

# An Introduction to Digital Philology

Digital Tools for Humanists  
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## Presentation summary

- an introduction to digital philology
- editions
  - digitized editions
  - digital editions
  - DSEs – Digital Scholarly Editions
- a few examples
- tools and methods
  - text encoding, basic information about XML
  - representation problems, alternatives to XML

## What is Digital Philology?

- general definition: “CS methods and tools applied to textual criticism to create a scholarly edition”
- sounds like a multidisciplinary thing
- used to create digital editions, but also traditional (printed) editions
- labels:
  - computational vs digital philology
  - electronic vs digital edition

# Introduction

## Questions

- if Digital Philology is born from CS methods and tools + traditional textual criticism
- what is it precisely and which are its goals?
- what is a digital edition?
- is the digital format just another medium to publish the same content?
- how do you prepare a digital edition?
- what is going to change for the scholar?

# Introduction

## Textual criticism

### OLD ENGLISH HOMILIES.

#### I.

#### DE ADUENTU.

p. 1.

*enit rex occurramus obviam saluatori nostro.* To dai  
umen ðe holie tid þat me clepeð aduent. þanked be ure  
hesu crist þi<sup>1</sup> haueð isend. And hit lasteð þre wuke  
*i sum del more. Et significat tria tempora. ante legem.*  
*sub gratia.* and bitocneð þre time. On þe was bi-fore  
age. þe oðer was on þe holde lage. and þe þridde was  
æwe lage. Men þe waren wunede<sup>2</sup> on elche of þese  
æs wisten gerne after ure lauerd ihesu cristes tocume  
doð. þe ben on þesse þre wuken! þe ben cleped aduent.  
seggen on englis ure louerd ihesu cristes tocume.  
*is autem duo sunt manifesti. et totidem occulti.*  
*erd ihesu cristes tocumes!* ben tweien openliche. þe  
s gon. þo þe patriarkes and þe prophetes and oðre  
waren bi þo dages after wisseden. And þat oðer tocume  
domes dai. and þat we abiden. And alle þo! þe habben  
an ure louerd ihesu crist steh to heuene. And alle þo  
tocumen her after abideð his tocume. And of þe firste  
spekeð þe holi boc þus queðende. *Eccce uenit rex*  
*a. here cumeð ure king. wule we fare togenes him.*  
*1 faire understanden. and heiliche wurðie .s. cordis*

1—2

The time of  
Advent lasts  
somewhat  
more than  
three weeks.  
<sup>1</sup> So in MS.  
It betokens  
three periods,  
1, before the  
Old Law;  
2, under the  
Old Law;  
3, under the  
New Law.  
<sup>2</sup> read  
wunede.

In these  
times men  
eagerly  
yearned for  
our Lord's  
coming.

There are two  
public Ad-  
vents; the  
first has gone,  
the second  
will be on  
Doomsday.  
All who have  
lived since  
our Lord's  
Ascension to  
heaven, or are  
to come, look  
for the second  
Advent of  
Christ.

BEOWULF.

3

þæt hine on ylde eft gewunigen  
wil-gesipas, þonne wig cume,  
leode gelæsten; lof-dædum sceal  
25 in mægða gehwære man geþeón.  
Him ðá Scyld gewát to gescæp-hwile  
fela-hror feran on Freatn wære:  
hi hyne þá ætbæron to brimes faroðe,  
swære gesipas, swa he selfa bæd,  
30 þenden wordum weold wine Scyldinga,  
þeóf land-fruma, longe ahte.

afterwards, his willing followers may remain true to him, when war comes, [and] may exert themselves for the people; in every tribe or kinship it is by noble deeds that one must prosper. Then, at his fated time, Scyld the strenuous departed from amongst them to go into the protection of the Lord. They then, his beloved followers, carried him away to the sea shore, as he himself bade, he the Scyldings' lord, while his words had power, the dear chief of the land, during a long possession. There at the harbour stood the

<sup>22</sup> *gewunigen*, pres. subj. of *gewunian*; the sense seems something between the German allied verbs *wohnen* and *gewohnen*.

<sup>23</sup> The *gesipas*, or liege followers, of an Anglo-Saxon king, were to serve him to the death; for a curious illustration of this, see 'Sax. Chron.' an. 765. In return, he entertained them at his board, and attached them to his person by a constant and bountiful distribution of presents. Among these, after land and money, 'rings,' including in the term metal collars and bracelets, seem to have held the chief place; hence a common name for a prince or chieftain is *beaga brytta*, a dispenser of rings. After rings came arms, jewels, and other ornaments.

<sup>24</sup> *leode* might be nom. pl.; but it seems better on the whole to take it as the dat. sg. *Ib. gelæsten* is the same word as the German *verhasten*. *Ib. lof-dædum*; lit. 'deeds of praise.'

<sup>25</sup> *mægða*. An Anglo-Saxon

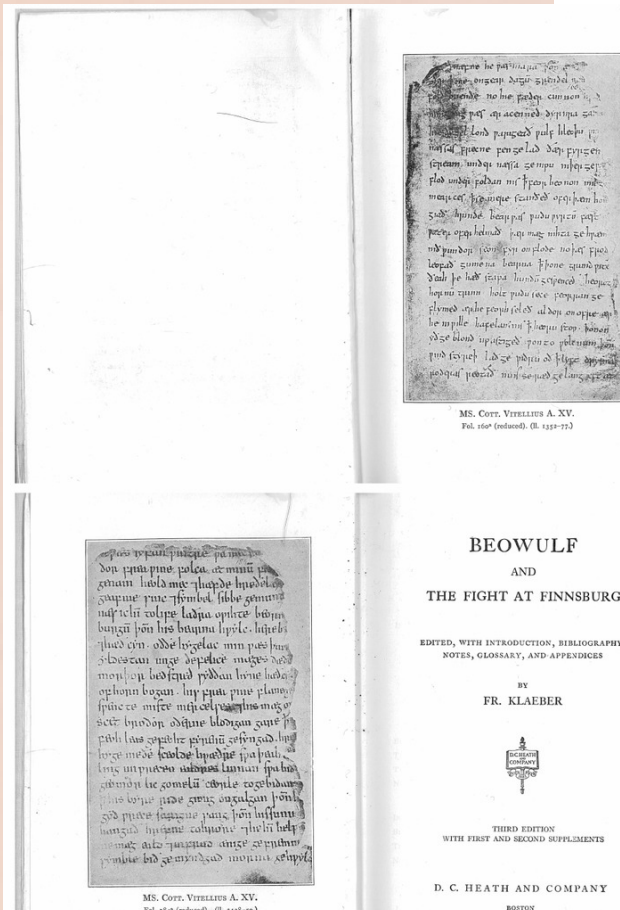
*mægð* corresponded to a Roman gens; it was a group of families descended from a common ancestor, and bearing a common name. The Rædingas were a *mægð*; so were the Rodingas, the Bercingas, and many others; these gentes, or kinships, settling down after the migration and land-assignment on the lands still inhabited by their descendants, founded Reading, Roding, Barking, &c.

<sup>26</sup> *geat*, pf. of *geotan*. *Ib. gescæp*, MS.; read, with Thorpe, *gescæp*, destiny.

<sup>27</sup> *ætharon*, pf. of *æt-beran*.  
<sup>28</sup> *wine*, lit. 'friend.' This word enters into the composition of many names, Winbert, Winfrid, Ethelwine, &c. *Ib. Scyldinga*. The Danes themselves are called 'Scyldings' in a wider sense; more strictly the name belonged to their royal house.

<sup>29</sup> *ahte* can only be the pf. of *agan*, to own; it seems better to read *ahte*, dat. sg. of *aht*, possession.

B 2



main goal: producing a reliable text

## “What’s in a name?” 1

- digital edition
  - of a newspaper (The Guardian, NYT, etc.)
  - of a journal (Wired, DM Journal, etc.)
  - of a book (→ ebook format)
- different products, also different with regard to the paper “original”
- academic editions are moving from paper to a digital medium ... but what does “digital edition” mean exactly for us?

