delany was writing his novel *Blake*, in the late 1850s, he had lost patience with the white-led abolitionist movement and was committed to black self-emancipation. Insurrection and emigration were possible actions, but, besides the practical difficulties — from money to a place for resettlement — “Delany believed”, says Jerome McGann in this new edition, “that black emancipation was impossible without the ‘elevation’ of black consciousness” (xiii). *Blake* tells the story of a black man in his mid 30s, Henry Blake, born free in Cuba, who, after being enslaved in the American South and having his wife sold away, becomes a revolutionary. McGann suggests that *Blake* is more polemic than work of art, and that Delany (1812–1885), born free in West Virginia, who had been a newspaper editor, physician and activist, used the “conventions of traditional fiction to make an argument about what black emancipation in America meant and how it was to be achieved” (xv–xvi). The novel thus asks a “which comes first” question: consciousness or action? It takes seriously the need and possibility for black-led action, but McGann reads both the story and its textual condition as indicating an ultimate priority for Delany: emancipation is a matter of self, and readers are included.

After his wife Maggie is sold, Henry declares his liberated state to the man who had claimed to own him: “I’m not your slave, nor never was, and you know it!” (21). Maggie’s departure wakes him up, and in Henry’s case he can truly say that he was born free and his enslavement was a scam. He wants to extend this revelation to all. The slave industry put all involved into an altered state of consciousness, drugged in a sense, with slaves forgetting their original freedom and whites their humanity. (This may explain, in part, why Henry will sail across the Atlantic to Benin, aboard a slave ship. The story asks that we remember where many Americans came from, as well as the barracoons and the middle passage.) Henry would prefer that his awakening was widely shared, that others also instantly understood “[t]he authority of the slaveholder ceases the moment that the impulse of the slave demands his freedom” (274). But they struggle to remember and

“self-reliance was the farthest thing from their thoughts” (124). How could he “make them sensible that liberty was legitimately and essentially theirs” (102)?

Before Henry travels to Cuba to rescue Maggie, he circumnavigates the South and primes slaves for insurrection. When he sails to Benin, his presence inspires one of the ship’s owners to renounce his villainy (208), and the Portuguese slave trader in Benin likewise promised “never again to traffic in human beings” (222). These moments of rescue and enlightenment read as conventions of traditional fiction and wane in the latter part of the novel as it confronts the lesson that history had mainly taught: that heroic action and emancipated consciousness were difficult to achieve, share widely, and sustain. Delany could send escaped slaves on the Underground Railroad to Canada, he could arrange love marriages, and he could reunite a shattered family — but what, as the novel moved toward a conclusion, was realistically plausible? The plot in the final chapters is stuck in a holding pattern and earlier declarations are revised. After Maggie and Henry reunite, she says, “as we are now both free and happy, let us attend to our own affairs. I think you have done enough”. He replies, “I am not free” (194). As others are, so is he. On the other hand, when his cousin Placido — the character is based on a Cuban poet of that name executed by the Spanish in 1844 for his role in a failed insurrection — says to Henry that “every day convinces me that we have much yet to learn to fit us for freedom”, he responds: “I differ with you, Placido; we know enough now, and all that remains to be done, is to make ourselves free, and then put what we know into practice. We know much more than we dare attempt to do. We want space for action” (199). Henry Blake is ready, but if self-emancipation must come before action, what must happen?

As history would have it, the novel’s polemical impact was muted by the Civil War. *Blake* has 74 chapters and 26 were published in the *Anglo-African Magazine* in the first half of 1859. Publication halted as Delany was leaving for Nigeria, on a research mission for an emigration plan. He was back in the US by the end of 1860, and McGann believes some revisions were made to the novel, which was then serialized again, from November 1861 to April 1862 in the *Weekly Anglo-African*. It’s that run of the 74 chapters that is the copy-text for McGann’s edition, as it was for the first book version of *Blake* in 1970, edited by Floyd J. Miller. (“No manuscripts or proofs appear to have survived” [McGANN, xxxiii]). The novel we have today is most probably incomplete. It ends with the possibility of insurrection in Cuba, but inconclusively; moreover, there are no extant copies of the five May 1862 issues of the *Weekly Anglo-African*. (There is no *Blake* in the next extant issue, in June.) McGann notes that “we do not know how

many further chapters were printed, if any” (xxxiv), but both he and Miller believe that the final six or so chapters are missing. (A headnote for *Blake* in January 1859 indicated there would be “some 80 Chapters”.) The end of American slavery, together with the work of Reconstruction, not only rendered the novel’s action proposals (insurrection and emigration) seemingly irrelevant; they also upended the favor shown to self-emancipation first — the laws changed before blacks could collectively feel and declare “that liberty was legitimately and essentially theirs” (102). The war affected Delany too as “he became an even more active accommodationist than [Frederick] Douglass” (xxvii). A biography of Delany in 1868, by Frank A. Rollin, made no mention of *Blake*.

The novel disappeared until the mid 20th century, when Delany’s life story was recovered, and as “the lineal children of *Blake* are *The Autobiography of Malcolm X* (1965), Eldridge Cleaver’s *Soul on Ice* (1965), and George Jackson’s *Soledad Brother* (1970)” (McGANN 2017, xv), the moment had come in 1970 for Miller’s edition, from Beacon Press (still in print). By 1970, perhaps for the first time, a black audience existed for Henry Blake, a militant antebellum figure whose questions were still awaiting resolution. Miller — at the time a doctoral student in history — supplied an introduction, a note on the text, and endnotes. McGann’s 2017 edition follows suit, with each essential paratext updated and expanded; as well, he offers corrections based on a comparison of the two periodical publications, which Miller apparently did not do. Whereas Miller set *Blake* in the literary context of its time, referencing Henry Bibb’s autobiography (1849), Harriet Beecher Stowe’s *Uncle Tom’s Cabin* (1852), and Solomon Northrup’s *Twelve Years a Slave* (1853), McGann points to figures of Miller’s time, like Malcolm X. The textual history of *Blake* thus includes the publications in 1859–1862 and the 1970 edition too; each moment — ours included — needs historicizing. (*American Periodicals* has already published [28.1, 2018, pp. 73–89] a roundtable discussion on McGann’s edition, with McGann himself a respondent.) How each generation ignores or reads *Blake* tells us something about race in America, past and present, and about activism and self-reliance.

We need a new edition of *Blake* not only because Delany has increasingly become a major nineteenth-century figure, alongside Douglass, but also because the Miller one has many “weaknesses”, McGann asserts, including “the basic text it presents — it is full of errors — and [. . .] the account it gives of the work’s textual and historical context” (xv); as well, it “fails to expose the remarkably innovative character of the work’s structure” (xxx) and its “providential design” (xx). McGann’s readings of the novel’s religious discourse — how it attempts to “redeem sacred scripture

from its racist American history” (xx) — and its structure are illuminating, and the latter in particular can help us speculate on the novel’s ending, in its missing chapters. Although I find Miller’s edition informative, he did not, it is true, take notice of the “pattern of repetitions between Part I and Part II”, how the “plots and counterplots [in Mississippi] are reprised in Cuba” (xviii). Part I ends with emigration to Canada and McGann surmises a like end to Part II. But to where? According to McGann, *Blake* ultimately argues “the necessity of emigrating from white racist America, emigrating ‘to Afraka,’” and “‘Afraka’ is not ‘Africa.’ It is an orthographic sign that there is ‘a world elsewhere’ of black actualities and black truth” (xxv). McGann is citing a song by the slave-ship’s fool, Gascar: “I’m a goin’ to Afraka, / Where de white man dare not stay” (212). By the 1850s, places and peoples left alone by whites were vanishing. Where is “Afraka”?

This “elsewhere” place has its echo in the un-narrated or absent conclusion. Indeed, as both McGann and Miller have suggested, it’s almost as if the missing chapters are intentional. Whether interpreted from a 1970 or 2019 perspective, they can speak to the inconclusiveness of the Civil War’s outcomes for blacks and a lack of reparations. As Miller said, “the very inconclusiveness of the novel as it now exists — the rebellion in process [in Cuba, which may spread to the US] — is perhaps more relevant today than any ending Delany could possibly have conceived” (MILLER 1970, xxv). For McGann, the textual condition “calls out to later readers of *Blake*, not least of all ourselves and our children” and invites our participation in writing a just conclusion (xvii). We are still asking how emancipation in America, black and otherwise, is to be achieved, and still working toward action with revelation.

James Baldwin, in a 1984 interview, offered a sort of conclusion that Delany would, I suggest, find apropos the questing spirit of his *Blake*:

Do you have good fantasies about the future?

I have good fantasies and bad fantasies.

What are some of the good ones?

Oh, that I am working toward the new Jerusalem. That’s true, I’m not joking. I won’t live to see it but I do believe in it. I think we’re going to be better than we are.

What do you think gay people will be like then?

No one will have to call themselves gay. Maybe that’s at the bottom of my impatience with the term. It answers a false argument, a false accusation.

Which is what?

Which is that you have no right to be here, that you have to prove your right to be here. I'm saying I have nothing to prove. The world also belongs to me. (GOLDSTEIN)

Henry Blake also wanted to live in a world where no one would have to call themselves free; it was a false accusation that you weren't; there was nothing you had to prove. That Baldwin was, in a sense, repeating Blake's pre-Civil War lament indicates that post-Civil Rights there was still much to be done, for gay men, gay black men, black women, and on. As long as one American says "you have no right to be here" to another, the bad fantasy lingers.

Correcting the text and updating the supporting materials are reasons enough for a new edition. But there is, as well, something about the text's history — how it started its run in 1859, then stopped, then started over in 1861 only to have its conclusion vanish — coupled with Blake's indefinite revolutionary aims that bestirs McGann. The text itself resists. Let's assume that the May 1862 issues of the *Weekly Anglo-African* did offer the novel's conclusion — McGann is drawn to a kind of intentionality in their loss. Although he speculates on a probable conclusion, he is more interested in how the missing chapters throw the novel open to future readers and unresolved histories. We also watch him find the limits of his work and the archive; in his own conclusion we hear "I don't know" (xxviii) and a comment on the past as a "never-to-be-unalienated" world (xxix). His *Blake* reminds us that the work of editing is never complete.

Logan Esdale

Chapman University

California State University, Long Beach

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BILLINGS, Timothy, ed. 2019. Ezra Pound, *Cathay: A Critical Edition*. New York: Fordham University Press. Pp. xvii + 364. ISBN 9780823281060, Hardback \$34.95.

