

Paolo Monella

# L'edizione critica digitale: una panoramica

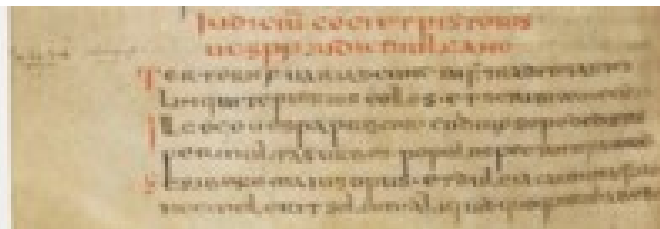
*(Versione 2.0, 2019)*

Laboratorio di informatica specialistica  
per la Laurea Magistrale in Scienze dell'antichità

<http://www.unipa.it/paolo.monella/labinformatica>

[paolo.monella@gmx.net](mailto:paolo.monella@gmx.net)

# Edizione critica tradizionale



VESPÆ

Iudicium coci et pistoris iudice Vulcano

Ter ternæ, varias, cunctæ, quæ traditis artes,  
inquit Pierios colles et scribite mecum!  
Ille ego Vespa precor, cui diuæ sæpe dedistis  
per multas urbes populo spectante favorem.

5 Scribere malus opus et dulcisa carmina quæro;  
nec mel erit solum: aliquid quoque iuris habebit.

Contendit pistor, cocus est contrarius illi,  
his est Vulcanus iudex, qui novit utrosque.  
Ad causam pistor procedit primus agendam,  
canitium capiti toto præbente farina:

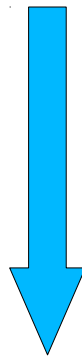
10 "Numina per Cereris iuro, per Apollinis arcus!  
Miror enim - fateor - et iam vix credere possum,  
quod cocus iste mihi sit respondere paratus,  
de cuius manibus semper fit pane satullus,

15 quisve sit utilior, audet contendere mecum.  
Sunt testes anni faustæ Ianique Kalendæ  
quique meum studium per Saturnalia norunt,  
quorum epulas semper rerum commendo paratu.  
Sis memor, o Saturne, tuis quod præsto diebus

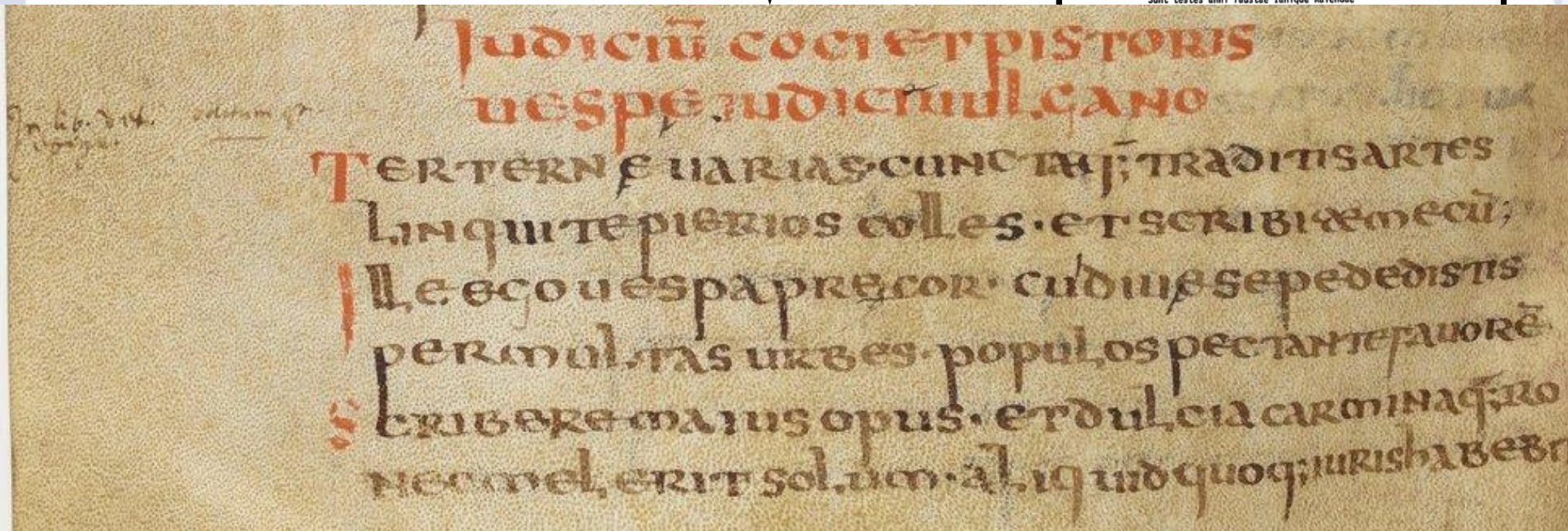
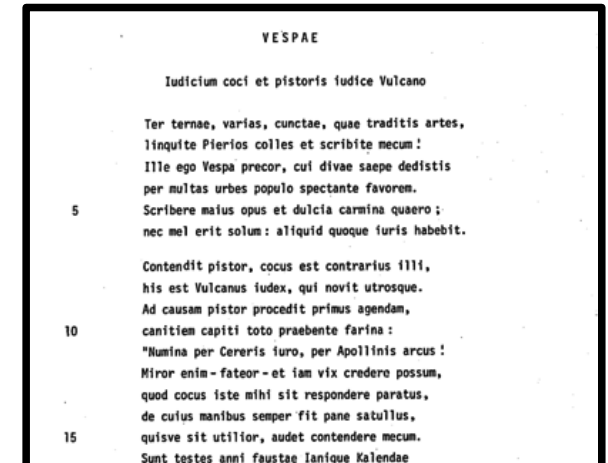
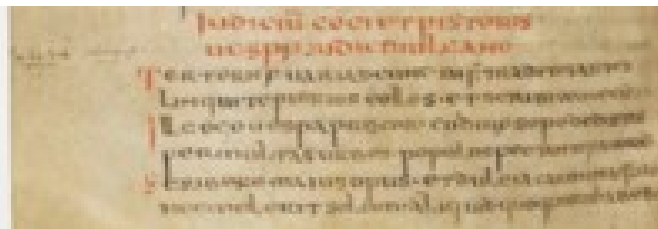
20 et me præ studio trepidum tu numine firma!