## “What’s in a name?” 2

- the “digital edition” label is way too generic
  - any kind of publication can be distributed both in printed and in digital form
- current label for academic editions: **Digital Scholarly Edition (DSE)**
  - SDE before that, same meaning
- the accent is on “scholarly”
  - academic level editions imply editing methods, peer review, evaluation, citability, etc.

## Digitized vs. Digital editions

- for any traditional edition we work on a digital document which will be modified and/or adapted for printing → preprint / postprint
- is a PDF document a “digital edition”? how about a book scan? better to distinguish:
  - **digitized** edition: scan images → PDF
  - edition in **digital form**: PDF, ebook
  - **born digital** edition: an edition that has been designed right from the start to be published on a digital medium

## What type of digital editions? 1

- the answer is not as clear as one may think, there are many types and sub-types of SDEs:
  - text database (ALIM, DigilibLT, OTA)
  - hypertext editions (Wulfstan, Beowulf)
  - hypermedia editions (Rossetti Archive)
  - image-based editions (*Electronic Beowulf*)
  - collaborative/social editions (*Hypernietzsche*)
  - integration frameworks (TRAME, NINES, MESA)
- is the “digital stuff” part enough to define a common ground? or the publication medium?

## What type of digital editions? 2

- that's orthogonal to the previous question, “traditional philology” has types and sub-types as well:
  - Lachmann
  - Bédier
  - new philology and documentary editions
  - genetic editions
- not a completely neutral “encounter”:
  - the tech ↔ philology mix has proved very fruitful for new philology / documentary editions

### Just a different medium?

- another crucial question: is a digital edition just an electronic version of a traditional one?
- if so, does it make sense at all to talk about “digital philology”?
- if not, what are the implications on the methodological ground?
- **what does it change for a scholar?** just new tools to learn, or an evolution of textual criticism methodology? what else?

## The traditional (printed) edition

- it is basically the same since the XIX century: a very effective layout, but limited under several aspects (especially because of space)
- the critical apparatus is the best compromise possible considering what the support allows
- variants are presented in a compressed, incomplete (negative a., orthographic v.) format
- synoptic editions (f.i. the *Nibelungenlied*) are rare and suffer from more compromises
- photographic facsimile or diplomatic edition
- you have to choose a specific edition level

### Beyond “text”

- a medieval manuscript is a composite, complex work
- text is strongly connected to the physical support → medieval tradition
- ***mouvance*** (Zumthor, *Parler du Moyen Age*, Parigi, Éditions de Minuit, 1980)
- ***variance*** (Cerquiglini, *Éloge de la variante*. Parigi, Seuil, 1989)
- special ed. of ***Speculum*** (1990) → new philology

# Digital philology



Ms bizantino XI sec. (Luca 1:3-6)  
Bibliothèque Nationale, Parigi



Dettaglio della Croce di Ruthwell (Ruthwell Church,  
Dumfriesshire, Scozia)

# Digital philology



MS. London, British Library, Harley 647

# Digital philology

Man Blowing a Bubble  
A Film by Mitch Ansara

:'

:o

:0

:x

The End  
Copyright; 1972

# The digital edition

File Views Search Help

Left/Top

Goto Edition 129r, 1-21 << >> Fit frame

Right/Bottom

Goto MS 129r, BL 132r << >> Fit frame

129r | HWÆT: WE GAR-DENA IN GEARDAGUM  
beodcýninga þrym gefrunon.  
Hu ða æþelingas ellen fremedon!  
Oft Scyld Scefing sceapena preatum  
5 monegum mægþum meodosetla ofteah,  
egsode eorl, syððan ærest wearð  
feasceafst funden. He þæs frofre gebad,  
weox under wolcnum, weorðmyndum þah,  
oð þæt him æghwylc þara ymsittendra  
10 ofer hronrade hyran scolde,  
gomban gyldan. Þæt wæs god cyning.  
Ðæm eafera wæs æfter cenned,  
geong in geardum, þone God sende  
folce to frofre. Fyrenðearfe ongeat.  
15 Þæt hie ær drugon aldorlease  
lange hwile. Him þæs Liffrea,  
wuldres wealdend, woroldare forgeaf.  
Beowulf wæs breme, blæd wide sprang,  
Scyldes eafera Scedelandum in.  
20 Swa sceal geong guma gode gewyrcean,  
129v fromum feohgiftum on fæder þearme,  
hæt hine on vldæ eft gewunigen

*Electronic Beowulf 4.0: main view*

19

# The digital edition

Inferno
1
1
Ash
Image/Text
Go!
Editorial Material
Find!
Help
S D E
SISMEL PER LA FONDAZIONE EZIO FRANCESCHINI

? Next

Form to show Literal

**Folio 1r**

**Ash: Inferno, Canto 1, IR-72**

*Incipit prima cantica vel pars commedie dantis de his que sunt in inferis Que in cantis diuiditur xxxiii*  
*Incipit cantus primus In quo prohemiatur ad totum opus*

<p>NEL meço del chamin di nostra uita  mi ritrouai <i>per</i> una selua oscura</p> <p>3 che lla diricta uia era smarrita</p> <p>E quando a dir <i>et</i> qual e cosa dura  esta selua seluaggia <i>et</i> aspra <i>et</i> forte</p> <p>6 che nel pensier rinoua la paura</p> <p>Tanto e amara che poch e piu morte  ma <i>per</i> tractar del ben ch io u trouai</p> <p>9 diro de ll altre cose ch io u o scorte</p> <p>Io non so ben redire chom io u intrai  tanto era pien di sonno a quel punto</p> <p>12 che lla uerace uia abandonai</p> <p>Ma poi ch io fui a pie d un colle giunto  la oue terminaua quella ualle</p> <p>15 che m auea di paura il cor compunto</p> <p>Guardai inn alto e uidi le sue spalle  uestite gia del raggi del pianeta</p> <p>18 che mena dricto altrui <i>per</i> ogne calle</p>	<p>Tempo era del principio del mactino  il sol montaua su con quelle stelle  ch eran co llui quando l amor diuino</p> <p>39 Mosse da prima quelle cose belle  si ch a bene sperar m era cagione  di quella fiera la gaecta pelle</p> <p>42 L ora del tempo e lla dolcie stagione  ma non si che paura no mmi desse  la uista che m aparue d un leone</p> <p>45 Questi pareua che contra <sup>u</sup> me uenisse  co lla test <sup>u</sup> alta <i>et</i> con rabbiosa fame  si che pareua che l aire ne temesse</p> <p>48 Ed una lupa che di tucte brame <b>N</b>  sembraua charcha ne lla sua magreça  e molte genti fe gia uiuer grame</p> <p>51 Questa mi porse tanto di grameça  co lla paura ch uscia di sua uista  ch io perdei la speranza de ll alteça</p>
--	--

Readings at Inferno 1, 5

esta  
Quella selva selvaggia <sup>e</sup> aspra <sup>e</sup> forte  
questa <sup>om.</sup> <sup>om.</sup>

Previous <sup>e</sup> 6 wits, 2 eds Ash-orig Ham Mart Rb Triv Urb FS PET <sup>Next</sup>  
<sup>om.</sup> 2 wits Ash-c1 LauSC

Dante's *Commedia*: main view

# The digital edition

Home I i A Image/Text Go? Editorial Material Search? Help SDE SCHOLARLY DIGITAL EDITIONS SOCIETÀ DANTESCA ITALIANA