In April 1915, at 29 years old, Ezra Pound published *Cathay*, his version of fourteen classical Chinese poems (as well as the Old English “The Seafarer”, a poem Pound had translated as early as 1911). He thereby became “the inventor of Chinese poetry for our time”, as T. S. Eliot would put it in his foreword to Pound’s *Selected Poems* (1928). What did Pound know of Chinese language at this point? Next to nothing, his biographer A. David Moody suggests: “He could not read the Chinese characters — he could not even sound them out” (MOODY 2007, 272). So how does one translate from a language one does not know?

In November 1913, Pound received sixteen notebooks from Mary Fenollosa, the widow of Ernest Fenollosa (1853–1908), an American art historian who had worked for several years in Japan. These notebooks, now part of the Ezra Pound papers at the Beinecke Rare Book & Manuscript Library at Yale University, included Fenollosa’s rudimentary translations of around a hundred Chinese classical poems. Pound’s work with the material resulted not only in *Cathay*, but also in *Certain Noble Plays of Japan* (1916), later issued in an expanded version as “*Noh*”, or *Accomplishment: A Study of the Classical Stage of Japan* (1916), as well as “The Chinese Written Character As a Medium for Poetry” (1919), a Fenollosa essay edited by Pound (and edited to a larger extent than has usually been assumed, as is made clear in a critical edition of the essay, edited by Haun Saussy, Jonathan Stalling, and Lucas Klein, and also published by Fordham University Press [2008]). According to Moody, Pound was “absolutely dependent on Fenollosa’s simple crib with its halting one-English-word-for-one-Chinese-character, followed by a paraphrase of the line” (MOODY 2007, 272). Is Moody’s a fair assessment of the material Pound had to work with? And was *Cathay*, as stated by Saussy in his foreword to this new edition, “a masterpiece of the art of editing, an art at which Pound excelled” (xi)?

This edition is very useful to begin answering such questions. It helps us understand the making of the poems of *Cathay*, primarily by supplying annotated transcripts of the most relevant parts of Fenollosa’s notebooks. What is to be found in this edition is, in other words, not the contents of the entire sixteen notebooks, but only the entries corresponding to the poems Pound chose for *Cathay*. There has been some uncertainty as to what one can actually read in Fenollosa’s notebooks, and this new edition brings some clarity. As Timothy Billings notes, even eminent scholars such

as Ronald Bush and Hugh Kenner have made mistakes in their interpretation of them, transcribing, for example, “drum” as “dream” and “red / (of boni)” as “red / (of berri)”. As Billings notes, such errors probably have less to do with Fenollosa’s handwriting than with the scholars’ competence in Chinese and Japanese. Now, at last, we have transcripts that those of us who are ignorant of these languages can presumably rely on. I do not mean to imply that ignorance of the source languages makes one unable to judge Pound’s work. We need not necessarily follow Ford Madox Hueffer’s statement at the time *Cathay* was published: “If these were original verses, then, Pound was the greatest poet of the day” (QIAN 2010, 337). Still, we should recognize the lesson many a poet has been able to learn from Pound: translators first and foremost need to know their *target language*. There is every reason to stress that *Cathay* was an intervention in *English-language poetry*.

The way Ming Xie, who has written on Pound’s appropriation of Chinese poetry, sees it, the “appeal of *Cathay* is largely its exoticism, evoking a poeticized imaginary realm with nineteenth-century Tennysonian associations” (XIE 1999, 211). This somewhat pejorative verdict, which I find hard to agree with, would suggest that a process T. S. Eliot once pointed at has taken place: he said that in 300 years one would come to think of *Cathay* as a “Windsor” translation, the way George Chapman’s Homer and Thomas North’s Plutarch were perceived in 1928 as “Tudor Translations”. Eliot’s point is of course double-edged: on the one hand, Pound’s work is classic; on the other, it will necessarily become dated at some point.

To many readers, myself included, *Cathay* still does not feel dated. Even living with the collection for years and years does not make the poetry wither. But then again, maybe a scholarly edition can affect one’s sentimental feeling for the poems, the same way an analysis of humor might? Recall the rather famous adage: “Analyzing humor is like dissecting a frog. Few people are interested and the frog dies of it”.

To put it another, less fatalistic way: one should not approach this scholarly edition without knowing *Cathay* in advance, without having laughed and cried with the poems, without having taken its un-annotated poetry to heart. Pound himself was a kind of editor in his selection and translation of the poems of *Cathay*, but an editor of quite a different kind than is Billings. Pound eschewed almost all contextual information and printed the poems as if the reader would have some sort of direct access to the meaning as well as the art of the poems. Billings, on his part, comments on the most minute details that might be of relevance in understanding how the texts traveled from the original Chinese through Fenollosa’s teachers to the notebooks that Pound had to work with. In other words, this edition seems quite un-

Poundian: as Billings tells us, Pound had advocated the method of *luminous detail* in scholarship rather than the one he claimed was then prevailing, *multitudinous detail*. Billings certainly prefers multitudinous detail, and as he himself suggests, Pound's method was quite different: it was meant to be like that of a miner aiming to "dig up the jewels and present them without the bulk of mud they were found in, the distractions of allusions that require footnotes, or the kind of verbose precision that bedims their luminosity" (76). To do justice to Pound, then, one should initially disregard the annotations and read the poems on their own. Here, I will quote the first two stanzas of "The River-Merchant's Wife: A Letter" (39):

While my hair was still cut straight across my forehead
 I played about the front gate, pulling flowers.
 You came by on bamboo stilts, playing horse;
 You walked about my seat, playing with blue plums.
 And we went on living in the village of Chokan:
 Two small people, without dislike or suspicion.

At fourteen I married My Lord you.
 I never laughed, being bashful.
 Lowering my head, I looked at the wall.
 Called to, a thousand times, I never looked back.

There is something about the verbal sobriety of this poem, its lack of ornamental detail, that makes it stand out, at least compared with much English-language poetry of the early 1900s. Its simplicity may still serve poets of our own day. Thankfully, this volume — after Saussy's foreword and the two introductions, by Christopher Bush and by Billings — presents the poems of *Cathay* in their more or less pure form, without notes on the page (they are later in the volume), echoing the original edition.

In the section after the poems of *Cathay*, Billings offers the notebook entries related to each poem, line by line, annotating them along the way. Billings also supplies Chinese characters for each line of poetry, characters that are not to be found in the notebooks. One line can illustrate: "You came by on bamboo stilts, playing horse" (118). Billings first gives us the Chinese original: 郎騎竹馬來. He then prints Fenollosa's Japanese-influenced pronunciation guide for the five characters: "rō + Ki + Chiku + ba + rai"; and then the crib: "second person masculine, you, young man! lit. 'young man' + ride on + bamboo + horse + come". Then follows Fenollosa's paraphrase of the line: "When you came riding on bamboo stilts". We can

see that while Pound used Fenollosa's paraphrase, he also added an interpretation of the image, one he found in Fenollosa's crib. Billings says that the initial word-for-word glosses are correct, "suggesting a hobbyhorse", but that Fenollosa's Japanese teachers Mori and Ariga must have been misled when they saw in the compound term the specifically Japanese expression "bamboo stilts". Pound, in short, went for *both* solutions, inventing, Billings concludes, "a uniquely Anglo-Sino-Japanese line" (127). Interestingly, Billings tells us that he expected to find many such "Japanese" mistakes when examining the notebooks but found only two or three significant instances among the hundreds of glosses for the poems included in *Cathay*.

As for the line "At fourteen I married My Lord you", I have always loved the inverted word order in the address to "My Lord you". However, perhaps this strange syntax sounded unnecessarily exotic to Pound on a second reading, Billings muses, for Pound later revised the translation for his essay "Chinese Poetry" (1918) in the journal *Today* (and included in this edition). There the line simply runs "At fourteen I married you, My Lord". More sober, but is it not lacking the heart-breaking frustration one can sense in the first version, where the somewhat childish expression "My Lord you" insists on the age of the girl at the time she married, not at the time she speaks, or indeed sings (if there are arguably only a few years between the two)? Once again, and this is important: now these textual details are there for us to discuss.

In his *Orientalism and Modernism* (1995) Zhaoming Qian claimed that *Cathay* is "first and foremost a beautiful translation of excellent Chinese poems" (65), implying that Pound was essentially faithful to the Chinese originals. I find this hard to reconcile with Billings' important discovery that Fenollosa's teacher Mori must have practiced *kundoku* (a particular kind of Japanese gloss-reading of Chinese written characters) with his student, something which implies that the *paraphrases* are the true "decipherings" in the Fenollosa notes, while Pound generally preferred the crib, what Billings calls the "preparatory notes". The fact that Pound followed the crib, not the occasionally somewhat verbose paraphrase, is undoubtedly crucial for what he achieved artistically in these poems. As Billings shows in numerous specific instances, Pound's preference moved his versions away from the originals.

I do not envy this volume's editor. Timothy Billings must have had a tremendously difficult job giving the manuscript material a readable form. Initially, I was tempted to say that he has succeeded only partly, because *Cathay: A Critical Edition* is surely not a book that is easy to work with. Working with it for some time, I realized that this has to do with the nature

of the manuscript material, not with the choices made by the editor. This critical edition will be indispensable for the discussion of Pound's early relation to China, and not least for our understanding of how Pound worked on his translations.

Espen Grønlie
University of Oslo

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WIGGINTON, Caroline. 2016. *In the Neighborhood: Women's Publication in Early America*. Amherst: University of Massachusetts Press. Pp. 240. ISBN 9781625342225, Paper \$25.95.

What was the place of women in the early American "republic of letters"? Women's writing, reading, and role in eighteenth-century print culture has been the subject of much recent scholarship (see DILLON 2004; KELLEY 2006; and HACKEL and KELLY 2008), but few works have redefined the parameters of the topic as decisively as Caroline Wigginton's *In the Neighborhood*. In describing how women's "relational publications" shaped real and imagined neighborhoods, Wigginton's work suggests that a better question might be: what sorts of *places* did women craft for themselves and others in the textual landscape of early America?

In the Neighborhood, winner of the 2018 *Early American Literature* Book Prize, argues that reading women's publications both with greater expansiveness and greater particularity may undo the very notion of a "republic of letters" as the primary mode of authorship in early America. The role of republican print culture in shaping the modern nation-state has been influentially described by scholars such as Benedict Anderson and Michael Warner. Women authors, however, "mediated between the extremes of detachment and amalgamation" (134) set forth by this imagined fraternity, unable and unwilling to fully anonymize within a print culture that insisted on the male nature of the nation and its citizens. Wigginton makes

a firm case that an exclusive “focus on print and nation has masked women’s occupation with [a] different scale of community” (8): the neighborhood. Her use of the term highlights the way that women’s publication practices were often addressed to particular and known audiences within their communities, reflecting interpersonal intimacies rather than an imagined and unknowable national readership. In acts of “relational publication” ranging from commonplace books exchanged among a group of Quaker women to funeral elegies written by Phillis Wheatley, Wigginton shows that women “reimagin[ed] geographies of boundedness [and] transformed early American neighborhoods, sometimes in revolutionary ways” (9).