INCIPIT (om.S) IUDICIUM (-US) COCI ET PISTORIS VESPE IUDICE (-CIS) VULCANO S F  
1 terrenæ F varias cuncta S : variæ cunctas Bæhrens : variæ doctæ  
Kiese : variæ iunctas Ziehen tradidit F 2 pi[ll]eros F  
3 cu S dedisti F 6 ast ante aliquid add.Barth 8 no[ll]..llvit F  
11 parte reris (post numina) F apollinis S arcu F 12 moror F  
12 sq. possum - respondere om.F 13 pa[ll]lratu F 14 fit pane  
satullus Buecheler : fit panis sat (ead S<sup>2</sup>) ullus S : sit panit (-is F)  
aut ullus F : panis ad usum Bæhrens : panis Achillis Milanowitz  
14 post 15 pos.Rohde 15 quive F studeat Bæhrens dubitanter  
meum F 16 iamq; F 18 comedo F paratus S saturnet S  
20 pro Bæhrens tuo F numine (munine F<sup>2</sup>) F / Pithoeus :  
nomine S

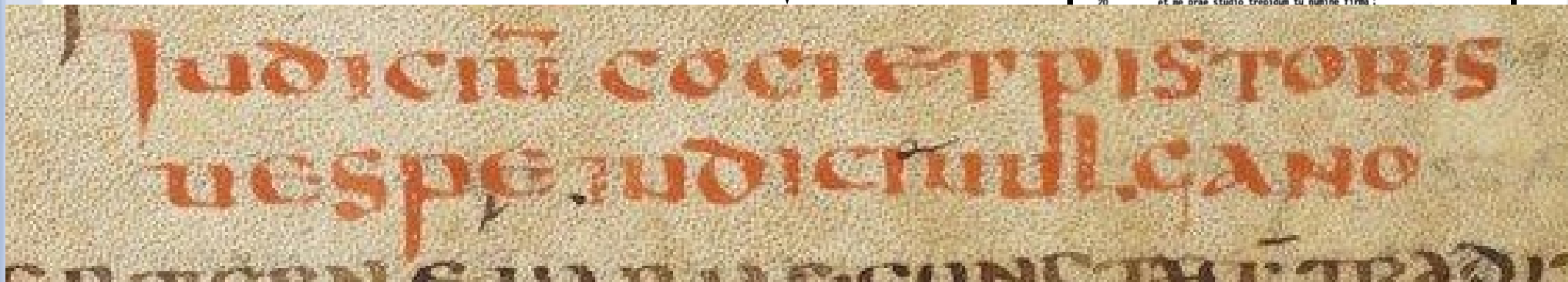
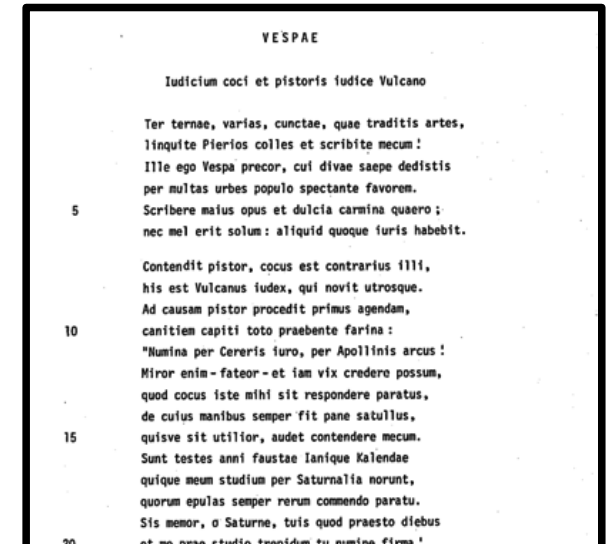
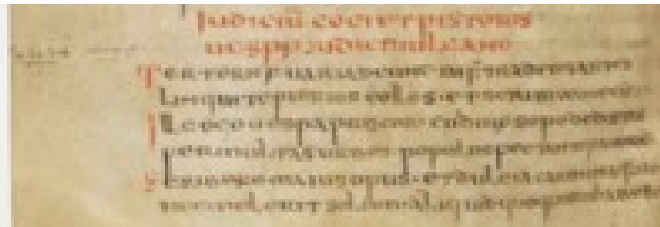
18



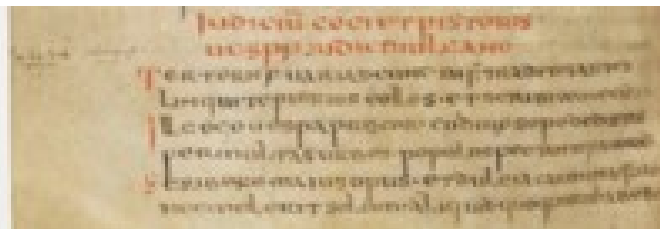
# Edizione critica tradizionale



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nec mel erit solum: aliquid quoque iuris habebit.

Contendit pistor, cocus est contrarius illi,  
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Ad causam pistor procedit primus agendam,  
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quod cocus iste mihi sit respondere paratus,  
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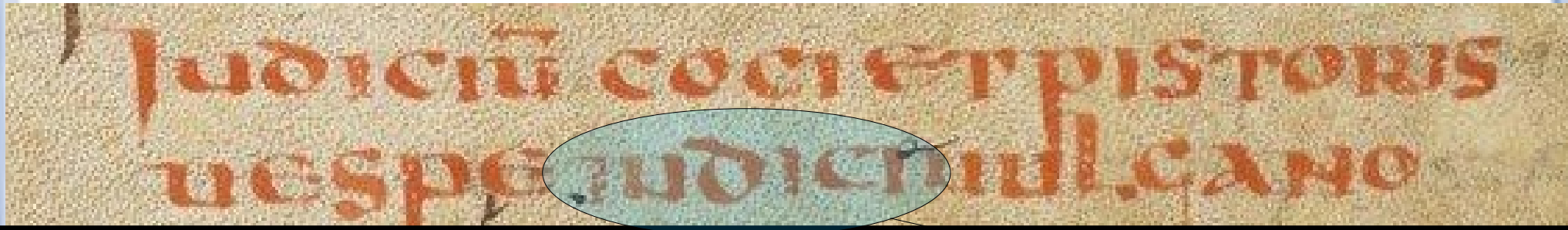
20 Sis memor, o Saturne, tuis quod præsto diebus  
et me præ studio trepidum tu numine firma!