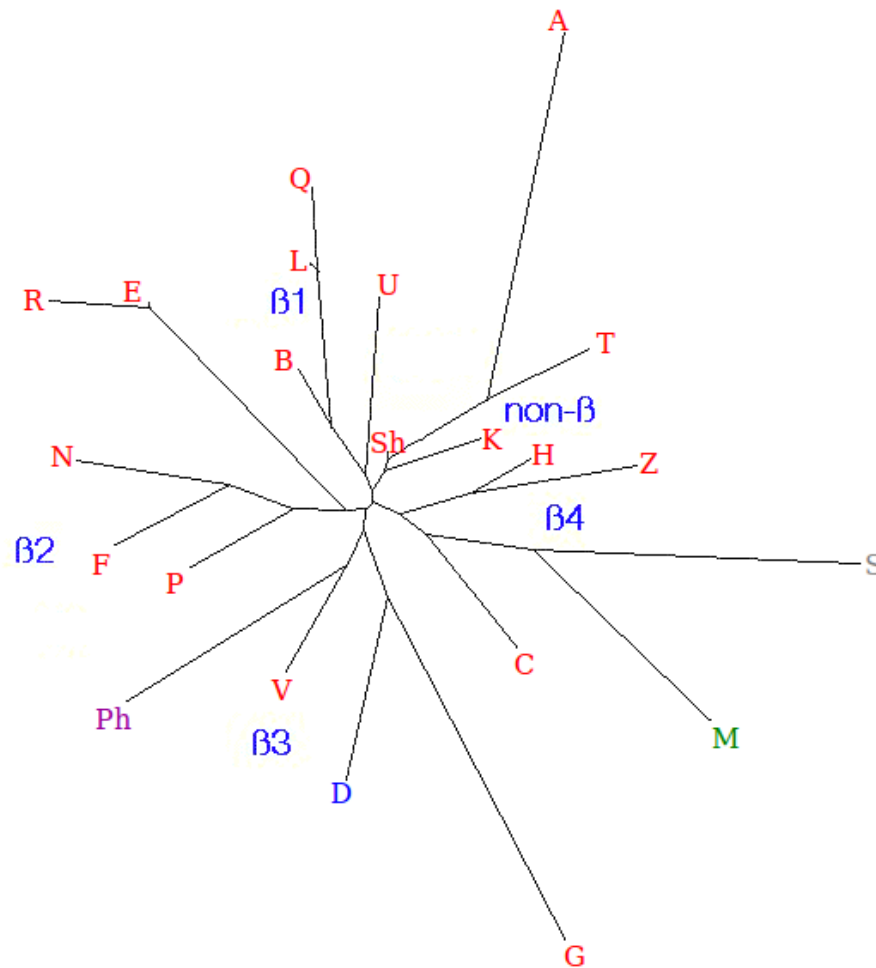
[About this witness](#) [Transcription note](#) [Next](#)

A 1r: Book I i, 1 - ii, 3

[1][i][1] OMnium hominum quos  
ad amorem ueritatis natura superior  
impressit hoc maxime interesse vi  
detur ut quemadmodum ad laborem  
dictati sunt Ita et ipsi posteris sibi  
prolaborent Qua tamen ab eis poste  
ritas habeat quo dictetur [2] longe namque  
ab officio esse non dubitant qui pu  
blicis documentis imbuti ad rem publicam  
aliquid afferre non curant Non enim  
lignum quod secus decursus aquarum fructiferat in tempore suo Sed  
potius perniciosa vorago super ingurgitans et nunquam ingurgitata  
refondens [3] Hec igitur sepe non recogitans ne de infossi talenti  
quandoque redarguar publice utilitati non modo turgescere quin ymo  
fructificare desidero et intentatas ab aliis ostendere veritates [4] namque ille  
per theorema quodam enclidis iterum demonstraret Qui ab aristotile  
felicitatem ostensam reostendere conebatur per senectutem a cicerone def  
fensionem resumeret ad defensam Nullum quippe fastidium potius illa  
superfluitas tediosa prestaret [5] Cumque inter alias veritates occultas  
et utiles temporalis monarchie nocticia villissima sit et maxime la  
tens Et propter non se habere inmediate ad lucrum ab omnibus interea  
vel intentata proposito est hanc de suis enucleare lateribus vel latibulis  
Tum ut utili modo pervigilem tum etiam ut palmam tanti bravii primus  
immuneam gloriam adipiscar [6] Arduum quippe opus et ultra vires aggre  
dior non tam de propria virtute confidens quam de munere largitoris illius  
qui dat omnibus affluenter et non impropert

Dante's *De Monarchia*: main view

# The digital edition

[Previous](#)[About Variant Maps](#)[Next](#)

Variant map for: **quos ad amorem veritatis**

In I, i, 1: Omnium hominum quos ad amorem veritatis  
natura superior impressit hoc maxime interesse  
videtur: ut, quemadmodum de labore antiquorum  
ditati sunt, ita et ipsi posteris prolaborent, quatenus ab  
eis posteritas habeat quo ditetur.

quos ad amorem veritatis	Sh A B C E F G H K L N P Q R T U V Z
in quos amorem veritatis	D
in quos Amorem virtutis	M
quos ad morem veritatis	Ph
quos amorem veritatis	S

# The digital edition

[? Next](#)

[Select witnesses](#)
[Show original spelling forms](#)

Apparatus for Book I, chapter i, paragraph 1

VMaP	<i>first line in after Line I-i-IR</i>	Sh A E G H M R T B C D F K L N P Ph Q S U V Z
VMaP	Omnium	Sh A B C D E F G H K L M N P Ph Q R S T U V Z
VMaP	hominum <i>om.</i>	Sh A B C D E F G H K L M N P Ph Q R S T U V Z
VMaP	quos ad amorem veritatis in quos amorem veritatis in quos Amorem virtutis quos ad morem veritatis quos amorem veritatis	Sh A B C E F G H K L N P Q R T U V Z D M Ph S
VMaP	natura	Sh A B C D E F G H K L M N P Ph Q R S T U V Z
VMaP	superior <i>om.</i>	Sh A B C D E F G H K L M P Ph Q R S T U V Z N
VMaP	impressit	Sh A B C D E F G H K L M N P Ph Q R S T U V Z

# The digital edition

## Kritischer Text: Parzival 1.15 – 1.25

Übersetzung >>

- 1.15. diz vliegende bîspel  
1.16. ist tumben liuten gar ze snel;  
1.17. sine mugens niht erdenken,  
1.18. wand ez kan vor in wenken  
1.19. rehte alsam ein schellec hase.  
1.20. zin anderhalp an dem glase  
1.21. *gelfichet* und des blinden troum,

Hs. D: 'gelichent'

## Textzeugen

Hs. D:  
St. Gallen, Stiftsbibliothek, Cod. 857

D S. 5a

- D 1.15. Diz fligende bîspel.  
D 1.16. ist tumben liûten gâr zesnêl  
D 1.17. sine mugens niht erdenken.  
D 1.18. wand iz kan vor in wenken.  
D 1.19. rehte alsam ein schelbich hase.

D m n o G [I] L M O Q [R] T U V [V'] W Z Fr32 Fr58

## Variantenapparat: Parzival 1.15 – 1.25

1.15.  
1.15 nach 1.18-r: Q

diz] Daz Z Fr58, Diz D T, Diz Fr32, Djs m

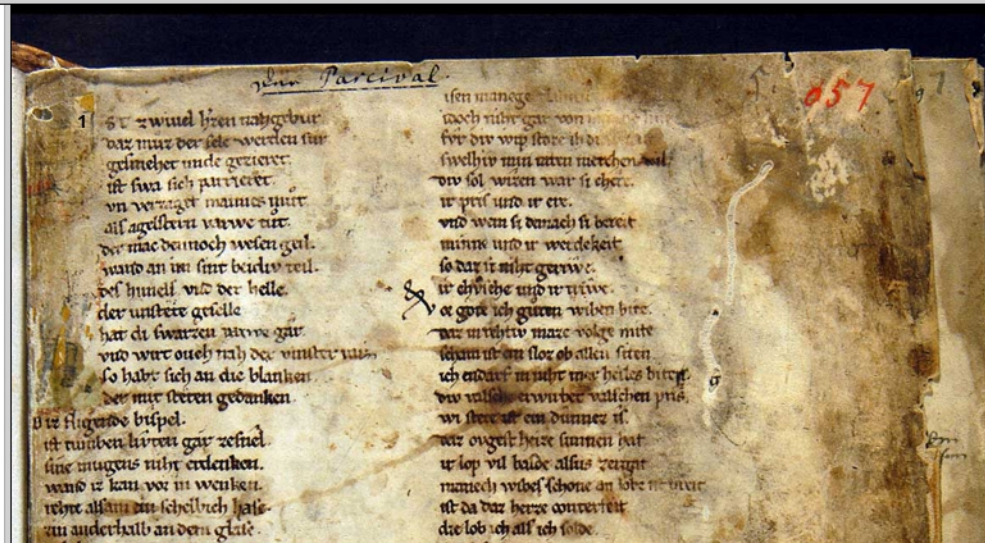
vliegende] vl\*gende vs gende M, fliende Q, fligenden Z