The book begins with a boldly performative act of publication: an armed march into Savannah, Georgia, in 1749 led by the Creek diplomat Coosaponakeesa (sometimes known as Mary Bosomworth or Mary Musgrove). Attempting to compel the colonial government to recognize her land claims and her political authority, Coosaponakeesa artfully structured the procession to highlight both her English husband and her Creek kin, positioning herself as a crucial translator and “a sovereign power that reconciled and united disparate interests” (28). As this example suggests, Wigginton utilizes a generous definition of “publication”, describing it as something that “*makes public* an expression of its author, invites a reading, submits itself to circulation” (5). Setting such terms aids in envisioning the communications of women beyond the white elite — indigenous, African American, or poor — which might take the form of wampum belts, petitions, or symbolic sartorial choices in lieu of (or in addition to) print and manuscript text. Coosaponakeesa, for her part, paired “indigenous rhetorics of kinship with English legal documents” (40) in order to shape the shared residency of Creeks and Georgians on the same lands, “making a public” in the transnational neighborhood of the Southeast.

Even seemingly private forms of authorship, such as diary-keeping, are interpreted by Wigginton as publications when they demonstrate the power to rearrange neighborhood dynamics. The second chapter considers the asymmetrical intimacy between Phillis, an enslaved woman in Newport, Rhode Island, and Sarah Osborn, a schoolmistress who claimed ownership of Phillis’s son Bobey. Osborn’s proposal to sell Bobey — announced during a prayer meeting attended by both women — prompted Phillis to become “vext”. Osborn’s surprise, and her subsequent spiritual crisis, were reflected in diary entries that were a “private correspondence with God” (64), but which bore public results: Osborn did not sell Bobey. Her repositioning of herself as a spiritual mother to Bobey and other black Christians rewrote the “affiliatory terrain” (83) of the neighborhood, although her change of heart did not extend as far as freeing Bobey. As Wigginton demonstrates,

Osborn's private spiritual anguish was less about the injustice of slavery and more about "incorporating Phillis's affectionate maternity into her own" (82).

Chapter Three turns to poet Phillis Wheatley's funeral elegies and the circulatory practices of public mourning. Wheatley's poems for her dead neighbors (many of them children) were printed, posted, distributed at funerals, and read aloud, reaching an audience beyond the white mourners they directly addressed. For black New Englanders, who were often denied public markers of mourning like bell tolling, Wheatley's elegies "became part of the technology of communal reconstitution, a funeral process in verse to substitute for the lost and prohibited funeral processions" (100). Wheatley's own experience of forced dislocation and loss within the Atlantic slave trade prompted her to position her poetic voice as one occupying a space of authority "*between* mourners and the dead" (94). Her elegies, Wigginton argues, mapped separate communities: "one spiritually transcendent, blissful, and dead, the other earthbound, dejected, and alive" (91). Black Bostonians, Wheatley's poems suggested, had a special affinity with the dead and the consolation of future membership in a larger divine neighborhood.

The book's final chapter considers the commonplace book of Milcah Martha Moore and how poetic exchanges and correspondence set the terms of friendship — and Friendship — among Quaker women in the Delaware Valley. The turmoil of the American Revolution made communication between friends and family especially valuable, making Moore's book a "material performance" (111) of community. In selecting, transcribing, and arranging poems written by close friends, relations, well-known transatlantic writers, and anonymous poets, Moore laid out a "vision of community bound by reciprocity, familiarity, [and] piety" (110). One of Wigginton's most engaging analyses places the commonplace book's material construction and performative circumstance alongside one another, exploring how the physical layout of Moore's entries addressed multiple conversations within her neighborhood. The withdrawal of many Quakers from secular politics and their insistence on pacifism made them the targets of Revolutionary scorn. Moore and her literary circle pushed back with poems critiquing Thomas Paine's tract *Common Sense* and condemning political informers. Within the space of a few pages, Moore juxtaposed these writings with elegies to virtuous Quaker women and reflections on "Social Love", advancing "a political vision in which citizens are neighbors bound in mutual obligation" (132). *Marginalia* by readers demonstrates that Moore's book circulated among her coterie, making me curious as to whether the physical object's travels could be mapped with the same detail

that Wigginton brings to its contents. What, in other words, were the lived boundaries of Moore's neighborhood? Did some friends live nearer than others, and did that correlate to the frequency of their correspondence? Who saw and held the book, and who did not? I similarly wondered what additional insights might be revealed by mapping Wheatley's Boston — the homes of the mourning families commissioning her works, the print shops publishing them, the cemeteries where her dead subjects were interred, and the locations of her known black readership, including Obour Tanner and Jupiter Hammon. The physical spaces navigated by women authors, their publications, and their audiences could perhaps be visualized in ways that illuminate the scale and scope of neighborhoods which ranged from a handful of city blocks to transatlantic religious networks.

"The early American neighborhood retained the difference that republican print sought to elide" (11), Wigginton argues, noting that despite its universalizing rhetoric, democratic citizenship could not subsume local attachments (nor paper over local fissures) in the new nation. Smoothly written and forcefully argued, *In the Neighborhood* invites reconsideration of numerous forms of cultural production beyond the printed page. In their production, circulation, and reception, works as diverse as manuscript poems, needlework samplers, and impassioned, "vexatious" speech might all be publications; they made public their creators' intentions and thereby made a public in neighborhoods of diverse peoples and uneven power arrangements. The publication practices of early American women, as Wigginton shows, illuminate spaces "accommodating juxtaposition but not merger" (143) and interpersonal bonds that were sometimes friendly, sometimes hostile, often unequal, and always being rewritten.

Mairin Odle
University of Alabama

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MACLEOD, Kirsten, ed. 2018. Carl Van Vechten, *The Blind Bow-Boy*. Cambridge, UK: Modern Humanities Research Association. Pp. xxviii + 152. ISBN 9781781882900, Paper \$17.99.

Carl Van Vechten's *The Blind Bow-Boy* (1923) is a book about pleasure — about the kinds of pleasure taken by 1920s dandies in literature, performance, perfumes, fashion, cocktails, Coney Island, and car rides; about sexual pleasures and the pleasure of solitude; about fads and the short shelf-life of certain kinds of pleasure; about whether one can learn from things that are pleasurable and whether one can learn to take pleasure. It is a modernist novel written in a Decadent register. The cataloguing of interiors frequently stands in for character development. The reader comes to understand who people are according to the kinds of tableware with which they surround themselves or in which they are able to find joy. The text speaks in commodity code, mixing the high and the low, mass and high culture, addressing itself to a readership who knows their French literature and avant-garde art and music as well as their fashion houses, perfumiers, and parlor songs. It expects from its audience a deep awareness of literary history as well as an up-to-date savvy concerning bestsellers and modernist trends. One is meant to feel whipped about by the whirlwind of things one might enjoy in 1920s New York by visiting certain neighborhoods, booksellers, and beautifully outfitted apartments. In conveying so much detail about the richness of modern pleasure, however, Van Vechten constructed a novel that demands a certain kind of cultural literacy. *The Blind Bow-Boy* is rooted absolutely in what Decadent modernist epicureanism felt like in Manhattan in 1923. It is, consequently, exactly the kind of book that becomes infinitely more pleasurable when experienced as a scholarly edition.

Kirsten MacLeod's new MHRA Critical Texts edition of *The Blind Bow-Boy* makes it possible and attractive to bring Van Vechten into both the undergraduate and graduate classroom by illuminating the novel's complex recipe for hedonism. As MacLeod notes in her introduction, while Van Vechten was a major figure during the early-twentieth century with ties to the key figures of high modernism, such as Gertrude Stein and Langston Hughes, as well as an entire network of camp or queer modernists, such as Ronald Firbank and Harold Acton, he is at this point "virtually unknown outside of academia" (vii). When his name surfaces, it has most often to do with his support of members of the Harlem Renaissance or his photographic portraits of modernist celebrities, but the majority of his literary works, which were quite commercially successful on publication, remain

out of print. Because he stands at the point of connection between so many key figures associated with queer and Black modernism, however, he should be brought back into the critical conversation. Indeed, the new modernist studies as well as increased contact between scholars of modernism and Decadence call for renewed attentiveness to writers like Van Vechten. And MacLeod, whose work straddles the boundary between Decadence and modernism and focuses on the reading habits, popular literature, and little magazines of this period, possesses the appropriate expertise to bring Van Vechten and his allusions into focus.

MacLeod's introduction makes the stakes of reading Van Vechten's work immediately and forcefully clear. The narrative focuses on a young man, Harold Prewett, whose absent father has paid a dissolute dandy to tutor him in the pleasures on offer in modern New York, and MacLeod demonstrates what this scenario has to say about early twentieth-century visions of queer identity and the new Decadence. MacLeod links these elements of the novel to its practice of a form of what she refers to as "arched brow modernism", "modernism that approaches its subject matter in a blithely sophisticated manner typified by characteristics associated with the body language of the arched brow — knowing, wry, cynical, and sardonic" (xiii). This sensibility operates at the foundation of camp aesthetics, which, as MacLeod notes, might be the most useful framework for understanding how Van Vechten "played an important role in developing a language and strategies of communication for the expression of queer desire and identity in this period" (xvii). In addition, MacLeod makes the case that the novel can be read as a highly detailed document of Jazz-Age New York, an element of the text that her annotations allow the reader to more keenly feel by conveying the cultural role each individual neighborhood would have played in the lives of 1920s Manhattanites. The notes on the distinction between the kinds of shopping available on Sixth as opposed to Fifth Avenue or the artistically redesigned rowhouses on Nineteenth Street in Gramercy Park bring to life the text's vivid sense of place, rooting audiences in the hedonistic urban geography of the novel. Her introduction also contains biographical background on Van Vechten, which highlights his position within the literary networks of the period as well as the manner in which his literary reputation shifted in the decades following this novel's publication. The "Note on the Text" provides useful insights into the novel's composition and sales numbers, the design of early editions, and artistic responses to *The Blind Bow-Boy*. In addition, MacLeod includes a bibliography of Van Vechten's key works, reviews of the novel, and significant secondary sources that would provide students encountering the text

a foundation for comprehending its impact and reception history. In every sense, then, MacLeod's framing of the novel makes it feel at once more significant and more enjoyable, and its availability now in an affordable paperback form will hopefully bring more scholars, students, and general readers into contact with its pleasures.