INCIPIET (om.S) IUDICIUM (-US) COCI ET PISTORIS VESPE IUDICE (-CIS) VULCANO S F  
1 terrenæ F varias cuncta S : variæ cunctas Bæhrrens : varias doctæ  
Kiese : varias iunctas Ziehm tradidit F 2 pi[erios] F  
3 cu S dedisti F 6 est ante aliquid add.Barth 8 no[is]..Ivit F  
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aut ullus F : panis ad usus Bæhrrens : panis Achillis Milanowits  
14 post 15 non habet 16 autus F studet Bæhrrens dubitater

VESPÆ

Iudicium coci et pistoris iudice Vulcano

# Edizione critica tradizionale



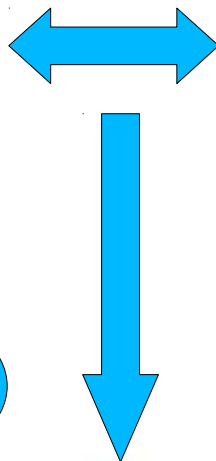
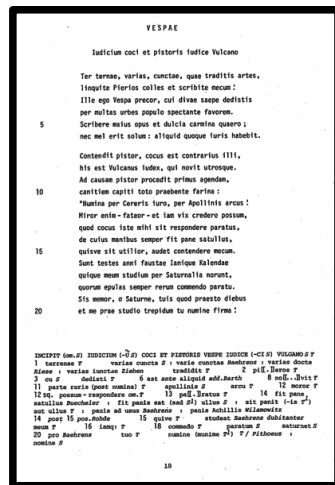
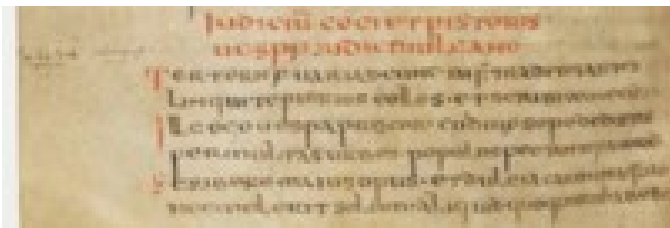
Iudicium coci et pistoris iudice Vulcano

iudice] -ci





# Apparato codificato in digitale



Creata  
tradizionalmente....







# Apparato codificato in digitale

<http://www.tlg.uci.edu>



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A Digital Library of Greek Literature

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Unicode ▾

Lines per page? 30 ▾

Links? No links ▾

Beta escapes? Show ▾

## Canon Search

Author

Work

Publication

Keyword Search

Go

## Text Search

[Text Structure](#) | [Printer Friendly](#)

[Previous](#) | [Next](#)

Line

**Euripides** Trag., *Troiades*. {0006.011}

**ΤΡΩΙΑΔΕΣ** (t)

{ΠΟΣΕΙΔΩΝ} (1)

Ἴηκω λιπῶν Αἴγαιον ἄλμυρον βάθος (1)

πόντου Ποσειδῶν, ἔνθα Νηρήδων χοροὶ  
κάλλιστον ἶχνος ἐξελίσσουσιν ποδός.

ἔξ οὗ γὰρ ἀμφὶ τήνδε Τρωικὴν χθόνα  
Φοῖβός τε κἀγὼ λαῖνους πύργους περίξ (5)

ὀρθοῖσιν ἔθεμεν κανόσιν, οὐποτ' ἐκ φρενῶν  
εὐνοί' ἀπέστη τῶν ἐμῶν Φρυγῶν πόλει·

ἢ νῦν καπνοῖται καὶ πρὸς Δονείου δροῶς

# Apparato codificato in digitale



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## Settings

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Go

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Text Structure

Previous

Euripides Trag., Troiades.

**ΤΡΩΙΑΔΕΣ** (t)

{ΠΟΣΕΙΔΩΝ} (1)

Ἴκω λιπῶν Αἴγαιον ἀπὸ  
πόντου Ποσειδῶν, ἔνθα  
κάλλιστον ἶχνος ἐξελίσσουσιν  
ἔξ οὗ γὰρ ἀμφὶ τήνδε Τρωικὴν χερσὶν  
Φοῖβός τε κἀγὼ λαίνουσ πύργους πέριξ  
ὀρθοῖσιν ἔθεμεν κανόσιν, οὐποτ' ἐκ φρενῶν  
εὖνοι' ἀπέστη τῶν ἐμῶν Φρυγῶν πόλει·  
ἢ νῦν καπνοῦται καὶ πρὸς Ἀργείου δροῦς

Codificata in testo semplice  
(ASCII → Beta code),  
niente varianti:

(/\*HKW LIPIWN

# Apparato codificato in digitale

<http://www.curculio.org/Ovid/h01.html>


**P. OVIDII NASONIS**

**HEROIDES I**

**Penelope Vlxi**

e-lectorum in usum edidit

**Michael Hendry 2008**

Curculio 

[Index Heroidum](#)

[De Codicibus](#)

Haec tua Penelope lento tibi mittit, Ulixē;  
nil mihi rescribas attinet: ipse veni.

Troia iacet certe, Danais invisa puellis;  
vix Priamus tanti totaque Troia fuit.

5 o utinam tum, cum Lacedaemona classe petebat,  
obrutus insanis esset adulter aquis!  
non ego deserto iacuissem frigida lecto,  
nec quererer tardos ire relictā dies,  
nec mihi quaerenti spatiosam fallere noctem

10 lassaret viduas pendula tela manus.  
quando ego non timui graviora pericula veris?  
res est solliciti plena timoris amor.  
in te fingebam Troas violenter ituros  
nomine et Hectoreo pallida semper eram.

15 sive quis Antilochum narrabat ab hoste revictum

EG

1 Haec *Palmer* : Hanc Ω ||

2 attinet *Apthonius* (GLK vi 109.33, 111.24) : attamen Gω : sed tamen Eç : tu tamen E

10 lassaret Eω : lassasset G ||

13 Troas uiolenter *uel* uiolenter Troas *Hall* : uiolentos Troas Ω ||

14 et *Hall* : in Ω ||

15 ab hoste reuictum *Housman* : ab Hectore uictum Ω ||


# Apparato codificato in digitale

P. OVIDII NASONIS  
HEROIDES I

Penelope Vlxi

e-lectorum in us

Michael Hen

Curculio 

Codificata in HTML:  
resa grafica, in azzurro a destra, delle note  
di apparato già “pronte”:

10 lassaret Eω: lassasset G ||

Haec tua Penelope lento tibi mittit,  
nil mihi rescribas attinet: ipse veni.