1.16.  
tumben] tûmbe U

gar] om. U

ze] om. m W

snel] >snêl< m



The Digital Parzival: main view






# The digital edition

D m n o G I L M O Q R T U V W Z 5 <span>Dreißiger</span> <span>&lt;&lt;</span> <span>&gt;&gt;</span> <span>*D *m *G</span> <span>*D *G *T</span> <span>4 Fassungen</span>			
<p><b>*D 453.01</b> Swer mich <b>dâr von ê</b> vrâgte</p> <p><b>*D 453.02</b> unt dâr umbe mit mir bâgte,</p> <p><b>*D 453.03</b> ob ichs im niht sagte,</p> <p><b>*D 453.04</b> unprîs <b>der</b> dran bejagete.</p> <p><b>*D 453.05</b> mich batz heln Kyot,</p> <p><b>*D 453.06</b> wand im diu âventiure gebôt,</p> <p><b>*D 453.07</b> daz es immer man gedæhte,</p> <p><b>*D 453.08</b> ê ez diu âventiure bræhte</p> <p><b>*D 453.09</b> mit Worten an der mære gruoz,</p> <p><b>*D 453.10</b> daz man dâr von <b>doch</b> sprechen muoz.</p>	<p><b>*m 453.01</b> wer mich <b>dâ von</b> vrâgete</p> <p><b>*m 453.02</b> und dâr umb mit mir bâgete,</p> <p><b>*m 453.03</b> ob ich es ime niht <b>ensagete</b>,</p> <p><b>*m 453.04</b> unprîs <b>er</b> dâr an bejagete.</p> <p><b>*m 453.05</b> mich bat ez heln Kyot,</p> <p><b>*m 453.06</b> wan im diu âventiure gebôt,</p> <p><b>*m 453.07</b> daz es immer man gedæht,</p> <p><b>*m 453.08</b> ê ez diu âventiure bræht</p> <p><b>*m 453.09</b> mit Worten an der mære gruoz,</p> <p><b>*m 453.10</b> daz man <b>dâ von doch</b> sprechen muoz.</p>	<p><b>*G 453.01</b> Swer mich <b>drumbe</b> vrâgete</p> <p><b>*G 453.02</b> unt drumbe mit mir bâget,</p> <p><b>*G 453.03</b> ob ichs im niht sagete,</p> <p><b>*G 453.04</b> unbrîs <b>er</b> dran bejagete.</p> <p><b>*G 453.05</b> mich bat ez helen Kiot,</p> <p><b>*G 453.06</b> wande im diu âventiure gebôt,</p> <p><b>*G 453.07</b> daz es immer man gedæhte,</p> <p><b>*G 453.08</b> ê ez diu âventiure bræhte</p> <p><b>*G 453.09</b> mit Worten an der mære gruoz,</p> <p><b>*G 453.10</b> daz man dâr von <b>nû</b> sprechen muoz.</p>	<p><b>*T 453.01</b> Swer mich <b>dâr von ê</b> vrâgete</p> <p><b>*T 453.02</b> und drumbe mit mir bâgete,</p> <p><b>*T 453.03</b> ob ichs im niht <b>ensagete</b>,</p> <p><b>*T 453.04</b> unprîs <b>er</b> dran bejagete.</p> <p><b>*T 453.05</b> mich bat ez heln Kyot</p> <p><b>*T 453.06</b> wand in diu âventiure gebôt,</p> <p><b>*T 453.07</b> daz ers iemer man gedæhte,</p> <p><b>*T 453.08</b> ê ez diu âventiure bræhte</p> <p><b>*T 453.09</b> mit Worten an der mære gruoz,</p> <p><b>*T 453.10</b> daz man <b>dâ von doch</b> sprechen muoz.</p>
D 5	m n o	G I O L M Z	T U V W Q R
Apparat 1	Apparat 1	Apparat 1	Apparat 1
453.01 <i>Initiale</i> Fr5 453.11 <i>Capitulumzeichen</i> Fr5	453.01 <i>Überschrift</i> : Also parçifal gen treuriende dem einsidel kam <b>m</b> Also parçifal gon treurizende zû dem einsydel kam in den walt geritten <b>n</b> • <i>Illustration</i> <b>m n</b> • <i>Großinitiale</i> <b>n</b> • <i>Initiale</i> <b>o</b>	453.01 <i>Überschrift</i> : Hie ist parçifal zv dem klosener zv fontane komen der sagt im alle gelegenheit vmb den gral wie er dar zv mvzze oder komen mvge <b>Z</b> • <i>Initiale</i> <b>O L Z</b> 453.15 <i>Initiale</i> <b>I</b>	453.01 <i>Überschrift</i> : Awentewr wie partzifal bericht wart vmb den gral <b>Q</b> • <i>Initiale</i> <b>V W</b> • <i>Großinitiale</i> <b>Q R</b>
Apparat 2	Apparat 2	Apparat 2	Apparat 2
453.02 dâr umbe mit mir ] mit mir dar vmb <b>Fr5</b> 453.04 der ] er <b>Fr5</b> 453.07 es ] ers <b>Fr5</b> 453.08 ez ] [eh]: ez <b>D</b> • bræhte ] brahte <b>Fr5</b> 453.09 Worten ] Worte <b>Fr5</b> 453.10 doch ] nv <b>Fr5</b> 453.11 Kyot ] Kyoth <b>Fr5</b> • der ] ein <b>Fr5</b> 453.12 Dolet l doleth <b>Fr5</b>	453.01 wer ] DEr <b>n o</b> • dâ ] do <b>m n o</b> • vrâgete ] E frogete <b>n (o)</b> 453.04 unprîs l An prîs <b>o</b>	453.01 Swer ] ðwer <b>O</b> Wer <b>L M</b> • drumbe ] da von ê <b>O (L Z)</b> da vone y <b>M</b> • vrâgete ] vragit <b>M</b> 453.02 Vers 453.2 fehlt <b>O</b> • drumbe mit mir ] mit mir dar vmb <b>I</b> mit mir drvmbe <b>E L</b> • bâget l bagete <b>I (L) Z</b>	453.01 <i>Die Verse 453.1–502.30 fehlen</i> <b>U</b> • Swer ] wEr <b>W (Q R)</b> • dâr von ] do vor <b>Q</b> • ê ] om. <b>R</b> 453.02 Vers 453.2 fehlt <b>O</b> • bâgete ] bogate <b>R</b> 453.03 ichs im ] ich ims <b>R</b> • ensagete ] sagte <b>W Q R</b> 453.04 er dran l der dar an <b>W (R)</b> dran ich <b>O</b>