Kristin Mahoney
Michigan State University

FRANKEL, Nicholas, ed. 2018. *The Annotated Prison Writings of Oscar Wilde*. Cambridge: Harvard University Press. Pp. 394 + 21 illustrations. ISBN 9780674984387, Paper \$18.95.

Referencing the period after his incarceration in the concluding paragraph of his prison letter to his lover, Alfred "Bosie" Douglas, Oscar Wilde wrote, "What lies before me is my past. I have got to make myself look on that with different eyes" (FRANKEL 2018, 290–1). With this new volume of Wilde's writings begun during his incarceration of 1895 to 1897, Nicholas Frankel provides readers with a chance to reevaluate, to see "with different eyes", Wilde's output from a significant episode in his life. Frankel enables such a reevaluation by bringing together five texts: Wilde's clemency petition to the home secretary (sent in 1896), the lengthy prison letter that Wilde wrote to Douglas (composed 1896–1897), Wilde's two letters about prison conditions published by the *Daily Chronicle* (in 1897 and 1898), and his bestselling poem published after his release, *The Ballad of Reading Gaol* (1898).

This edition satisfies a clear need within Wilde studies, as it provides students and scholars with complete, annotated texts for, in particular, the relentlessly provocative ballad as well as the extant manuscript of Wilde's extended letter to Douglas, excerpts of which Wilde's literary executor Robert Ross published under the title *De Profundis* in 1905. The full text of the prison letter, when combined with Frankel's annotations of it, occupies nearly 250 pages of *Prison Writings*; it is the prominent selection in the volume. In it, Wilde recounts his thoughts and experiences from before and during his incarceration by juxtaposing the personal and philosophical as well as the mundane and the extraordinary. Wilde's epigrammatic style shines through in, for example, his response to Douglas's desire to publish an article vindicating Wilde: "All bad art is the result of good intentions" (247). Other passages show Wilde struggling with his bankruptcy, the death of his mother in 1896, and conflicts within his family that would lead to his permanent separation from his children. In his unsympathetic moments,

Wilde blames Douglas's lavish hotel spending for indirectly bringing about Wilde's conviction and bankruptcy. Later portions elaborate on the importance for Wilde of Christ and the Romantic writers, as both demonstrate the power of imagination: "out of his own imagination entirely did Jesus of Nazareth create himself" (213). The letter juxtaposes moments of seemingly authentic personal confession with sections of elaborately stylized artifice reminiscent of the characters' attitudes in *The Importance of Being Earnest*. Previously, scholars and students wishing to read the text of the entire handwritten letter as it stood upon Wilde's departure from Reading prison had to access it in Merlin Holland and Rupert Hart-Davis's 1270-page *Complete Letters of Oscar Wilde* (2000) — it had been previously published in Hart-Davis's *The Letters of Oscar Wilde* (1962) — or in a manuscript facsimile introduced by Merlin Holland (2000). Frankel, by choosing the handwritten letter as his copy-text, neither presents a text that all scholars agree is authoritative, nor, alternatively, includes all of the letters Wilde wrote in prison. Instead, *Prison Writings* provides readers with an array of works directed at different audiences, whether individuals, such as Douglas or the home secretary, or reading publics, such as the readers of the *Daily Chronicle* or purchasers of *The Ballad of Reading Gaol*.

This volume continues Frankel's particular approach to Wilde scholarship for Harvard University Press. His *The Picture of Dorian Gray: An Annotated, Uncensored Edition* (2011) uses for its copy-text the emended typescript of *Dorian Gray* that Wilde submitted to the editor of *Lippincott's* magazine in 1890, prior to publication. More recently, Frankel has published a biography of Wilde during and after his release from prison: *Oscar Wilde: The Unrepentant Years* (2017). His *Prison Writings* frequently cites the 2017 biography and provides insight into the important primary texts from the period the biography covers. Slightly less useful are the annotations in *Prison Writings* that cite his *Dorian Gray*. Frankel elects to cite his "uncensored" edition of that novel, an odd choice given that most Wilde scholarship quotes some version of one of the two published editions of the novel, the 1890 *Lippincott's* edition or the 1891 book version from Ward, Lock & Co. Those reading *Prison Writings* alongside *Dorian Gray* would benefit from dual references to Frankel's edition and to an edition of the 1891 publication.

In line with Frankel's "uncensored" *Dorian Gray*, his decision to use the earliest extant manuscript of *De Profundis*, much revised — while in prison Wilde discarded, corrected, and expanded sections of the manuscript (SMALL 2005, 7–9) — privileges an earlier version of an established text and emphasizes the authenticity of Wilde's earlier effort over subsequent

versions, in this case the shorter ones published by Ross in 1905 and 1908 or by Wilde's son, Vyvyan Holland, in 1949. Frankel's justification of the selection of the prison manuscript for the current volume is sound. Wilde died in 1900, and Frankel admits the difficulty of determining Wilde's intention in relation to the letter: "there exists no certainty that Wilde ever intended publishing *De Profundis* — and also a strong likelihood that parts of the letter were only ever meant by their author for the eyes of a very select group of friends" (37). Yet, in the face of uncertainty regarding Wilde's intentions, Frankel's introduction argues convincingly that the full manuscript has become an important document since its initial Hart-Davis publication in 1962, as the text casts light on Wilde's relationship with Douglas, the evolution of Wilde's prose writing during the period of his incarceration, and what Frankel calls the "restoration of Wilde's reputation" due to changing attitudes towards same-sex desire, intimacy, and associated identities over the last fifty years (19). The "partial decriminalization of homosexuality in England and Wales in 1967" (19), the Stonewall riots in the United States in 1969, and the rise of queer theory and queer studies in the late 1980s are all factors that have increased awareness and activism surrounding queer identity and have contributed both to scholars' greater willingness to examine *De Profundis* and other Wilde works in relation to his sexuality and to queer authors' interest in Wilde's work.

Frankel distinguishes his editorial work from that of Ian Small, who edited *De Profundis* for Oxford's *The Complete Works of Oscar Wilde* (2005) and whose aim was "to establish an authoritative (and perhaps definitive) text of each of Wilde's works" (SMALL 2005, 1). Faced with the issue of Wilde's intentions, Small chose not to use the earliest extant manuscript version as the copy-text but assembled "something similar to what text-theorists used to call an eclectic text" based on later publications and typescripts (SMALL 2005, 24). Small's version uses both the Ross-edited *De Profundis*, the significantly shorter and less personal text than the full prison manuscript, and "Epistola: In Carcere et Vinculis", a more complete — yet still incomplete — version based on a typescript and published by Vyvyan Holland in 1949 as *De Profundis: Being the First Complete and Accurate Version of 'Epistola: In Carcere Et Vinculis' the Last Prose Work in English of Oscar Wilde*. Small indicates that he has "collated, and on occasions interpolated, the manuscript" into the base text of "Epistola" so that his reader "is easily able to retrieve both Wilde's prison manuscript and the typescript derived from it" (SMALL 2005, 24). Frankel's edition of course provides even easier "retrieval" of the prison manuscript, although some critics might hesitate to call Frankel's text *De Profundis*. Small's assertions

make for interesting discussion alongside Frankel's speculation "that *De Profundis* titles the *work* that is incarnated in the *text* of the letter reproduced in the present edition" (38).

Frankel's *Prison Writings* has many assets beyond his editorial work for *De Profundis*. His selections feature Wilde responding both personally and politically to his incarceration, and his attitude towards different audiences means that an intriguing composite of this period of his life emerges. Wilde's clemency petition, for example, describes his conviction for gross indecency as stemming from "sexual madness" and supports its argument with references to the pseudoscience of Cesare Lombroso and Max Nordau (41). Readers inclined to view Wilde as a precursor to gay rights activists will be startled to read Wilde's statement that "the most horrible form of erotomania [. . .] left him the helpless prey of the most revolting passions, and of a gang of people who for their own profit ministered to them, and then drove him to his hideous ruin" (43). While Wilde adopts a hyperbolic discourse in the petition as pragmatically melodramatic as it is disempowering, his later writings about the British penal system are more militant. His 27 May 1897 letter to the *Daily Chronicle*, published after his release and calling for prison reform, strikingly and categorically declares, "A child is utterly contaminated by prison life. But the contaminating influence is not that of the prisoners. It is that of the whole prison system" (303), while *The Ballad of Reading Gaol* reimagines such arguments on a cosmic scale, as, for instance, those condemned to die encounter "the Governor all in shiny black, / With the yellow face of Doom" (325).

Despite the predominance of *De Profundis* in the *Prison Writings*, the *Ballad* serves as the most vivid artifact from Wilde's time in prison. Wilde first published the poem in 1898 under the pseudonym C.3.3 — his cell number at Reading Gaol — "partly because Wilde's name was felt to be publicly unmentionable" after his conviction for "gross indecency" with another man in 1895 and his subsequent incarceration (316). The ballad's haunting, memorable, and universal line, "all men kill the thing they love", leaves an impression as striking as that made by Wilde's detailed account of the final days of Charles Thomas Wooldridge, a fellow prisoner who was executed in 1896 for the murder of his wife (371). Frankel's annotations and illustrations heighten the impact of the poem. One annotation reveals that the "sheet of flame" that Wilde describes as wrapping Wooldridge's body refers in part to the quicklime used to decompose the criminal's body after execution (354–5), while the inclusion of illustrations from previous editions of the poem — by artists such as Arthur Wragg, Frans Masereel, and John Vassos — amplify the mood of confinement and despair it conveys.

Frankel's *Prison Writings* enables readers to compare the shifting rhetorical frames and styles that Wilde adopts in response to his prison experience, and the annotations do not shy away from acknowledging Wilde's inaccuracies in texts such as *De Profundis*: his faulty recollections of dates, his mischaracterizations of Douglas's publications about him, and his potentially unjust complaints about Douglas's lack of correspondence, when in fact Ross may have discouraged Douglas from writing to Wilde. His annotations for the *Ballad* detail the specifics of Victorian prison life as well as Wilde's experience of it, giving readers a chance to understand the poem in both biographical and institutional contexts. Beyond providing literary and cultural contexts via annotations that refer to the array of books that Wilde was allowed in prison, Frankel's sources relating to Victorian prison life are illuminating. While he does not set out to compare Wilde's prison writings to others from the time period, he draws on a range of secondary sources based on other accounts of late-Victorian incarceration, including, most notably, Philip Priestley's *Victorian Prison Lives: English Prison Biography, 1830–1914* (1985), Anthony Stokes's *Pit of Shame: The Real Ballad of Reading Gaol* (2007), and Peter Stoneley's essay in the *Journal of Victorian Culture*, "'Looking at the Others': Oscar Wilde and the Reading Gaol Archive" (2014). Frankel's sources provide multiple avenues for those with an interest in which aspects of Wilde's prison experience were unique and which were generally similar to those of other prisoners during the period. Frankel should be commended for his work on this eye-opening edition, which expands the breadth and depth of our understanding of Wilde's prison writings.