Troia iacet certe, Danais invisa puellis;  
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5 o utinam tum, cum Lacedaemona classe petebat,  
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# Apparato codificato in digitale

<https://euripidesscholia.org/>

[Home](#) | [Project Description](#) | [The Manuscripts](#) | [The XML Structure](#) | [Conventions & Abbreviations](#) | [Bibliography](#) | [Greek Font](#) | [License & Source Files](#)

## Euripides Scholia

Display filter: Mosch. Thom. Tri.: full view

### Orestes

#### Scholia to Orestes

**Or. 1.01 (1-139)** (tri metr) **ἡμέτερον**: ἡ εἴσθεσις τοῦ δράματος ἐκ μονοστροφικῆς ἐστὶ περιόδου. οἱ δὲ στίχοι εἰσὶν ἰαμβικὸν τρίμετρον ἀκατάληκτον ρλθ' [= 139]. ὧν τελευταῖος 'τόνδ' ἐξεγεῖται συμφορὰ γενήσεται'. ἐπὶ ταῖς ἀποθέσεσι παράγραφος, ἐπὶ δὲ τῷ τέλει κορωνίς. —**T**

**APP. CRIT.:** ρλθ' Dind., ρλη' [= 138] T

**Or. 1.05 (1-3c)** (thom exeg) <sup>1</sup>ἐπειδὴ ἡ τοῦ πατρὸς αὐτῆς δυστυχία ὑπερῆρεν ἀπάσας, διὰ τοῦτο αὕτη γνωματευομένη ταῦτα φησὶ καθ' αὐτήν. <sup>2</sup>δείξει δὲ ὡς ἐξ ἀρχῆς τὸ γένος αὐτῆς συμφοραῖς ὑπέκειτο. —**ZZaZmTZbGu**

**POSITION:** follows sch. 1.06 in Gu

**APP. CRIT.:** 1 ἐπειδήπερ Zb, ἐπεὶ T after erasure | μαντευομένη Za | καθ' αὐτήν om. ZZa | 2 ἐπέκειτο Gu

**ORTHOGRAPHICA:** ἐπειδὴ Ta | καθ' αὐτήν Zb | ἐξαρχῆς Z

**Or. 1.06 (1-3d)** (thom exeg) <sup>1</sup>ἵνα μὴ καθέκαστον ἀπαριθμῆται τὰ συμβαίοντα τοῖς ἀνθρώποις κακά, περιλαμβάνει διὰ τοῦ γενικοῦ ὀνόματος τοῦ δεινοῦ, διαιρουμένου εἰς πάθη καὶ συμφοράς, καὶ πάθη μὲν ἐστὶ τὰ συμπίπτοντα τοῖς σώμασι νοσήματα, συμφοραὶ δὲ αἱ ἐπερχόμεναι τοῖς ἀνθρώποις θλίψεις. <sup>2</sup>καὶ τὸ ὧδ' εἰπεῖν ἔπος διὰ τοῦτο ἔφη



# Apparato codificato in digitale

Iudicium coci et pistoris

**<app>**

**<lem>**

**iudice </lem>**

**<rdg wit="#S"> iudici </rdg>**

**<app>**

Vulcano

Codifica TEI XML  
delle varianti





# Apparato codificato in digitale

The screenshot displays the Classical Text Editor (CTE) interface. The main window shows a Latin text with various annotations and a critical apparatus. The text is displayed in a serif font, and the annotations are color-coded and formatted. The critical apparatus at the bottom provides a detailed analysis of the text, including variant readings and editorial decisions.

mea; <XX> insuper et caro mea requiescet in spē,  
10 <XXI> quoniam non derelinques animam meam in infernum <XXII>  
neque dabis sanctum tuum videre corruptionem. <XXIII> Notas  
fecisti mihi vias vitae. <XXIV> Adimplebis me laetitia cum vultu tuo;  
<XXV> delectatio in dextera tua usque in finem.

**IN PSALMUM XV**

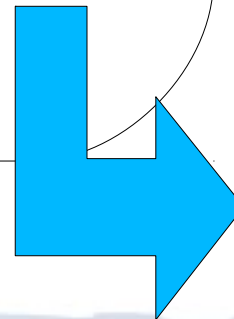
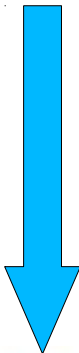
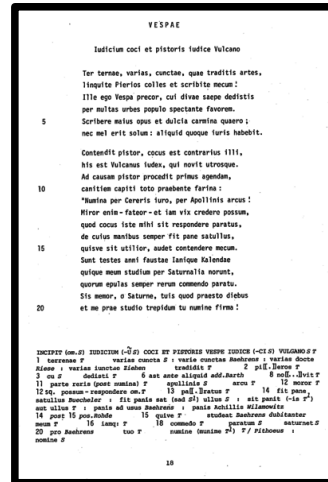
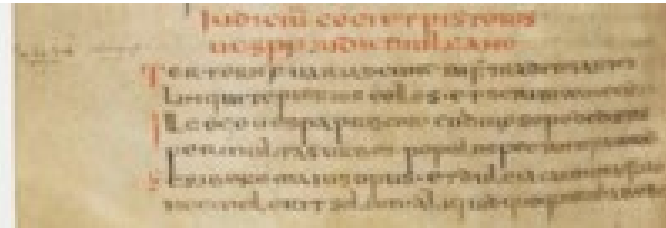
1 <I> Rex noster in hoc psalmo loquitur ex persona susceptionis cc 90  
humanae, de quo titulus regalis tempore passionis inscriptus eminit.  
2 Dicit autem haec: <II> CONSERVA ME, DOMINE, QUONIAM IN  
10 TE SPERAVI; <III> DIXI DOMINO: DEUS MEUS ES TU, <IV> quoniam  
bonis meis non exspectas tu fieri beatus.  
3 <V> Sanctis qui in terra viventium spem suam posuerunt, civibus  
Ierusalem caelestis, quorum conversatio spiritalis per ancoram spei in illa

delectatio ... finem *tr. w. post* tuo  
usque ... finem *mg. K*  
[rex] in tituli inscriptione psalmus ipsi david *praem. P<sub>n</sub> (mg.); ex Sb<sub>i</sub>*  
rex noster *tr. e<sub>2</sub>; post* loquitur  
regalis *sl. G*  
inscriptus] *om. Rm<sub>2</sub>; inscriptis w (ac.)*  
eminet *Zb<sub>i</sub>*; imminuit *A (ac.)*; emicuit ε (*ex. NX Zb<sub>i</sub>*) *Mc<sub>2</sub> (pc.) F (vl.) G Y Rm<sub>2</sub>*; Iesus Nazarenus rex  
iudaeorum, sed ipsi in hoc loco veraciter Iudaei intelleguntur qui fidem christi corde retinent ad  
iustitiam et ore confitentur ad salutem *add. w; ras. 15 fere litt.* est autem hic secundus ... restituta est  
hereditas *add. w*