The *Digital Parzival*: witness comparison

# The digital edition

## The Online FROISSART

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<b>Besançon 864</b> <a href="#">Codicological description</a> <a href="#">Previous</a>   <a href="#">Folio 1 r</a>   <a href="#">Next</a>	<a href="#">Navigate</a>   <a href="#">Close</a> <a href="#">Preferences</a> <a href="#">Show Page Image</a>	<b>Amiens 486</b> <a href="#">Folio 1 r</a>   <a href="#">Next</a>	<a href="#">Navigate</a>   <a href="#">Close</a> <a href="#">Preferences</a> <a href="#">Show Page Image</a>
<p>Cy commencent les croniques que fist sire Jehan Froissart, lesquelles parlent des nouvelles guerres de France, d'Angleterre, d'Escoce, d'Espagne et de Bretagne, <a href="#">SHF 1A-0 sync</a> dont le premier chapitre fait mention de la cause pourquoy elles sont faites et les noms des seigneurs qui ont esté es besoingnes.</p> <p><b>A</b>ffin que hounourables avenues, et nobles aventures, faictes en armes, lesquelles sont avenues par les guerres de France et d'Angleterre, soient noblement regi</p> <p>strees et mises en memoire perpetuel, par quoy les preux aient exemple d'eulx encouragier en bien faisant, je vueil traictier et recorder histoire et matiere de grant louenge, laquelle sera devisee en quatre parties. Mais ains que je la commence, je requier au Sauveur de tout le monde, <a href="#">pb 1 v</a></p>	<p><a href="#">SHF 1Am-0 sync</a>   Minutiae</p> <p><a href="#">pb 1 r</a></p> <p><b>A</b> Car par le recort des bons et le renommee des preux se enflament et atissent li couraige en toutes peches. Et tant y sont avenu de grans fais puis l'an mil CCC et <a href="#">Space: 1 words</a> que li roys d'Angleterre messires Edouwars fu courounnés très au vivant de son pere a Wesmoustier que ils et tout chil qui avoecquez lui ont estet en ces batailles euwireuses et fortuneuses en font moult a recommander, si comme ly propres roys meime, li prinches de Gaillies ses</p> <p>  ffin que li</p> <p><b>A</b> grant fait d'armes qui par les guerres de France et d'Angleterre sont avenu soient</p>	<p><a href="#">pb 1 r</a>   Minutiae</p> <p><a href="#">SHF 1A-0 sync</a> fin que</p> <p><b>A</b> exemple d'eulx encouragier en faisant bien, je vueil traictier et recorder histoire et</p>	<p><a href="#">pb 1 r</a>   Minutiae</p> <p>Cy commencent les croniques de sire Jehan Froissart contenant les nouvelles guerres de France, d'Angleterre, d'Escoce, d'Esmaigne et de Bretagne. Et sont divisees en quatre parties <a href="#">SHF 1A-0 sync</a> selon ce qu'il est contenu en son prologue.</p> <p><b>A</b>ffin que honnorables advenues et nobles ad</p> <p>esbattement et plaisance et je escheoir en leur grace. ¶ On dist et voir est que tout edifice est ouvré et maçonné l'une pierre après l'autre et toutes grosses rivieres sont faittes et rassemblees de divers lieux et de plusieurs sources. Aussi les sciences sont faittes et compilees et ex traittes de plusieurs clers, et ce que l'un ne sçet, l'autre sçet. Nonpourquant rien n'est qui ne soit sçu ou loing ou pres. Donc</p>

The Online Froissart: witness comparison

# The digital edition

The Wand'ring JEW's CHRONICLE.

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4. C.3.a 5. F.1.a 6. G.1.1.a 8. H.1.a 12. H.5.a 11. H.4.a

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A.2.a Bodleian Wood 401(121)

C.1.a Bodleian Douce 2(240a)

C.2.a British Library Roxburghe Flox. II. 47

C.3.a Pepys Library Balade I: 482-3

F.1.a Harry Ransom L.C. PH3291 A1 W364 1752 H2F

G.1.1.a Cambridge Madden Garlands vol. II

G.1.2.a Brown B1753 EN

H.1.a Bodleian Vet. A4 a.13, fol.41

H.2.a Cambridge Madden Garlands vol. II

H.3.f Bergel

H.4.a British Library RB.23 a.2518

H.5.a British Library Roxburghe Flox. II. 723

I.1.a Bodleian Harding B 5(78)

I.2.b Indiana Uiy Chapbooks 1349

J.1.2.a Massachusetts Historical Society Bdees 1621

1 When William Duke of Normandy,  
2 With all his Normans gallantly,  
3 This Kingdom did subdue;  
4 Full fifteen Years of Age I was,  
5 And what ere since hath come to pass,  
6 I can report for true.  
7 I can remember since he went  
8 From London for to conquer Kent,  
9 where in a walking Wood,  
10 The Men of Kent Compassed him,  
11 And he for aye conferr'd to them,  
12 King Edwards Laws for good.  
13 Likewise I William Rufus knew,  
14 And saw the Arrow that him slew,  
15 hard by a Forest side;  
16 I well could tell you if I list,  
17 Or better tell you if I wist,  
18 who next to him did ride.  
19 First Henry I. and Stephen knew,  
20 Whom no man there but I did view,  
21 I saw them crow'd and dead;  
22 I can remember well also,  
23 The Second Henry's Royal show,  
24 that day that he was wed.  
25 I likewise was at Woodstock Bower,  
26 And saw that sweet and famous flower,  
27 Queen Eleanor did so spite;  
28 I found the Clew of Thread again,  
29 After that worthy Knight was slain,  
30 'twas green, blew, red, and white.  
31 I saw King Richard in his shirt,  
32 Pull out a furious Lyons heart,  
33 whereby his Strength was try'd;  
34 I saw King John, when as the Monk  
35 Gave him the Poyson which he drank,  
36 and then forsooth he dy'd.  
37 I mark'd the Barons when they sent  
38 For the French Dauphin, with intent  
39 to put third Henry down;  
40 I saw the Earl of Leicester stout,  
41 (Call'd Simon Mureford) with his Tent  
42 besiege fair London Town.  
43 And I have the first Edward seen,  
44 Whose legs I still thought to have been  
45 a Yard and more in length;  
46 With him I into Scotland went,  
47 And back again incertain't,  
48 which he subdu'd by strength.

1 When William Duke of Normandy,  
2 With all his Normans gallantly,  
3 this Kingdom did subdue;  
4 Full fifteen Years of Age I was,  
5 And what ere since has come to pass,  
6 I can report for true.  
7 I can remember since he went  
8 From London for to conquer Kent,  
9 where in a walking Wood,  
10 The Men of Kent compassed him,  
11 And he for aye conferr'd to them,  
12 King Edwards Laws for good,  
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17 Or better tell you if I wist,  
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20 Whom no man there but I did view,  
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22 I can remember well also,  
23 The Second Henry's Royal Show,  
24 the Day that he was wed,  
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26 And saw that sweet and famous flower,  
27 Queen Eleanor did so spite;  
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33 whereby his Strength was try'd;  
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35 Gave him the Poyson which he drank,  
36 and then forsooth he dy'd.  
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38 For the French Dauphin, with intent  
39 to put third Henry down,  
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42 Besiege fair London Town.  
43 And I have the first Edward seen,  
44 Whose Legs I still thought to have been  
45 a yard and more in length;  
46 With him I into Scotland went,  
47 And back again incertain't,  
48 which he subdu'd by strength.

1 When William Duke of NJ, ymandy,  
2 With all his Normans gallantly,  
3 this Kingdom did subdue;  
4 Full fifteen Years of Age I was,  
5 And what ere since has come to pass,  
6 I can report for true.  
7 I can remember since he went  
8 From London for to conquer Kent,  
9 where in a walking Wood,  
10 The Men of Kent compassed him,  
11 And he for aye conferr'd to them,  
12 King Edwards Laws for good,  
13 Likewise I William Rufus knew,  
14 And saw the Arrow that him slew,  
15 hard by a Forest side;  
16 I well could tell you if I list,  
17 Or better tell you if I wist,  
18 who next to him did ride.  
19 First Henry I. and Stephen knew,  
20 Whom no man there but I did view,  
21 I saw them crow'd and dead;  
22 I can remember well also,  
23 The Second Henry's Royal Show,  
24 the Day that he was wed,  
25 I likewise was at Woodstock bower,  
26 And saw that sweet and famous flower,  
27 Queen Eleanor did so spite;  
28 I found the Clew of Thread again,  
29 After that worthy Knight was slain,  
30 'twas green, blew, red, and white.  
31 I saw King Richard in his shirt,  
32 Pull out a furious Lyons heart,  
33 whereby his Strength was try'd;  
34 I saw King John when as the Monk  
35 Gave him the Poyson which he drank,  
36 and then forsooth he dy'd.  
37 I mark'd the Barons when they sent  
38 For the French Dauphin, with intent  
39 to put third Henry down,  
40 I saw the Earl of Leicester stout,  
41 (Call'd Simon Mureford) with his Tent,  
42 Besiege fair London Town.  
43 And I have the first Edward seen,  
44 Whose Legs I still thought to have been  
45 a yard and more in length;  
46 With him I into Scotland went,  
47 And back again incertain't,  
48 which he subdu'd by strength.