Neil Hultgren
California State University, Long Beach

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BORNSTEIN, George, ed. 2017. W. B. Yeats, *The Wild Swans at Coole: A Facsimile Edition*. New York: Scribner. Pp. xxi + 146. ISBN 9781501106040, Paper \$17.00.

W. B. Yeats' *The Wild Swans at Coole: A Facsimile Edition*, with introduction and notes by George Bornstein, is the third in a trilogy of facsimile editions. Richard Finneran initiated this project with Scribner in 2004 with Yeats' *The Tower* (1928), then in 2011 Bornstein edited *The Winding Stair and Other Poems* (1933), and now Bornstein concludes with the first in order of original publication, *The Wild Swans at Coole* (1919). Bornstein's contributions to Yeats scholarship, in particular his study of the material production of Yeats' collections, are well known, and this edition provides readers with a concise history of the production of the book and Yeats' design collaboration with T. Sturgis Moore. He also provides brief, explanatory annotations that gloss passages and provide documentary evidence for creative sources.

Before enjoying this edition, a useful kind of preface would be Bornstein's *Material Modernism* (Cambridge University Press, 2001) and his own essay on the *Winding Stair* edition, "Facsimiles and their Limits: The New Edition of Yeats's *The Winding Stair and Other Poems*". They both outline reasons to study the material production of modernist works and what we miss by not seeing how poems appeared in their initial publication. In the article especially, Bornstein lays bare the impossible feat of trying to create a replica of an original edition through facsimile: "a facsimile nowadays is not merely an effort to transcribe out of an original, but to reproduce as many material features of the original as possible. As such, it is doomed to failure, or more kindly to partial success. Yes, a facsimile can use the same size of the same font, it can use the same size paper, it can even reproduce layout and cover design, but some features will always elude it — for instance, paper stock, binding, feel, or weight" (BORNSTEIN 2011, 92).

Such "partial successes" appear in this edition of *Coole*. For example, compared to the first edition, the paper quality of the new one is inferior, the cover lacks the luster of the original, and the back cover's marketing copy is misleading: "This facsimile of the 1919 edition presents the reader with the work in its original form, the way Yeats himself would have seen it in the early twentieth century". The "original form" can never be replicated in terms of using exactly the same materials. Types of paper, ink, and cover materials no longer exist or likely exceeded the budget for this new edition. What it does give us, though, is Yeats' arrangement of the poems, the original layout, and a representation of the Moore cover design that

Yeats commissioned. Here is Bornstein's description of the Yeats-Moore collaboration, the symbolic elements on the cover and the care given to the design of the interior pages: "Stamped in gold on a blue background, the new cover featured a swan in a circle at the top looking down and the top half of a swan at the bottom, both in flight. They thus reinforced the prominence of the title poem of the book, and at the same time enacted one of Yeats's favorite dichotomies of up/down, or 'as above, so below'. The interior layout stressed the formal integrity of each poem, beginning each on a new page, even if that required an unusual amount of white space" (xx).

The original presentation order of the poems can provide revelatory readings of some verses. You may be familiar with poems such as "The Wild Swans at Coole" and "Men Improve with the Years" through having read them in newly edited anthologies. If so, you might not have connected lines such as "Their hearts have not grown old" in the title poem and "But I grow old among dreams" in "Men Improve with the Years". In the original edition these appear close together, alongside "O heart, we are old" in "The Living Beauty" and "That the heart grows old" in "A Song". This persistent sigh of old age for youth irked (as Bornstein points out) some of the original reviewers of the collection, but these recurring phrases can also soothe readers as they make their way through the poems, recognizing that Yeats was reckoning with his own advancing age — 54 in 1919 — his frustrated romantic entanglements, and the deaths of old friends to illness and young men to World War I. Bornstein's explanation of these biographical points is incredibly helpful for those uninitiated with Yeats' life and the effect certain events had on the poems.

Bornstein also uses documentary evidence to connect ideas across the poet's writings. For example, the note to "Tom O'Roughley", a brief, two-stanza poem about one of Yeats' folk figures, emphasizes the connection between the lines "And wisdom is a butterfly / And not a gloomy bird of prey" (26) and a note Yeats added to the 1922 "Meditations in Time of Civil War": "I have a ring with a hawk and butterfly upon it, to symbolize the straight road of logic, and so of mechanism, and the crooked road of intuition: 'For wisdom is a butterfly and not a gloomy bird of prey'" (134). This useful note reveals that the "bird of prey" can symbolize logic in contrast with intuition and wisdom, symbolized by the butterfly, a point not directly stated in the poem. Similarly, readers will appreciate notes such as the one that connects lines in "The Phases of the Moon" and in other poems to Yeats's philosophical work *The Vision* (1925). Still another helpful category

of notes describe places in Ireland that held personal importance for Yeats and connect some poems to specific places.

Notes to some of the other poems, unfortunately, do not give uniquely revelatory or otherwise largely-unknown information. For example, there is a note that identifies “The great war beyond the sea” in line 23 of “The Sad Shepherd” as World War I. There are also, I think, unnecessary notes for a mortar-and-pestle reference (“On Woman”), for Dante and Keats in reference to “Ego Dominus Tuus”, and for well-known points of geography. Policies of annotation in scholarly and in teaching editions are notoriously idiosyncratic, and one is hard pressed to find an edition that pleases everyone in terms of what it chooses to gloss in a literary work. But I suspect that there are few readers who actually need all of the notes that Bornstein offers.

Explanations of Yeats’ revisions are some of the most exciting parts of the edition. We learn how the poet reorganized stanzas of the title poem so that the closing was different than its first serial publication: “The final lines [. . .] instead hold open a possibility of a more positive ending, together with an ambiguity about what the poet will ‘awake’ to” (xii). We are told that “On Being Asked for a War Poem” was indeed a poem commissioned for a collection of war poems that Edith Wharton initiated to raise money for victims, and that his poem was then titled “A Reason for Keeping Silent” and the second line later revised. The poem could have been construed only for Wharton’s charitable cause but instead is reframed by Yeats for this collection, a small but noteworthy point.

It is time well spent to discover and rediscover Yeats’ verse, and we are lucky to have this trilogy of Scribner’s facsimile editions to enjoy. As time marches further away from the years when the books were first published, we all the more need facsimile editions that provide us with an invaluable historical record of their original textual presentation. This presentation allows us to read the poems in a way that Yeats deliberately envisioned, the poems as part of a specific collection rather than as individual entities.

Amanda Gagel
Independent scholar

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BATTERSHILL, Claire, Helen SOUTHWORTH, Alice STAVELEY, Michael WIDNER, Elizabeth WILLSON GORDON, Nicola WILSON. 2017. *Scholarly Adventures in Digital Humanities: Making The Modernist Archives Publishing Project*. Cham, Switzerland: Palgrave Macmillan. ISBN 9783319472102. Pp. xv + 182 + 5 b/w illustrations. Hardback \$104.

This book collects the essays of six scholars of modern, anglophone authors with the goal of bringing together the material artefacts created by Virginia and Leonard Woolf's Hogarth Press, previously dispersed among libraries and archives in the United States, Canada and the United Kingdom.

The work's eight chapters examine a variety of themes, including pedagogy, modernism, collaboration, and a behind-the-scenes view of a new international collaborative digital project called *The Modernist Archives Publishing Project* (MAPP), exploring the building of a digital archive, the advantages of a team-driven approach, and the use of digital humanities in the classroom.

A recurring theme among the essays is the recent debate between *yack* and *hack*, that is the tension between theorizing about DH work and rolling up one's sleeves and doing it. The position among these studies would seem to be that a general dismay over excessive theory has often led to a more practical hands-on approach in the field. The essays take on the task of reframing the debate to rethink its implications. Certainly some DH practitioners support a less theoretical approach and categorize the work behind a digital edition or archive as either *designing* or *theorizing* and are uncompromising in their labeling of these two approaches. However, *Scholarly Adventures* demonstrates that a good final result in a digital project relies on both *hack* and *yack*.

The first chapter introduces a retrospective on modernism and book history, and every chapter revisits essential elements in Woolf studies. However, the reader looking for specifics in Woolf studies might be disappointed; the most successful parts of this book relate to methods, ideas, and the process of constructing a digital archive.

The book concludes that DH is not a new medium used to represent old ideas. Apart from addressing and solving past issues, this new platform for media of all kinds also presents new challenges. One of MAPP's aims is to redefine the concept of books, no longer considering them simply as objects but also as events "historically charged of a complex and dynamic literary, social and intellectual world" (27). Fundamentally, a digital edition can contain far more information, such as materials related to the working pro-

cesses of the writer and the philologist alike, allowing readers to consider textual transmission in more direct ways.

What emerges from *Scholarly Adventures* is the importance of the interface of a digital project and its users' needs and expectations. Of course a single interface cannot fit the needs of disparate users. But MAPP's team has relied heavily upon users' experiences (76) to evaluate the utility of available software platforms used to build the digital archive. MAPP's case is limited. Their team approach has allowed them to re-evaluate their objectives and the structure of the project. And MAPP's team experience emphasizes how collaborative work can also benefit the field of the humanities, where — importantly — the value of collaborative work is too often undervalued and even dismissed.

Such collaboration, in fact, brought *Scholarly Adventures*' six humanities scholars together to unite their experiences, whose common cause is particularly evident in their descriptions of the working conditions of the Hogarth Press in the chapter, "Reflections on collaboration". The chapter examines how the company's team work allows at every level of the project for a far more comprehensive pooling of the collaborators' resources. In the press's approach, all the team members become readers, writers, editors and consultants for each another. And such collaborative efforts find advantages also in their geographical diversity with increased access to interlibrary partnerships and funding from multiple national sources. Drawing upon comparisons between their scholarly work and their lives as parents, the authors conclude that "autonomous creation is an illusion" (59).

The final sections of *Scholarly Adventures* focus on the use of digital humanities in the classroom, exploring DH as a pedagogical tool by using already finished digital archive projects in the classroom and by initiating projects to be built by the students. All in all, *Scholarly Adventures* offers both an examination of a model case study and a valuable general orientation to the field as a place for theoretical reflection, in which the *yack* lays the foundation for the *hack*.