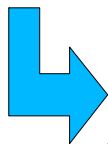
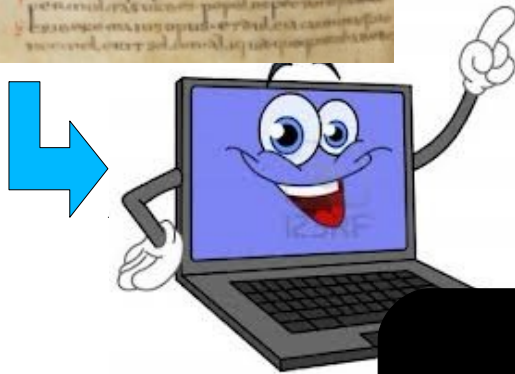
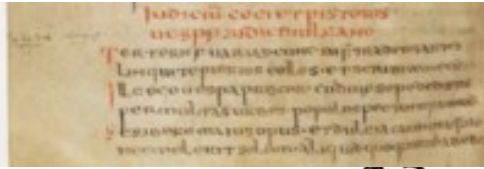
CTE  
Classical Text Editor



# Apparato codificato in digitale



# Document-based



Iudiciū  
coci et pistoris  
uesp̄e iudici  
uulcano

- Un documento
  - Papiri
  - Epigrafi
  - Documenti storici
- Edizione 'plurale'  
(*collatio* digitale)
  - Edizioni genetiche
  - Testi medievali

# Document-based Un documento → Papyri

<http://papyri.info/>

## Papyri.info

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The Papyrological Navigator aggregates and displays information from the Advanced Papyrological Information System (APIS), the Duke Databank of Documentary Papyri (DDbDP), the Heidelberger Gesamtverzeichnis der griechischen Papyrusurkunden Ägyptens (HGV), and Bibliographie Papyrologique (BP), as well as links to Trismegistos. Work is in progress to incorporate content from the Arabic Papyrological Database (APD) as well.

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# Document-based Un documento → Papiri

## DDbDP transcription: bgu.1.347 [\[xml\]](#)

AD 171 Arsinoite

- 2 ἄλλου ὑπομνημ(ατισμῶν). Ἄρπαγάθο[υ] Πα[κύ]σιος  
(ἔτους) ια Τῦβι κη. ἐν Μέμφει ἠσπάσα[το τὸ]ν λαμπρότα[τον]  
ἡγεμόνα καὶ μετὰ ταῦτα πρὸς τῷ Ἀ[πί]ω] Ἄρπαγάθου  
Πακύσιος προσαγαγόντος υἱὸν ἑα[υτο]ῦ Πακῦσιν κα[ὶ]  
5 ἀξιώσαντος ἐπιτραπῆναι περιτεμ[ε]ῖν αὐτὸν ἀνα-  
δόντος τε [τ]ῆν γραφεῖσαν [ἐ]πιστολ[ὴν] ὑπὸ Σα[ρ]απίω-  
νος στρατη[γ]οῦ Ἄρσι(νοῖτου) Ἡρακ(λείδου) μερίδος δ[ι]ὰ  
Ἀλεξάνδρου  
γυμνασιάρχου διαδεχομένου τ[ῆ]ν στρατ[η]γί[αν],  
κεχροισμένην εἰς τὸ διεληλυθὸς [ι] (ἔτους) Φαρμούθι [ς]  
10 Σερηνιανὸς ἐπύθετο τῶν παρόν[των] κορυφαίων  
καὶ ὑπο[κορ]υφαίων καὶ ἱερογραμ[μα]τέων, [εἰ] σημ[εῖ-]  
όν τι ἔχει ὁ παῖς. εἰπόντων ἄση[μο]ν αὐτὸν εἶν[αι]  
Σερηνιαν[ὸ]ς ἀρχιερεὺς καὶ ἐπὶ τῶν [ἱ]ερῶν σημιω-  
σάμενος(\*) τὴν ἐπιστολὴν ἐκέλευ[σ]εν τὸν [παῖ]δα  
15 περιτμηθῆναι κατὰ τὸ ἔθος. [ἀν]έγνω(ν).

## Apparatus

△ 2.13-14. 1. σημειω|σάμενος

## HGV 9070 Translation (German) [\[xml\]](#)

- 1 (Abschrift) eines anderen (Protokolls) der Aufzeichnungen,  
(betreffend) Harpagathês, Sohn des Pa[ky]sis.  
2 Im 11. Jahr, am 28. Tybi, in Memphis. Er grüßte den Statthalter, den  
vir clarissimus, und als danach beim Apistempel Harpagathês, Sohn  
des Pakysis, seinen Sohn Pakysis vorstellte und beantragte, ihm zu  
gestatten, ihn zu beschneiden, 5 wobei er den über ihn von Sa[r]apiôn,  
dem Strategen des Hêrakleidês-Bezirks des Arsinoïtês, durch  
Alexandros, den die Strategie stellvertretend ausübenden  
Gymnasiarchen, geschriebenen Brief, datiert auf den 16. Pharmûthi des  
vergangenen [10.] Jahres, übergab, 10 fragte Serenianus die  
anwesenden koryphaioi und hypo[kor]lyphaioi und hierogram[ma]teis,  
ob der Junge ein Zeichen habe. 12 Als sie sagten, daß er ohne  
Kennzeichen sei, zeichnete Serenian[u]s, der Oberpriester und  
Zuständige für die Heiligtümer, den Brief gegen und ordnete an, den  
Jungen gemäß der Gewohnheit zu beschneiden. 15 Gelesen.