1 When William Duke of Normandy,  
2 With all his Normans gallantly,  
3 This Kingdom did subdue;  
4 Full fifteen Years of Age I was,  
5 And what ere since has come to pass,  
6 I can report for true.  
7 I can remember since he went,  
8 [...] from London for to conquer Kent,  
9 Where in a walking Wood,  
10 [...] the Men of Kent compassed him,  
11 And he for aye conferr'd to them,  
12 King Edwards Laws for good,  
13 Likewise I William Rufus knew  
14 And saw the Arrow that him slew  
15 hard by a Forest side,  
16 I well could tell you if I list,  
17 Or better tell you if I wist,  
18 Whom next to him did ride.  
19 First Henry, ay, and Stephen too,  
20 Whom no man there but I did view,  
21 I saw them crow'd and dead.  
22 I can remember well also,  
23 The second Henry's royal show,  
24 the Day that he was wed.  
25 I likewise was at Woodstock bower,  
26 And saw that sweet and famous flower  
27 Queen Eleanor did so spite.  
28 I found the clew of thread again,  
29 After that worthy knight was slain,  
30 'twas blue, red, green, and white.  
31 I saw King Richard in his shirt,  
32 Pull out a furious lions heart,  
33 Whereby his strength was try'd.  
34 I saw King John, when as the monk  
35 Gave him the poyson which he drank,  
36 and then forsooth he dy'd.  
37 I saw the barons when they sent  
38 For the french dauphin, with intent  
39 to put third Henry by.  
40 I saw the earl of Leicester best,  
41 (Call'd Simon Munford) with his Tent,  
42 Besiege fair London-town.  
43 And I have the first Edward seen,  
44 Whose legs I think to have been  
45 a yard and more in length.  
46 With him I into Scotland went,  
47 And back again incertain't,  
48 Which he subdu'd by strength.

1 WHEN William, Duke of Normandy,  
2 With all his Normans gallantly,  
3 This Kingdom did subdue;  
4 Full fifteen years of age I was,  
5 And what e'er since has come to pass,  
6 I can report for true.  
7 I can remember since he went,  
8 [...] from London for to conquer Kent;  
9 Where walking in a Wood  
10 The men of Kent compassed him,  
11 And he for aye conferr'd to them  
12 King EDWARDS Laws for good.  
13 Likewise I WILLIAM RUFUS knew,  
14 And saw the Arrow that him slew,  
15 Hard by a Forest side:  
16 I well could tell you, if I list,  
17 Or better tell you, if I wist,  
18 Who next to him did ride.  
19 First HENRY, ay, and STEPHEN knew,  
20 Whom no man there but I did view,  
21 I saw them Crow'd and dead;  
22 I can remember well also,  
23 The Second HENRY'S Royal show,  
24 The Day that he was wed.  
25 I likewise was at Woodstock bower,  
26 And saw that sweet and famous flower,  
27 Queen ELEANOR did so spite,  
28 I found the Clew of thread again,  
29 After that worthy Knight was slain,  
30 'twas Green, Blue, red and white.  
31 I saw King RICHARD in his Shirt,  
32 Pull out a furious Lyon's heart,  
33 Whereby his Strength was tried,  
34 I saw King JOHN when as the Monk  
35 Gave him the Poyson which he Drank,  
36 and then forsooth he died,  
37 I mark'd the Barons when they sent,  
38 For the FRENCH Dauphin with intent,  
39 to put third HENRY down;  
40 I saw the Earl of LEICESTER stout  
41 (Call'd SIMON MUNFORD) with his Tent,  
42 besiege fair LONDON TOWN.  
43 And I have the first EDWARD seen,  
44 Whose Legs I still thought to have been  
45 a Yard and more in length;  
46 With him I into SCOTLAND went;  
47 And back again incertain't,  
48 Which he subdu'd by strength.

The Wand'ring Jew's Chronicle: witness comparison

# The digital edition

## Sharing Ancient Wisdoms

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SAWS: Florilegium Baroccianui (Diplomatic	τοῦ σώματος <καὶ τότε πολέμει·" ὁ δὲ Ἀλέξανδρο ἔφη· " φοβοῦμαι μὴ περιμένων τὸ τέλειον τῆς ἡλικίας τὴν τῆς νεότητος τόλμαν ἀπολέσω·" (a) <Ὁ> αὐτὸς ἰδὼν Δαρεῖον ἐπὶ παρατάξει πесόντα καὶ τὸ σῶμα γυμνωθέντ ἄρας τὴν ἑαυτοῦ κλαμύδα ἐπέθηκεν	τοῦ σώματος καὶ τότε πολέμει·" ὁ δὲ Ἀλέξανδρο ἔφη· " φοβοῦμαι μὴ περιμένων τὸ τέλειον τῆς ἡλικίας τὴν τῆς νεότητος τόλμαν ἀπολέσω·" (a) αὐτὸς ἰδὼν Δαρεῖον ἐπὶ παρατάξει πесόντα καὶ τὸ σῶμα γυμνωθέντ ἄρας τὴν ἑαυτοῦ κλαμύδα ἐπέθηκεν	πολλοὺς βασιλεὺς ἄριστος ἔφη· "ὁ τοὺς φίλους γεραίρων, τοὺς δὲ ἐχθροὺς διὰ τῶν εὐεργεσιῶν φιλοφρονεῖ (a) Ὁ αὐτὸς ἰδὼν ὁμῶνυμον ἐπὶ πονηρὰ πράττοντε εἶπεν· "ἐταῖρε, ἦ τοὺς τρόπους ἦ τὸ ὄνομα ἄλλαξον·" (a) Ἀναξαγόρου δυσφοροῦ τινος διὰ τὸ ἐπὶ Ξενῆς>	ἦ τοὺς> τρόπους ἦ τὸ ὄνομα ἄλλαξον·" (a) <Ὁ αὐτὸς> <σύμβου> αὐτῶ πολλῶν καταδο<υ· <τὴν> 'Ελλάδα ἔφη· " βούλομαι ἐπὶ πολὺν <χρόνον> <κεκλησ> ἡ δεσπότης ἐπ' ὅλ<ιγον>· (a) (n) <Ἀναξ> αγ δυσφοροῦ τινος διὰ <τὸ ἐπὶ Ξενῆς>	αὐξήσιν τοῦ σώματος καὶ τότε πολέμει·" ὁ δὲ Ἀλέξανδρο ἔφη· " φοβοῦμαι μὴ περιμένων τὸ τέλειον τῆς ἡλικίας τὴν τῆς νεότητος τόλμαν ἀπολέσω·" (a) Ἀλέξανδρο ὁ βασιλεὺς παρακαλο ὑπὸ τῶν φίλων νυκτὸς ἐπιθέσθαι τοῖς πολεμίοις "οὐ ἀπαγγείλη	Appendix Gnomica (Laur)	αὐξήσιν τοῦ σώματος καὶ τότε πολέμει·" ὁ δὲ Ἀλέξανδρο ἔφη· " φοβοῦμαι μὴ περιμένων τὸ τέλειον τῆς ἡλικίας τὴν τῆς νεότητος τόλμαν ἀπολέσω·" (a) Ἀλέξανδρο ὁ βασιλεὺς παρακαλο ὑπὸ τῶν φίλων νυκτὸς ἐπιθέσθαι τοῖς πολεμίοις "οὐ ἀπαγγείλη	Appendix Gnomica (Vat)	Appendix Vaticana I	Florilegium Leidense	Florilegium Monacense	ὁ δὲ ἔφη· " φοβοῦμαι μὴ περιμένων τὸ τέλειον τῆς ἡλικίας τὴν τῆς νεότητος τόλμαν ἀπολέσω·" (a) Ὁ αὐτὸς ἰδὼν Δαρεῖον πесόντα καὶ τὸ σῶμα γυμνωθέντ ἄρας τὴν ἑαυτοῦ κλαμύδα ἐπέθηκεν	αὐξήσιν τοῦ σώματος καὶ τότε πολέμει·" ὁ δὲ Ἀλέξανδρο ἔφη· " φοβοῦμαι μὴ περιμένων τὸ τέλειον τῆς ἡλικίας τὴν τῆς νεότητος τόλμαν ἀπολέσω·" (a) <Ἀ>λέξαν

*Codex Baroccianus Graecus 111: witness comparison*

# The digital edition

The screenshot displays a digital edition interface for the *Heliand* manuscript. It features three main panels:

- Edizione interpretativa**: A text panel on the left showing the interpreted edition of the text. It includes line numbers (288-303) and the text in Old English with modern punctuation and spacing. The text is: "288 Sô gîragn ik, that that uulf an feng  
289 that godes ârundi gerno suldo  
290 mid leohtra hugl endi mid giððon gôðun  
291 endi mid hlutrun treun. *Uuad the helago gëst*  
292 that barn an i a bôma; endi siu an ira breostun forstôð  
293 iac an ire sebon selbo, sagða them siu uuelda,  
294 that sie habde giðcana thes alouualdon craft  
295 hêlag fon himle. Thô uuat hugl losepes,  
296 is môð giuormi, the im êr thea magað habða,  
297 thea idis an hêbea, adalnôsles uulf  
298 giðot im te brêða. He afoð that siu habða barn undar iu:  
299 ni uuânda thes mid uulht, that iu that uulf habdi  
300 giuuardod sô uuarlico: ni uuisse uualdandes thô noh  
301 blôð giðodskepi. Ni uuelda sia imo te brêði thô,  
302 halon imo te hluon, ac bigan im thô an hugl thenkean,  
303 huô he sie að forlêð, sô iu thar ni uuêð lîðes uulht."
- Manoscritto M**: A panel below the interpreted edition showing the original manuscript text in Old English script. The text is: "So gefiragn ik thea the uulf an feng thea godes arundi gerno suldo  
mid leohtra hugl endi mid giððon gôðun endi mid hlutrun  
treun uuad the helago gëst thea barn an i a bôma endi siu an ira  
breostun forstôð iac an ire sebon selbo sagða them siu uuelda thea  
sie habde giðcana thes alouualdon craft helag fon himle Thô uuat  
hugl losepes is môð giuormi thea im êr thea magað habða thea idis  
an hêbea adalnôsles uulf giðot im te brêða He afoð that siu  
habða barn undar iu ni uuânda thes mid uulht that iu that uulf habdi"
- Manoscritto C**: A central panel displaying a colorized image of a manuscript page. It shows a figure in a blue robe (likely Christ) standing on a pedestal, holding a book, with a dove above his head. To the left, a figure in a green robe (likely an angel) stands with wings, pointing towards the central figure. The background is gold leaf with a rainbow arching over the figures.
- Ricerca**: A search bar on the right side of the interface, with a text input field and a search button labeled "Invia".
- Apparato**: A panel at the bottom left showing a list of variants and references. The text is: "290 lobon C  
291 uuath thuo C  
292 on C forstôð stuod C  
296 giuormi (C) giðrobid M  
298 that that that C  
299 neua that C  
300 uuarlico C a fêr hand uuisse hie C  
302 an is C  
303 thuo C uulht om C  
304 arbedies C  
306 than om C  
311 gio mid C  
312 thuo bigan C"

Marina Buzzoni: *Heliand* (work in progress)

# The digital edition

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**petrus plaoul**  
EDITIONES ELECTRONICAS

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## Lectio 1, de Fide

Edited by Jeffrey C. Witt  
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1 Circa prologum *Sententiarum*<sup>1</sup> in quo MAGISTER dicit<sup>a</sup> quod intentionis suae est "munire Davidicam turrim vel potius munitam ostendere clypeis"<sup>2</sup> etc, quaero istam quaestionem: utrum in<sup>3</sup> causa iudiciali fidei contra traditionem<sup>4</sup> pure humanitus adinventam iudex idoneus ferret pro fide sententiam. [Paragraph Menu](#)

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2 Et inprimis protestatur quod fides non subicitur humano iudicio, et haec est una conclusio. Patet quia fides est donum Dei supernaturale et est de illis de quibus IACOBUM APOSTOLUS dicit<sup>b</sup> quod<sup>5</sup> "omne datum optimum |V5va| et omne donum perfectum desursum est descendens a Patre luminum." Et fundabitur haec conclusio infra<sup>6</sup> per diversa media. Unde nisi haec conclusio esset vera, sequeretur<sup>7</sup> quod quis posset credere articulis fidei sine fide, hoc autem est falsum.<sup>8</sup> Item primae *Petri*<sup>c</sup> dicitur quod "Spiritu Sancto repleti locuti sunt sancti Dei homines" et HIERONYMUS<sup>d</sup> quod<sup>9</sup> "lex spiritualis est ideo revelatione indiget." Et in *Psalmo*<sup>e</sup> "revela oculos et considerabo<sup>10</sup> mirabilia de lege tua." [Paragraph Menu](#)

3 Sed hic occurrunt arduae difficultates; et primo consideranda est descriptio fidei quam ponit APOSTOLUS,<sup>f</sup> scilicet, "fides est<sup>11</sup> substantia rerum sperandarum, argumentum non apparentium." Ubi secundum ALTISSIODORENSIS in<sup>12</sup> principio suae *Summae*<sup>g</sup> et GUILLELMUM<sup>13</sup> PARISIENSIS tractatu suo *De fide et legibus*<sup>h</sup> sit una comparatio fidei, respectu credendorum, et caritatis, respectu amandorum; unde imaginatur quod sicut caritas dirigit hominem ad diligendum Deum propter se, ita

Petrus Plaoul: <http://petrusplaoul.org/>

# The digital edition

Homepage
Per corrispondente
Per luogo
Per data
Per segnatura

**Authorities**

Ricerca guidata attraverso elenchi.

L'edizione è stata indicizzata al fine di estrarre: persone, codici, lessico, citazioni.

Authorities -

**Tavola sinottica**

Tabella relazionale.

Una tabella che raccoglie: segnatura, mittente, destinatario, data cronica, data topica, fonte.

Tavola sinottica -

**Nota filologica**

I principi della trascrizione.

Identificazione e descrizione di: segni della scrittura, segni dell'estensore, segni del supporto, segni dell'editore.

Nota filologica -

**I testimoni**

Le testimonie della raccolta.

La descrizione degli esemplari: codici miscellanei e di dedica, documenti d'archivio, testi a stampa.

I testimoni -

Francesca Tomasi: Vespasiano da Bisticci, *Lettere*  
<http://vespasianodabisticcilettres.unibo.it/index.html>

# The digital edition

## Metadati

Sender: Donato Acciaiuoli

Place: Montegufoni

Date: 1446

Source: BMLF

## Collegamenti

- Manuscript: Pluteo
- Person: Donato\_Acciaiuoli

Resource: Permalink

## Tags - Entries

Persone

## Note

## 1 - Donato Acciaiuoli a Vespasiano. [Montegufoni], 28 settembre 1446.

Firenze, Biblioteca Medicea Laurenziana, Plut. 90 sup. 30, ff. 17v-18.

Ed. [Frati](#), pp. 335-336; [Cagni](#), p. 117.



Donato Acciaiuoli a Vespasiano salute.

Vespasiano mio dolcissimo, le lettere le quali per Andrea linaiuolo ci mandasti sono state a noi tutti molto grate et gioconde, ma certamente più grata ci sarebbe stata la venuta tua, la quale con somma letitia tutti aspectavamo: il perché molto ci duole che le tue

occupationi ci abbino impedito et toltoci un pocho di consolatione della tornata tua. E ringratiamenti ci fai in nessuno modo si convengono; più tosto da dovere essere colpiti noi, che non facemmo quello meritava l'umanità tua. Fucci el buono animo et la buona volontà: il perché penso ci avessi per schusati.

Delle lode scrivi di me nella tua lettera, certamente el desiderio et l'amore - el quale spesse volte rende giudicii falsi assai te ne 'nghanna; peroché pensi quelle virtù essere in Donato tuo, le quali sono certo disiderresti fussono.

Altro al presente non achade, se non che Christo ti conservi et rimanditi a noi presto. Questi pochi versi ho scripto colla penna dell'ariento, la quale mi fu molto grata insieme co' calami.

Vale. Die 28 septembris 1446.