Roberta Priore
University of Bologna

Continental Reviews

AUZZAS, Ginetta, Carlo DELCORNIO, Manlio Pastore STOCCHI, Stefano ZAMPONI, eds. 2018. *Studi Sul Boccaccio* 46 (Firenze: Olschki). ISSN 0585-4997. Pp. 457. € 96.

After over fifty years with the Florentine publisher Le Lettere, number XLVI of the historic journal *Studi sul Boccaccio* (founded by Vittore Branca in 1963) has recently been published by another well-known press: L. S. Olschki of Florence. The volume collects significant contributions about the life, work and influence of Giovanni Boccaccio, with a new editorial look. The first thing that the reader notices is the great richness of the contents of this number. There are articles about philology, literary criticism and linguistics, embracing a large part of Boccaccio's production, all of which analyse some interesting and new points of view concerning his influence on the literature. This volume can inform scholars about the current state of studies on Giovanni Boccaccio, and is certainly useful for anyone who wants to study in depth one of the "tre corone" ('literary crowns') of Italian Literature. The volume consists of fourteen essays, on the aforementioned subjects, and five reviews of recent and important works on Boccaccio, such as *Boccaccio e la Francia* by P. Guérin and A. Robin (reviewed by P. Rinoldi) or *La Vita Nuova del Boccaccio. Fortuna e Tradizione* by L. Banella (reviewed by N. Gensini). The volume also contains a useful general index of names and manuscripts cited and abstracts of all essays in the volume in both Italian and English. Finally, the journal *Studi sul Boccaccio* contains the "notiziario" of the Ente Nazionale Giovanni Boccaccio, whose site was recently revamped (<http://www.enteboccaccio.it/s/casa-boccaccio/page/home>), listing many forthcoming initiatives and conferences on Boccaccio.

In its range of essays, the volume is essential to gain up-to-date information about the most important acquisitions and ongoing research about Boccaccio's work and influence. Moreover, all the works are interconnected at some level, and the volume ends up having a more solid structure than a first glance might suggest. The first essay, by C. M. Monti, is about the relationship between Boccaccio and Petrarca; more precisely, the self-representation that the former offers in the framework of an articulate "progetto culturale condiviso" (11). This topic is investigated through the philological analysis of two Latin expressions: *itineris strator* and *audibus ex*

minimis, that are used in Boccaccio's two 'academic' works: the *Genealogie deorum gentilium* and *De montibus*, written in the same period, under the influence of the aforementioned cultural project, the latter title is short for the original, "encyclopaedic" *De montibus, silvis, fontibus, lacubus, fluminibus, stagnis seu paludibus, et de diversis nominibus maris*. About the latter, the *De montibus*, a second essay by M. Papio e A. Lloret examines some philological aspects of their future critical edition, to be published with an English translation. The authors, in order to collate all the witnesses of this opera, have used one of the most advanced methods of philological analysis, the collation software *Juxta* (14, <https://www.juxtasoftware.org/>). A new, stronger interest in Boccaccio's *De montibus* (and his importance on his general production) is apparent not only in these two articles, but also in a footnote inside Papio and Lloret's essay, citing the forthcoming publication of this same work by V. Rovere in the main collection published by the Ente Nazionale (1: 13–14). As an anticipation of these two editions, the essay within this volume is extremely precise and focused on the main problematic issues and *loci critici* inside this problematic text, largely made of long lists of glossed toponyms. These future editions will eventually be crucial to our understanding of Boccaccio's knowledge of Latin and Greek culture and their influence on his work. However, these important fields of study can count on an established tradition, and the present volume also includes an essay by L. Battaglia Ricci referencing Boccaccio's knowledge of Homer. Battaglia Ricci explores the evolution of the author's progressive discovery of Homer and Greek literature through his lifespan. This path of discovery climaxed in the portrait of Homer in the Berlin autograph of *Decameron*, a tangible sign of Boccaccio's primary role in the rebirth of Classical studies in Italy.

Homer was also considered at the top of the ancient poets in Dante's list in *Inferno* (IV, ll. 94–96), and Dante himself was held in the highest esteem by Boccaccio. In this same volume, two additional essays concern Boccaccio's complex relationship with Dante, with a main focus on Boccaccio's *Esposizioni sopra la Comedia* (PADOAN 1994). The two works explore this relationship in the new perspective shared by other papers in the volume, i.e., in the light of Boccaccio's representation of himself as an unworthy follower (whether or not that may be considered a mere rhetorical representation). An essay by I. Castiglia shows how Boccaccio is often engaged in justifying Dante's most unconventional positions ("teologicamente ardite", 180). He finds himself often between the anvil of his love for the poem and the hammer of the "catolica verità" (187). Boccaccio's works concur with his autobiographical references — quoted by Castiglia — to affirm the

solidity of his relationship with the Catholic religion, especially after 1360, and this is consistent with textual evidence from the later *Esposizioni*. It is precisely in this latter work that F. Marzano analyses Boccaccio's re-use of his own previous works in his commentary of the *Commedia*. By means of such intertextual evidence, it is possible to show the various ways in which Boccaccio uses his own work for the extensive commentary of cantos I-XVII of Dante's *Inferno*. There are various degrees of intertextuality inside the commentary, from translation or paraphrases of his own work to some others, less direct, that can effectively show the "capillarità dei suoi riuși" (224).

Among the issue's various approaches, there are notable critical analyses of some of *Decameron's* *novelle*, starting with R. Morosini's interdisciplinary work on VIII 10. Beginning with engaging remarks on the novella's iconography in ms. Fr. 239 of the Bibliothèque Nationale de France, Paris, the author's critical analysis of the short story shows the role of the sea and the *dogana*, and how "real spaces [tend] to become cultural signifiers" (97). The story, with Salabaetto's many journeys across the sea, symbolizes the mobility of the merchant class, accurately sketched by Boccaccio. Through a parallel consideration of the early fourteenth-century *Libro del giuoco degli scacchi* by Jacopo da Cesole and the miniatures of the French codex (attaching relevant reproductions), Morosini shows how the double-joke structure of VIII 10 and all of its elements are perfectly integrated in the mercantile context of Mediterranean life. As further proof of the crucial importance of classical sources in Boccaccio's work, M. Pascale's essay addresses the influence of Aristotle's *Etica Nicomachea* in the *Decameron's* representation of *ira* (anger, wrath). Even a limited number of examples allows Pascale to distinguish and explain different kinds of anger within Boccaccio's best known work. Ranging from Ser Ciappelletto's "bona ira" (I 1) to the lover's "ira viziosa" (IV 3), following a detailed explanation of this sentiment provided by the narrator's voice. This essay's thesis is explained through an analysis of Aristotelic and Thomistic elements within this short story: building on the vast bibliography on the theme, Pascale clearly explains this complex subject, with appropriate references to Boccaccio's life and works (e.g., the previously cited *Esposizioni*, 136). Still based on the textual evidence of Boccaccio's work, but from a linguistic and lexicographical standpoint, E. Guadagnini's essay focuses on the octaves XI 22–24 of the *Teseida*. This opera marks an attempt by Boccaccio to create a chivalric poem in the vernacular. Within the selected octaves, Guadagnini studies the complex relationship between the poet and his sources, showing how a primary source (Stazio's *Tebaide*) is intertwined with other classical texts,

such as Ovid and Lactantius. Starting from the list of plants used for the funeral pyre of Arcita, Guadagnini shows how Boccaccio's extraordinary lexical and linguistic research is made through the use of classical sources. Such literary sources are also D. Delcorno Branca's main topic (in the volume's fourth essay), supporting her strong arguments that the character of Agnoletta (*Dec.* V 3) is based on the episode of *Tristan* — as portrayed in Giovanni del Virgilio's version — and was to become itself a source in the creation of Angelica's flight in Ariosto's *Orlando*. The latter, a well-known episode, offers a clear and interesting case in which the sources are transmitted from one author to another interdiscursively, or without complete awareness.

As is well known, the *Decameron's* influence in European textual cultures, prose and poetry, during the following centuries is multifaceted and hard to define; the last essays in this issue of *Studi sul Boccaccio* tackle this complex subject. D. Boillet shows the various editorial stages of a theatrical version of one of the *Decameron's* best known stories, that of Ghismonda (IV 1), produced by Antonio Cammelli (called *il Pistoia*), and that it was very well received between the sixteenth and the seventeenth centuries. Along the same lines, G. Rizzarelli offers an analysis of the Ariosto's Ginevra and Ariodante episode, once again highlighting the influence of the *Decameron* on the *Orlando Furioso*. Near the close of the essays, R. Di Giorgi focuses on the textual presence of Boccaccio's *Filocolo* and *Elegia di Madonna Fiammetta* in Francesco Colonna's mysterious *Hypnerotomachia Poliphili* (POZZI, CIAPPONI 1980). The issue concludes with two important analytical essays. The first, written by F. Strologo, tracks the discontinuous evolution of the *ottava rima* genre in Carolingian cycles in Italy after Boccaccio, focusing on the case study of the *cantare* of *Carlo Mainetto*. This rare work, preserved only in MS Florence, Biblioteca Nazionale Centrale, Magliabechiano VII 951, is a fragmentary copy dated 1384–1400, a further witness of the broad circulation of Carolingian cycles in Italy during that period. Its interest in this context lies primarily in its value as a source to assess the reception of the *ottava rima* shortly after Boccaccio's *Filostrato* and *Teseida*. Written by F. Palma, the concluding essay offers an interesting example of Boccaccio's influence beyond the boundaries of Italy, assessing the presence of the story of Tofano and Ghita (*Decameron* VII 4) in the *Fish Waves*, an English book of ca. 1620 in which a fisherman recounts the story that now takes us to a new (non-Mediterranean) setting.

As brief as it might be, this introduction and summary of the rich material published in this issue will hopefully help readers appreciate the wide-ranging interdisciplinary nature of the journal, a must-read for any scholar

of Boccaccio. Offering a detailed outline of previous bibliography in each of the topics, all essays add up to represent an extremely useful snapshot of current Boccaccio studies, making this volume an essential source for an up-to-date appreciation of Boccaccio's work, life, and influence.

Valerio Cellai
University of Pisa

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CARUSO, Carlo, ed. 2018. *The Life of Texts. Evidence in Textual Production, Transmission and Reception*. London – New York: Bloomsbury Academic. ISBN HB: 978-1-3500-3905-6. ISBN ePDF: 978-1-3500-3906-3. ISBN eBook: 978-1-3500-3907-0. Pp. xii + 253. HARDBACK \$ 76.50.

This book derives from a series of public lectures sponsored by the Institute of Advanced Study at the University of Durham on a challenging topic: *The Life of Texts. Evidence in Textual Production, Transmission and Reception*. On that occasion, speakers reflected on a number of compelling theoretical and methodological issues centered around scholarly editing and textual criticism as well as on several editorial case studies, from ancient texts to modern times.