## HGV 9070 Translation (English) [\[xml\]](#)

- 1 (Copy) of another (protocol) of the minutes, (with respect to)  
Harpagathes, son of Pa[ky]sis.  
2 Year 11, Tyb[i] 28. In Memphis. He saluted the prefect, vir  
clarissimus, and after that, as he held audience at the temple of Apis  
Harpagathes, son of Pakysis having presented his own son Pakysis and  
having requested that permission be given to circumcise him 5 and  
having submitted a letter written concerning him by Sa[r]apion,  
strategos of the Arsinoite nome, Herakleides division, through

Document-based  
Un documento → **Papiri**

<lb n="1"/>

ἄλλου

<expan>

ὑπομνημ

<ex>ατισμῶν</ex>

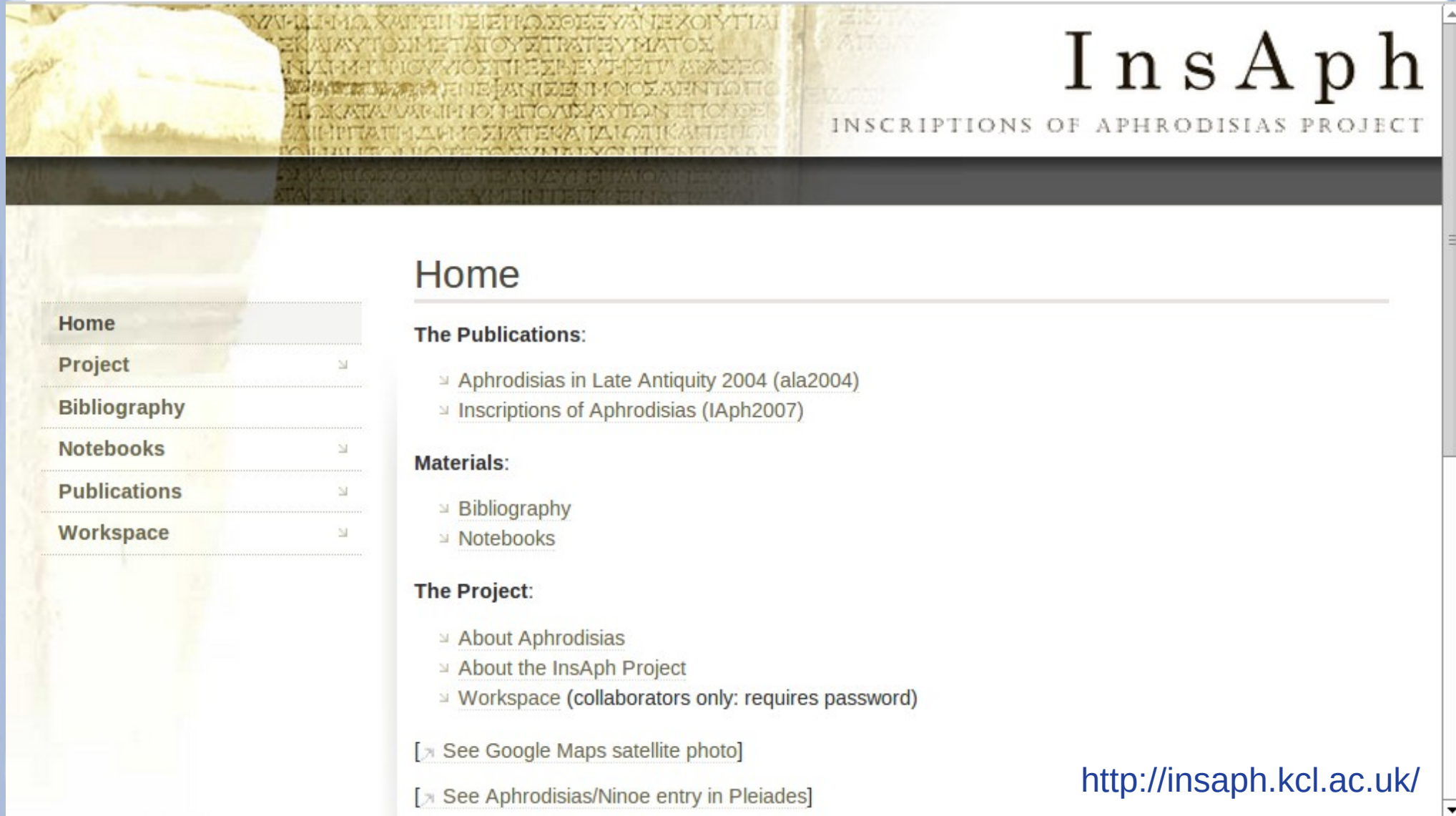
</expan>

. Ἄρπαγάθο

<supplied reason="lost">υ</supplied>



# Document-based Un documento → **Epigrafi**



**InsAph**  
INSCRIPTIONS OF APHRODISIAS PROJECT

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# Document-based Un documento → **Epigrafi**

Edition

Diplomatic

Epidoc (XML)

[Conventions][Font help]

**1**

**i**

εἰς τὸν *cross* κόσμον  
ὅλον εἷς ὁ θεός.

**ii**

πολλὰ τὰ  
ἔτη τῶν  
βασιλέων

**iii**

πολλὰ τὰ  
ἔτη τῶν  
ἐπάρχων

# Document-based Un documento → **Epigrafi**

Edition

Diplomatic

Epidoc (XML)

[Conventions][Font help]

**1**

**i**

ΕΙΣΤΟΝ *cross* ΚΟΣΜΟΝ  
ΟΛΟΝΕΙΣΟΘΕΟΣ

**ii**

ΠΟΛΛΑΤΑ  
ΕΤΗΤΩΝ  
ΒΑΣΙΛΕΩΝ

**iii**

ΠΟΛΛΑΤΑ  
ΕΤΗΤΩΝ  
ΕΠΑΡΧΩΝ

# Document-based Un documento → **Epigrafi**

Edition

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Epidoc (XML)

[Conventions][Font help]

```
<div type="textpart_section" n="1" >  
  <div type="textpart_column" n="i" >  
    <ab>  
      <lb n="1" />  
      εἰς  
      τὸν  
      <g type="cross" />  
      κόσμον  
      <lb n="2" />  
      ὅλον  
      εἶς  
      ὁ  
      θεός
```

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*the Proceedings*

Keyword(s)

Reference No.