## Note

[La raccolta  
I corrispondenti](#)

[Indice persone](#)

### "Donato Acciaiuoli"

Figlio di Neri e Maddalena di Palla Strozzi fu allievo di Iacopo Ammannati (cfr. lettera 41), a lungo precettore in casa Acciaiuoli. Molte delle lettere scritte da Vespasiano in latino sono autografe dell'Acciaiuoli (e sono confluite nel ms. Magl. VIII, 1390 che raccoglie, per la maggior parte, lettere di Donato). Donato evidentemente prestava il suo latino a Vespasiano, quando questi doveva contrattare con i committenti delicate questioni relative alle dimensioni e al formato dei codici, alla tipologia dei caratteri da impiegare nella copia, ai costi delle trascrizioni e alle tariffe degli amanuensi. Puntuale e preciso il profilo dell'Acciaiuoli nelle Vite (p. 586 [II, 21]).

### Defining the digital edition

- a diplomatic or critical edition in **hypertext** form released by means of a digital medium or via the World Wide Web → LOD etc.
- a **born digital** edition by design (also conversion)
- an **academic** edition (Digital Scholarly Edition) thanks to the philological methodology used
- one of the possible **types** according to textual scholarship methods: diplomatic/normalized edition, critical edition, genetic edition
- “*full digital edition*”: edition text + all witnesses (or variants) + manuscript images → very ambitious

## The digital edition

### What a digital edition really is

- a true digital edition is **not equivalent** to a traditional one on a digital medium
- a true digital edition is a **dynamic** tool:
  - Robinson 2005: “The layers of footnotes, the multiplicity of textual views, the opportunities for dramatic visualization interweaving the many with each other and offering different modes of viewing the one within the many—all this proclaims ‘I am a hypertext: invent a dynamic device to show me’”
- which means you need a browsing **software**
- first of all a digital edition is a **research** tool
- you can move from a traditional to a digital edition, **not** the other way round without significant loss

## The digital edition



Click where?

# Digital edition advantages

- critical apparatus **not limited** by space
- variants can be handled in a **dynamic** way, you can offer all the witnesses' texts and link them with the critical text
- dynamic handling of edition **levels** (single source model) for single document editions
- **image-based** editions give us the best of both worlds (facsimile, diplomatic and critical text)
- it is also possible to work on the **relation** between text and its medium
- more **tools** such as text search, digital restoration

### Digital edition disadvantages

- editor: required an **initial effort** to learn methods and tools (the “computer stuff”)
- user: **learning curve** due to the great variability of UIs and other problems with current DSEs
- **durability** and **accessibility** over time → institutional repositories support
- **disintermediation** has good but also negative effects (publishers’ help in part of the process)
- **evaluation** problems → peer review, evaluation *ex ante* (MESA) and *ex post* (RIDE journal)
- **citability** → ISBN, DOI easy to get today

# What is going to change?

- from a strictly philological point of view: **nothing**
  - this is true whichever methodology you apply to your philological work
- from a working method point of view: **a lot**
  - believe it or not, though, there aren't different phases or steps from a traditional edition
- from a “final product” point of view: **quite a lot** (digital editions **are** very different)

## The digital edition

### What does a “digital philologist” do?

- being able to include all witnesses/variants  
doesn't remove the scholar's responsibility
  - “[...] if all the edition does is present all the information it is not an edition at all.” (Robinson)
- all edition data (and its interpretation) must follow explicit editorial criteria
  - **NB:** even a “simple” transcription is an interpretation!
- the reader must be enabled so that s/he can follow the editor's logical path
- the reader should also dispose of tools enabling her/him to reject the editor's hypothesis and to put forward her/his own

# The digital edition

## Creating a digital edition

- three components needed for a (full) DSE:
  - text + images + browsing software
- other components:
  - digital restoration
  - search (XML or text-only)
  - other software tools (e.g. concordances, LOD, etc.)
- *Guidelines for Electronic Scholarly Editions*  
[http://www.mla.org/cse\\_guidelines](http://www.mla.org/cse_guidelines)
- Criteria for Reviewing Scholarly Digital Editions  
<https://ride.i-d-e.de/reviewers/catalogue-criteria-for-reviewing-digital-editions-and-resources/>

### Available standards

- image scan and archival
  - state of the art technique
  - formats: TIFF, JPEG, JPEG2000
- text encoding
  - XML: TEI, EPIDOC, etc.
  - other: LaTeX, LMNL etc.
- XML-related technologies
  - XSLT style sheets, XQuery, XPath, etc.
- Web publishing
  - HTML, CSS, JavaScript, etc.

### Text preparation

- fundamental step for the edition text, the critical apparatus, notes, introduction, etc.
- could the text be encoded in HTML?
  - HTML is simple and effective
  - excellent for hypertext publishing on the Web
  - HTML a well documented and widely used international standard
- limitations (no semantic encoding, small vocabulary, not an interchange format) that advise for a **descriptive** markup language such as XML
- HTML is one possible output of XML

### The XML markup language

- XML (eXtensible Markup Language) documents are hardware and software independent
- thanks to markup languages such as XML (and SGML) it is possible to perform a **semantic annotation** of the edition text(s)
- XML documents are human readable, but the actual target is some form of processing software → rich software ecosystem (XSL, XPath, XQuery, etc.)
- XML documents can be shown directly or transformed into other formats thanks to stylesheets
- ISO and W3C standard: <http://www.w3.org/XML/>

# Text modeling and encoding

- choosing an encoding format may seem a technical decision, but it isn't
- controversy about markup languages based on a rigid hierarchy (SGML and derivatives → XML)
- the “text as ordered hierarchy of content objects (OHCO)” states that texts are “fundamentally hierarchical” (A. Renear, others)
  - if you agree, perfect alignment data model ↔ text
  - if not, your theory of text is at odds with the encoding methods & tools → “what is text?”
  - in any case one must be aware of the data model implications, and of its shortcomings

## The digital edition

### XML has limitations

- since it is based on a rigid hierarchy, XML has a weak point: **multiple** / concurrent hierarchies

```
<testo>
  <titolo>Gli assassini della Rue Morgue</titolo>
  <titolo>I</titolo>

  <pagina n="5">
    <p>Le facoltà mentali che si sogliono chiamare analitiche sono, di per se stesse, poco
      suscettibili di analisi. Le conosciamo soltanto negli effetti. [...]</p>
    <p>La facoltà di risolvere è probabilmente molto rinfor-
  </pagina>

  <pagina n="6">
    zata dallo studio delle matematiche e in modo particolare dell'altissimo ramo di questa
    scienza che – impropriamente e solo in ragione delle sue operazioni in senso retrogrado
    – è stata chiamata analisi [...]</p>
  </pagina>
</testo>
```

### Alternatives to XML

- XML technical (and philosophical) weak spot: overlapping hierarchies (← stand-off markup)
- LaTeX: <https://www.latex-project.org/> (HTML export)
- CTE (Classical Text Editor): <http://cte.oeaw.ac.at/>
- LMNL (non-hierarchical markup language): <http://xml.coverpages.org/LMNL-Abstract.html>
- MVD: <http://multiversiondocs.blogspot.it/>
- new non hierarchical language: TAGML
- all these alternatives may be appealing in some very specific case, but are lacking in other ways with regard to markup needs

## The digital edition

### Method or tool?

- digital philology takes advantage of CS methods and tools, but can't be equated to them
  - semantic annotation = method, XML (current) technical solution
  - ontologies = method, OWL/RDF tech. solution
- a theoretical process is needed to adapt and design CS tools for our purposes
- as well as foreseeing interesting new possibilities:
  - social/collaborative edition (Siemens)
  - distributed editions (Ore, O'Donnell)

## The digital edition

### The encoded text **is** the edition

- there are no separate steps: preparing and encoding of the edition are done at the same time
- only a scholar can do the encoding
- because each text has its specific features etc., encoding must at least be supervised
- the edition “lives” **in the encoded document**
- how to publish / browse the edition? by means of specific software such as TEI Publisher, EVT, etc.
  - perfect for long term preservation
  - it is possible to use different tools

## The digital edition

The displayed text is one **possible** edition

- ... it is not a good idea to entrust one's prepared edition to a custom/proprietary software tool
  - unless it lets you export it in a standard format
- any software will be obsolete in a matter of years → publish on the Web ← complex platforms
- better secure the data part of the equation using proven standards → migration to new tool(s)
- this will also allow other scholars to use your encoded texts, perhaps in very different ways