Recently edited by Carlo Caruso, *The Life of Texts* works from the premise that each text is inextricably linked to the historical circumstances in which it was produced and that its resultant variability is often an ontological principle at the core of the text itself. Therefore, the various authors of these essays challenge their readers to consider the history of texts as a dynamic and vital sign of their own life. Unsurprisingly, several chapters of the collection are focused on traditions of texts considered *in fieri*: from Leonardo da Vinci's private writings and their variety and mobility as 'open works', to the different editions of the unfinished *Essays* by Montaigne. Texts are often the result not just of an author-inspired activity, but also of the lack of this authorship, the evolving techniques of book production, the historic vicissitudes and the act of interpretation which lies behind each

translation or re-reading. Indeed, as Richard Gameson said in his general introduction to this book (significantly titled: *Conceiving the Life of Texts*), authors have always been aware of how a work may escape their control because of the various processes of revision, rewriting and cuts, mistakes in transcription, censorship and other printing house errors. For this reason, a text could be simultaneously available through its tradition in various forms, fundamentally betraying the traditional and cultural demand for a stable and canonical work.

The audience generally experiences this intrinsic variability of texts through different forms of ‘mediation’. Throughout the book, the identity and consistency of these intermediators between texts and general public are carefully taken into account. For example, several types of mediation could be related to the material aspects of transmission (such as the Christian Bible which switches from the plurality of the *Holy Scriptures* to the singularity of the book known as *The Bible*), to the effects of the historical and social circumstances (for which a ‘text in exile’ as the *Divine Comedy* provides the right example) or to the personal commitment by specific mediators and their willingness, usually involved in text’s constitution and transmission (such as the alterations implemented by Shakespeare’s company on the plays with or without the author’s agreement or the role of Valerie Eliot and Ezra Pound in the revision of *The Waste Land*’s draft materials which inaugurate a new understanding of Eliot’s poem).

Among the various case studies presented in this volume, a fascinating point emerges: the limit between authorial revision and textual corruption is often — from the earliest evidence of literature to the latest novel published — blurred and contradictory. Despite that (or probably due to that), this relation demands to be recognized, respected and interrogated, because it affects the nature of texts themselves and influences the reading practice. The above problem becomes relevant in cases, such as Shakespeare’s and Dante’s ‘phantom’ autographs, in which the lack of authoritative textual witnesses has deeply contributed to shape and direct the textual tradition of the oeuvre. In such cases, as argued by Annalisa Cipollone, evidence shows that stemmatic procedures cannot lead to any reliable conclusion. Hence, the textual critic must work through the text comparatively considering the system of variants, adjusting his understanding of ‘authorship’ on the basis of the variable circumstances of text’s tradition.

Even though this book consists of nine independent chapters, each one dedicated to a specific topic from *Arabian Nights* to the First Movement of Beethoven’s *Tempest* Sonata, we could say that every essay offers a typical example of the general need, in textual criticism, for both critical judgment

and bibliographical knowledge. Thus, the content is designed in order to stimulate discussion and to encourage comparison between as many areas of study and application as possible. This point, which constitutes the ultimate richness of the volume, raises many textual problems in both print and digital scholarly editing, such as uncertainties regarding authorship, the complex stratification of readings, translations and interpretations through different times and all the matters an editor needs to face in order to guarantee a high quality standard for the texts he produces for his audience.

Ultimately, *The Life of Texts* is based on this assumption: the form by which a text is perceived and received by its audience is affected by the form in which it is published and presented. Critical reflections on the textual lives of the works taken into account shed a fascinating light on their history of composition: for this very reason a textual critic who fails to engage with the dynamics of production, transmission and reception misses the evidence of the deep meaning of texts. Therefore, it is not by chance that the book ends with a quotation from McKENZIE 1999, where this kind of *sociology* is defined as the set of “human motives and interactions which texts involve at every stage of their production, transmission and consumption” (15). These processes, in which composers, printers, editors, publishers and even readers join the author in the constitution of the work, characterize the always-in-motion *life of texts*. The belief that printed and digital copies of texts remain, after all, no less than ancient manuscripts, living organisms, is demonstrated by this ambiguous, conceptual and even tense relationships that determine the very conditions under which textual meanings are created.

Carolina Rossi
University of Pisa

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ITALIA, Paola, Claudia BONSI, eds. 2016. *Edizioni Critiche Digitali. Digital Critical Editions*, Roma: Sapienza Università Editrice. ISBN 978-88-9377-003-3. Pp. ix+177. Open Access (DOI: <https://doi.org/10.13133/9788893770033>).

Edited by Paola Italia and Claudia Bongi, this book is a collection of thirteen contributions focusing on digital projects about European (Jane Austen, Fernando Pessoa, Nietzsche, and Proust) and Italian (Leopardi, Manzoni, Gadda) authors. They are written by Italian and international scholars, but all the topics are tackled from a distinctly international cultural perspective.

The book is divided into three sections. The first presents a cluster of digital projects, introduced as case studies, assessing their theoretical validity and practical applications, underlining the strengths and weaknesses of each. The projects presented consist of both digital archives and digital scholarly editions, ranging from the archive of Pessoa's *Book of Disquiet* to the digital edition of the Leopardi's *Canti*, efficiently combining Italian and international case studies. The second section examines the "self-description" of such digital projects, such as the choice of the most suitable name for the resulting "digital object", distinguishing between editions and archives. The third and final part presents the innovative project THESMA (TeraHertz & Spectrometry Manuscript Analysis), dedicated to an analytical study of manuscripts, allowing scholars literally to read a book through its cover. Building on the experience of multi-spectral inspection, TeraHertz visualizes hidden layers by means of different optical techniques, seeing — so to speak — through the paper, e.g., allowing the reading of pages (or parts thereof) that have been stuck together.

The variety of the reported projects provides an opportunity to deal with various controversies and solutions from different perspectives. The strength of the work lies in the possibility of comparing innovative methodologies and assessing how (or if) they are used in the direction of a collective construction of knowledge. Citing Shillingsburg, Milena Giuffrida recognises the priority of the reflection on methodology in order to create a scholarly digital edition. Similarly Fiormonte, in another contribution, states that the discipline of Digital Humanities needs to unify in defence of the need to reflect upon the content of the digitization, avoiding the transformation of everything into data.

Simone Celani's introduction to *Digital Critical Editions* explains how digital media overcomes the limits of a linear and hierarchical representation, abandoning the division between the text and the critical apparatus.

tus to really “unveil a text in the making” (61). Most of the contributions underscore the notion that digital editions permit a dynamic, hyper-textual representation that achieves not just forms of textual publication but manages to enlighten the process of writing itself while enhancing our understanding of the context in which a work was produced.

The technical flexibility of the digital medium holds obvious advantages over the rigidity of printed text. This is evident in the case of the *LdoD Archive* (<http://ldod.uc.pt>): the digital archive is based on Fernando Pessoa’s *Livro do Desassossego* and focusses on the dynamic process of the actions of writing, editing, and reading. This foundational idea has led to an archive where the users can simulate the production and analysis of the literary work.

Taking into account the non-linearity of manuscripts, the prototype developed by Elena Pierazzo and Julie André for Marcel Proust’s manuscripts is based on a mimetic logic that through a few pages of *Cahier 46* shows Proust’s writing and its transcription and allows readers to follow different paths while reading the various manuscript drafts. It means the user can be guided in reading while visualizing either a “reading sequence” or a “writing sequence”. Regarding the first one, it allows us to read the last version of the story directly on the manuscript; the last stage of this path is the most challenging, as it reconstructs a hypothesis about the various stages of writing.

It seems that digital projects seem to favor the understanding of the habits of the writer and to provide scholars with new tools to analyse the object of study in its complexity. More generally, DH is challenging the idea of the *oeuvre* as a monument, shifting priority to the dynamics of its creation, as the *critica delle varianti* (or *critique génétique*) did before, albeit through different tools, in the Italian (or French) context.

On the other hand, Paolo D’Iorio developed his *Nietzsche Source* (an evolution of *HyperNietzsche*, whose interface was insufficient) by a new organization of its interface: the latter now fully considers scholars’ habits, namely respecting scholars’ work practices. He realized that using extremely innovative structures was useless for this purpose, deeming a clear-cut separation between navigation and contextualization to be the most efficient solution.

What emerges is that the user now has a central role in the re-thinking of a literary text’s representation, affording the possibility of interacting with it at different levels. The interface thus plays a key role in representing the temporal dimension of the writing process. Deeply aware of the importance of interfaces, Domenico Fiormonte and Desmond Schmidt

developed *Ecdosis*, a platform that enables users to prepare digital scholarly editions. It goes beyond the traditional XML-centered approach that presents problems of “markup variability” (which means that different encoders tend to mark up the same element in different ways) and overlapping. *Ecdosis* instead caters to the open and dynamic nature of the text, employing a user-friendly interface that can easily and interactively create editions, thus overcoming the well-known dichotomy between representation and visualization of the text.

Certainly, the case studies presented in this collection seem to challenge the current definitions of digital objects and reframe their context in new and important ways. While “archive” and “edition” seem to be more related to a traditional type of medium, in lieu of “digital editions” or “digital archive” Francesca Tomasi proposes the concept of a “knowledge site” that better conveys the possibilities offered by an innovative digital object. This means a digital object is not limited to textual representation; rather, it enlightens the relationships between the data represented. As we have seen, the digital medium compels scholars to challenge their beliefs and redefine editorial work itself, in a fashion that often provides new answers to old questions of textual scholarship. Comparing and assessing the various answers and approaches explored in the book creates solid grounds for an ongoing, engaging debate.

Roberta Priore
University of Bologna

Notes on Contributors

VALERIO CELLAI received his education at the University of Pisa and is currently a short-term research fellow in the framework of a project on Lucca's medieval manuscripts that may be attributed to Dante's times. His main research interests lie in manuscript studies, digital humanities and Italian literature of the fourteenth and fifteenth centuries, with a special interest in the Italian *novella* (Giovanni Boccaccio's *Decameron*, the *Motti e Facezie del piovano Arlotto* with their respective philosophical and literary backgrounds).

LOGAN ESDALE is the editor of a workshop edition of Gertrude Stein's *Ida A Novel* (Yale UP, 2012) and the co-editor of *Approaches to Teaching the Works of Gertrude Stein* (MLA, 2018). His articles on Walt Whitman, Emily Dickinson, Marianne Moore, and Stein address the epistolary genre and related terms (naturalness, adornment) that describe the inseparability of private and public, and his current project is "Gertrude Stein in Letters", a monograph. He is a Lecturer of English at Chapman University and at California State University, Long Beach.