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<All Text>

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<http://codexsinaiticus.org/>



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GO TO: [\(Book\)](#)



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ABOUT THE PROJECT

SEE THE MANUSCRIPT

GO TO: (Book)

choose a passage:

Genesis Chapter 21 Verse 26

choose a page:

Quire: 3 Folio: 3 r

display options:

- Image
- Translation
- Transcription
- Physical Description

Genesis, 21:26 - 22:17 library: SC folio: scribe: D

Image

Standard Light Raking Light i



Transcription

view by verse view by page i

21:26	[αβιμελεχ] [ουκ] εγνω [τις] [εποιησεν] το [πραγμα] [τ]ουτο · [ουδε] [κυ] [μοι] [α]πηγγει [λας] [ουδ]ε εγω [ηκουσα] [αλλ] η ση>	33	τω φρεα[τι] [του] κου και ε[πεκα] σατο εκει [τι]ο ο μα [του] κυ · θς
27	μεσου [και] [ει]λαβει	34	νιος παρωκησε δε αβρα[α]μ εν τ [των] μιλιχη

Translation

Русский Ελληνικά Deutsch English i

No english translation available.

Supported by



RSS

English

Deutsch

Ελληνικά

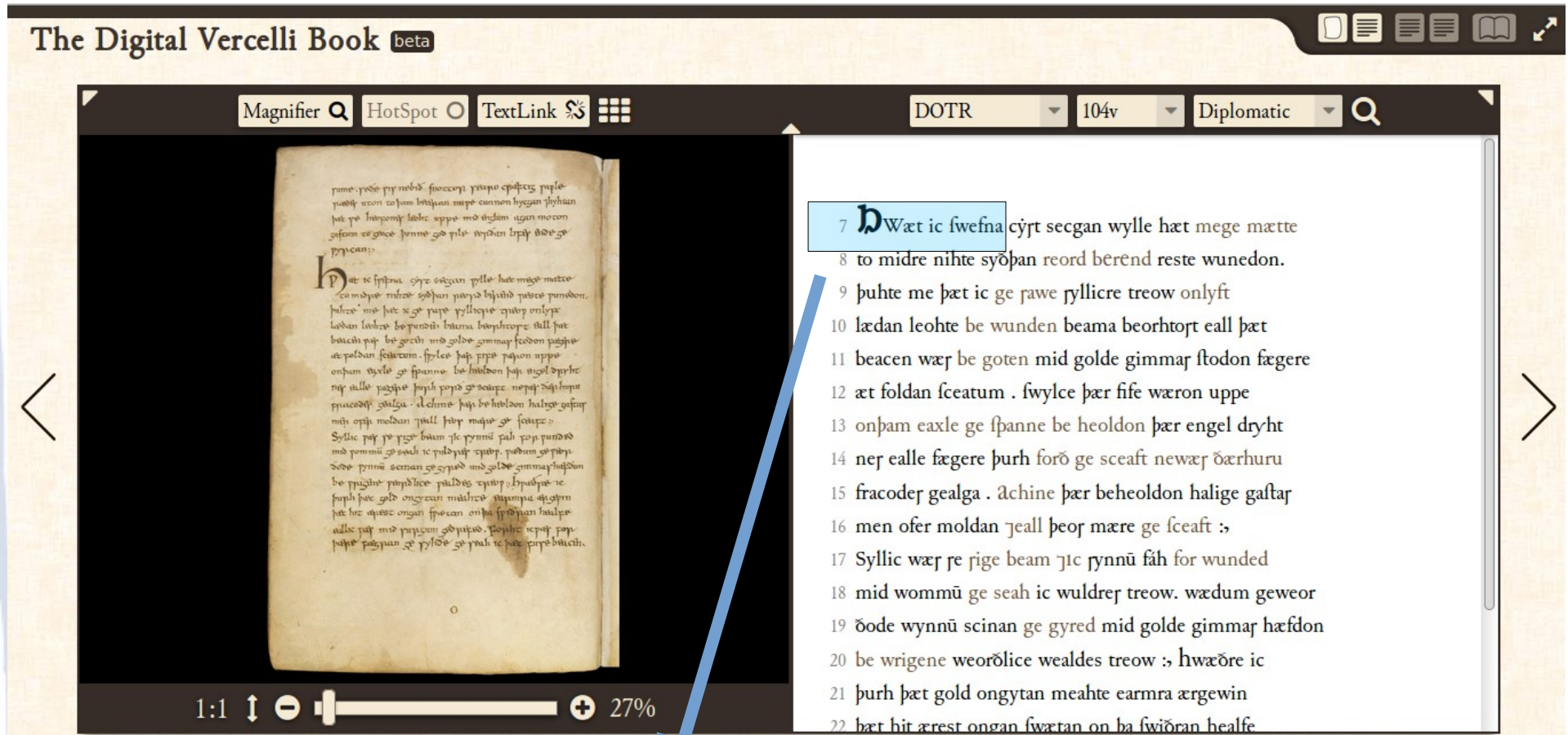
Русско

# Document-based Un documento → Livelli di trascrizione

The Digital Vercelli Book beta

Magnifier 🔍 HotSpot ○ TextLink 🌐

DOTR 104v Diplomatic 🔍



The screenshot shows a digital viewer of a manuscript page. On the left, a thumbnail of the manuscript page is displayed at 27% zoom. On the right, the transcription of the page is shown in a list format. The transcription starts with line 7: **Þ**wæt ic fwefna cyrt secgan wylle hæc mege mætte to midre nihte syðþan reord bærēnd reste wunedon. The interface includes navigation arrows, a search bar, and a toolbar with icons for magnification, hotspots, and text links.

7 **Þ**wæt ic fwefna cyrt secgan wylle hæc mege mætte  
8 to midre nihte syðþan reord bærēnd reste wunedon.  
9 þuhte me þæt ic ge sawe syllicre treow onlyft  
10 lædan leohte be wunden beama beorhtost eall þæt  
11 beacen wæx be goten mid golde gimmar stodon fægere  
12 æt foldan sceatum . swylce þær fife wæron uppe  
13 onþam eaxle ge spanne be heoldon þær engel dryht  
14 neƿ ealle fægere þurh forð ge sceaft newæx ðærhuru  
15 fracodeƿ gealga . Achine þær beheoldon halige gaftar  
16 men ofer moldan ƿeall þeoƿ mære ge sceaft ;  
17 Syllic wæx ƿe riƿe beam ƿic ƿynnū fāh for wunded  
18 mid wommū ge seah ic wuldreƿ treow. wædum geweor  
19 ðode wynnū scinan ge gyred mid golde gimmar hæfdon  
20 be wrigene weorðlice wealdes treow ; hwæðre ic  
21 þurh þæt gold ongytan meahƿ earmra ærgewin  
22 hæc hit ærest ongan fwætan on þa fwiðran healfc