AMANDA GAGEL has worked as an editor of scholarly editions since 2008, focusing on authors of the nineteenth and early twentieth centuries. She has served as an editor of the *Collected Writings of Frederick Law Olmsted* (University of Virginia) and for the Mark Twain Project at the University of California at Berkeley, where she was co-editor of Twain's autobiography and a number of editions of his novels and personal writings. She is also co-editor of a multi-volume edition of the *Selected Letters of Vernon Lee* (Routledge, 2016–). Currently she is a Custom Books and Higher Education Editor at XanEdu Publishing.

ESPEN GRØNLIE is a PhD fellow at the University of Oslo, writing his dissertation on Ezra Pound and linguistic relativity. Drawing on his study of Romance languages and comparative literature, Grønlie has taught courses at the university, been a literary critic for various Scandinavian newspapers

and journals, and translated into Norwegian works such as Dante Alighieri's *De vulgari eloquentia*, Filippo Tommaso Marinetti's first futurist manifesto, and Giorgio Agamben's *Le comunità che viene*.

NEIL HULTGREN is Professor of English at California State University, Long Beach. He has held a year-long postdoctoral fellowship at the William Andrews Clark Memorial Library at UCLA and a one-month fellowship at the Harry Ransom Center at University of Texas at Austin. He is the author of *Melodramatic Imperial Writing: From the Sepoy Rebellion to Cecil Rhodes* (Ohio University Press, 2014). His recent publications include essays on Richard Marsh and on Guillermo del Toro.

PAOLA ITALIA is professor of Italian Literature at the University of Bologna and has published extensively on the textual scholarship of contemporary Italian literature, especially on Carlo Emilio Gadda (whose work she published in both traditional critical editions and in digital form: e.g., *Eros e Priapo's* first draft [Milano, Adelphi, 2017], *Incendio di via Keplero* and *Meditazione milanese* in Gadda's *Opera omnia* directed by Dante Isella and on the website *Wiki Gadda* that she designed [www.filologiadautore.it/wiki]). She also curated catalogs and a bio-bibliographic exhibition of his unpublished manuscripts, books and photos (2001–2003). Another notable achievement is the critical edition of *Promessi Sposi's* first draft (*Fermo e Lucia*, edited by Dante Isella, published in 2006). In a theoretical and methodological key, it is worth citing her volumes *Che cosa è la filologia d'autore* (with Giulia Raboni, Roma: Carocci, 2010) and *Editing Novecento* (Roma: Salerno, 2013).

KRISTIN MAHONEY is an Associate Professor in the Department of English and the Center for Gender in a Global Context at Michigan State University. She has published articles on aestheticism and Decadence in *Victorian Studies*, *Victorian Literature and Culture*, *Criticism*, *BRANCH*, *English Literature in Transition*, *Literature Compass*, *Nineteenth-Century Prose*, *Victorian Review*, *Victorian Periodicals Review*, and *Studies in Walter Pater and Aestheticism*. A chapter on Ada Leveson and feminist dandyism just appeared in *Decadence in the Age of Modernism* (Johns Hopkins UP). Her first book, *Literature and the Politics of Post-Victorian Decadence*, was published by Cambridge University Press in 2015. She is currently working on a project entitled "Queer Kinship after Wilde: Transnational Aestheticism and the Family".

MAIRIN ODLE is an Assistant Professor of American Studies at the University of Alabama, where she teaches courses in Native American studies and the history of the body. Her current book project, *Skin Deep: Tattoos, Scalps, and the Contested Language of Bodies in Early America*, explores how cross-cultural body modifications in early America remade both physical appearances and ideas about identity. Focusing on indigenous practices of tattooing and scalping, the book traces how these practices were adopted and transformed by colonial powers.

DIEGO PEROTTI is a PhD candidate at the University of Verona where his main research interests are Italian Renaissance poetry and drama (especially Torquato Tasso e Gian Giorgio Trissino), textual criticism and editorial applications of *filologia d'autore* ("critique génétique"). Working on manuscript and printed textual transmissions, he discovered the autograph manuscript of Tasso's madrigals in Madrid, lost since the 1820s. These 39 texts, written for the famous musician Carlo Gesualdo, will soon be published in a critical edition with facsimiles of the original leaves (Florence, Franco Cesati). A new member of the STS, Perotti is also part of the editorial board of *Tasso in music project* (University of Massachusetts Amherst), directed by E. Ricciardi with the technical support of the *Centre for Computer Assisted Research in the Humanities* (CCARH).

ELENA PIERAZZO specializes in editing, Italian Renaissance texts, and text encoding. She has presented and published papers at international conferences in Renaissance literature, digital critical editions, text encoding theory and Italian linguistics. After serving as lecturer in Digital Humanities at King's College London and full professor of Italian Studies and Digital Humanities at the University of Grenoble 3 "Stendhal", she served as chair of the Text Encoding Initiative (TEI) and was a member of its council and board for many years. She recently moved to the Université de Tours "F. Rabelais". Among her most important publications are paper and digital scholarly editions alike, including *La Zucca* by A. F. Doni (Roma: Salerno, 2003) and Jane Austen's Fiction Manuscripts (<https://janeausten.ac.uk/index.html>), as well as an important volume on textual scholarship, *Digital Scholarly Editing: Theories, Models and Methods* (London: Routledge 2015).

ROBERTA PRIORE is a PhD student in Literature and Philology at the University of Bologna. She taught Italian at the József Eötvös College in Budapest. Her research interests focus on modern literature, Italian philology, digital humanities and scholarly editing. From 2017 she is web editor and

content manager for the peer-reviewed journal *Ecdotica*. She is focusing her doctoral research on a philological study of Leopardi's *Zibaldone*, aiming to date the first hundred pages. She is currently working with special imaging techniques on Leopardi's autograph manuscripts.

SIMONE REBORA is senior research associate at the University of Verona. Thanks to a background in applied science and literary theory, his research interests focus extensively on issues of literary reception and reader response, tackling the emerging phenomenon of "social reading" in online communities by means of a computational analysis of user-generated book reviews. More generally, he developed and tested various computational techniques for the study of literary reception in wide historical corpora in order to verify the relevance of cognitive approaches in comparative literary studies. His recent publications include *History/Histoire e Digital Humanities. La nascita della storiografia letteraria italiana fuori d'Italia* (Firenze: Firenze University Press, 2018) and *Claudio Magris* (Fiesole: Cadmo, 2015).

ROBERTO ROSSELLI DEL TURCO teaches Germanic Philology at the University of Turin, as well as Digital Humanities at the University of Siena (*Master in informatica del testo e edizione elettronica*). He is a founder of and contributor to the *Digital Medievalist* project (<http://digitalmedievalist.org/>) and one of the founders of the *Associazione per l'Informatica Umanistica e la Cultura Digitale* (Italian Association for Digital Humanities: <http://www.aiucd.it/>). He is also the editor of the *Digital Vercelli Book* (<http://vbd.humnet.unipi.it/>), an ongoing project that aims to provide a full edition of this important manuscript. To further the DVB project he created *Edition Visualization Technology* (EVT), a software tool to navigate and visualize digital editions developed at the University of Pisa (<http://evt.labcd.unipi.it/>). He is also co-director of the *Visionary Cross* project (<http://www.visionarycross.org/>), an international project working to produce an advanced multimedia edition of key Anglo-Saxon texts.

CAROLINA ROSSI is a PhD student at the University of Pisa. She completed her B.A. and M.A. at the University of Bologna and she was a Visiting Scholar Researcher at the University of Edinburgh (*Edinburgh Journal of Gadda Studies*) and at the École Normale Supérieure in Paris (*Institut des textes et des manuscrits modernes*, CNRS). From 2017 she is web editor and content manager for the peer-reviewed journal *Ecdotica*. Her research interests include issues on authorship, editing, history of publishing, Italian literature and philology, especially in the works of C. E. Gadda.

SIMONE VENTURA is a senior research associate at King's College London and specializes in Romance languages and literatures (especially Catalan, French, Italian, Occitan) from 1100 to 1500. His work ranges across linguistics, manuscript studies, digital humanities, and the broad field of comparative literary studies, including translation studies. His publications are mainly in four distinct areas: troubadour lyric; medieval Latin and vernacular grammaticography and rhetoric; medieval encyclopaedic texts in translation; Boccaccio and translations of Boccaccio's works. His recent publications include *Cobles e lays, danses e bon saber. L'última cançò dels trobadors a Catalunya* (Roma: Viella, 2016) and the critical edition, with Italian translation and commentary, of the *Elucidari de las propietatz de totas res naturals* (Book XV; Firenze: Edizioni del Galluzzo, 2010).

RICCARDO VIEL is associate professor at the University of Bari "Aldo Moro", where he teaches Romance and Italian Philology. His main research interests are the textual and linguistic study of Occitan and Italian poetry, the latter with a focus on the scholarly editing of Provençal *chansonniers* and on philological issues in Dante's work respectively. His recent publications include important contributions in French (*Troubadours mineurs gascons du XIIème siècle. Alegret, Marcoat, Amanieu de la Broqueira, Peire de Valeria, Gausbert Amiel. Édition critique bilingue avec introduction* [Paris: Champion 2011]) and in Italian, on the lexical innovations of Dante's *Commedia* («Quella materia ond'io son fatto scriba». *Hapax e prime attestazioni della «Commedia»* [Lecce: Pensa Multimedia, 2018] and *I gallicismi della «Divina Commedia»* [Roma: Aracne, 2014]).

MICHELANGELO ZACCARELLO is professor of Italian Philology at the University of Pisa, after teaching in Dublin, Oxford and Verona. His research interests revolve around the textual scholarship of early Italian literature, especially in Renaissance authors, chiefly Torquato Tasso and Luigi Pulci, whose sonnets he published in critical editions (respectively, Bologna: Commissione per i Testi di Lingua, 2000 and Florence: Franco Cesati, 2017). His research interests were recently extended to Early Italian prose texts (Boccaccio, Paolo da Certaldo, Sacchetti) and related linguistic problems. He joined the Society for Textual Scholarship in 2011; on textual theory and editing methodology, he published the volumes *Alcune questioni di metodo nella critica dei testi volgari* (Verona, Fiorini 2012) and *L'edizione critica del testo letterario* (Milano, Mondadori 2017).

The Society for Textual Scholarship

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John Young Executive Director, STS
Department of English | Marshall University | Huntington, WV 25755
USA
youngj@marshall.edu

H. Wayne Storey, President, STS
Department of French and Italian, Emeritus | Indiana University
hstorey@indiana.edu