7 **Þ**wæt ic fwefna

<http://vbd.humnet.unipi.it/beta/#104v>



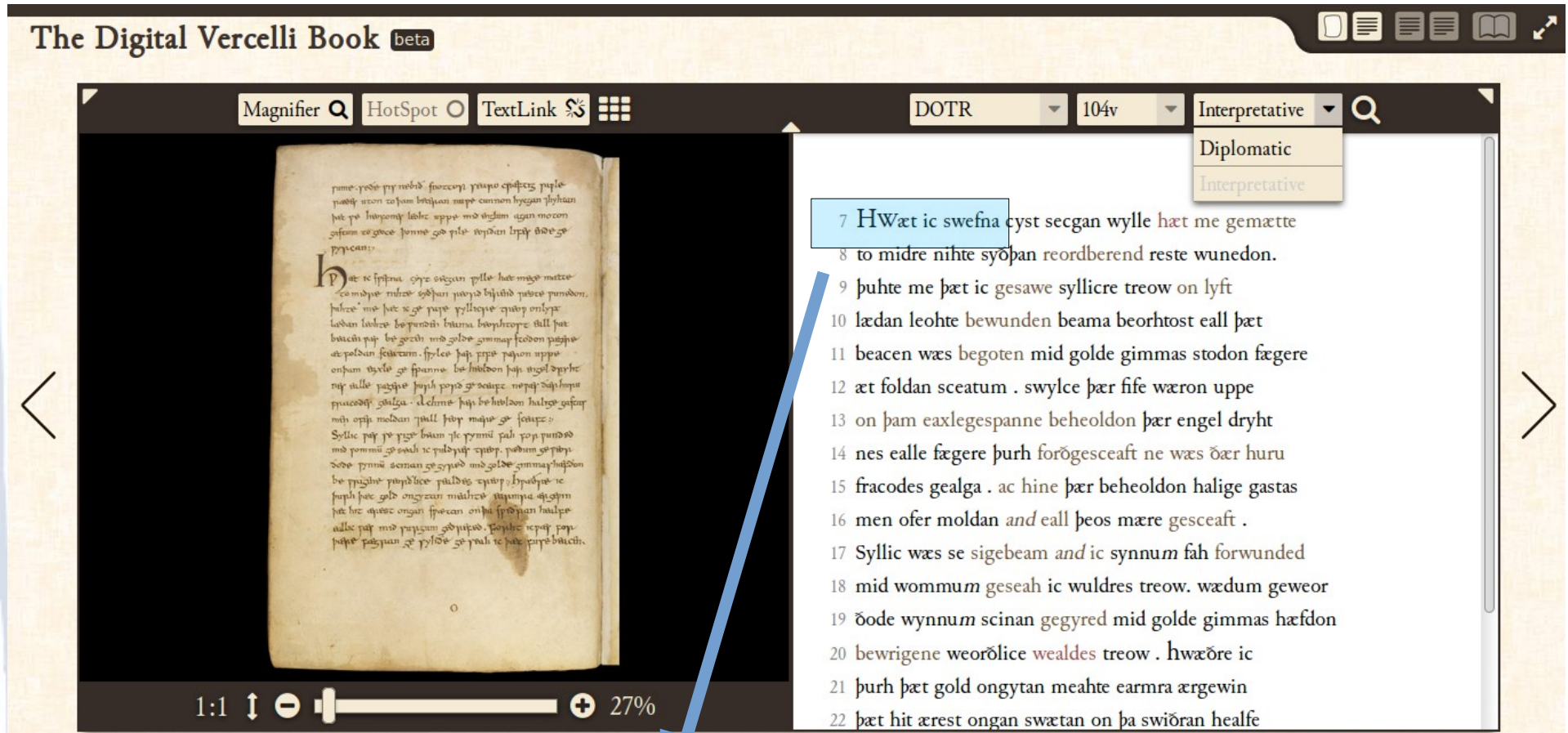
# Document-based Un documento → Livelli di trascrizione

The Digital Vercelli Book beta

Magnifier 🔍 HotSpot ○ TextLink 🌐

DOTR 104v Interpretative 🔍

Diplomatic  
Interpretative



7 HWæt ic swefna cyst secgan wylle hæc me gemætte  
8 to midre nihte syðþan reordberend reste wunedon.  
9 þuhte me þæt ic gesawe syllicre treow on lyft  
10 lædan leohte bewunden beama beorhtost eall þæt  
11 beacen wæs begoten mid golde gimmas stodon fægere  
12 æt foldan sceatum . swylce þær fife wæron uppe  
13 on þam eaxlegespanne beheoldon þær engel dryht  
14 nes ealle fægere þurh forðgesceaft ne wæs ðær huru  
15 fracodes gealga . ac hine þær beheoldon halige gastas  
16 men ofer moldan *and* eall þeos mære gesceaft .  
17 Syllic wæs se sigebeam *and* ic synnum fah forwunded  
18 mid wommum geseah ic wuldres treow. wædum geweor  
19 ðode wynnnum scinan gegyred mid golde gimmas hæfdon  
20 bewrigene weorðlice wealdes treow . hwæðre ic  
21 þurh þæt gold ongytan mehte earmra ærgewin  
22 þæt hit ærest ongan swætan on þa swiðran healfe

7 HWæt ic swefna

Document-based

Un documento → **Livelli di trascrizione**

"praepositionibus": [praepositio] Nominal, Positive, III decl, Plural Ablative, Feminine,

prepositionibus

p̄positionib;

Document-based

Un documento → **Livelli di trascrizione**

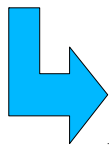
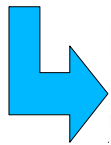
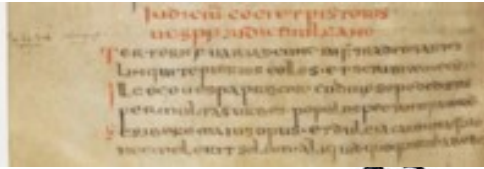
"praepositionibus": [praepositio] Nominal, Positive, III decl, Plural Ablative, Feminine,

prepositionibus

p̄positionib;

Paolo Monella,  
edizione di Orso Beneventano

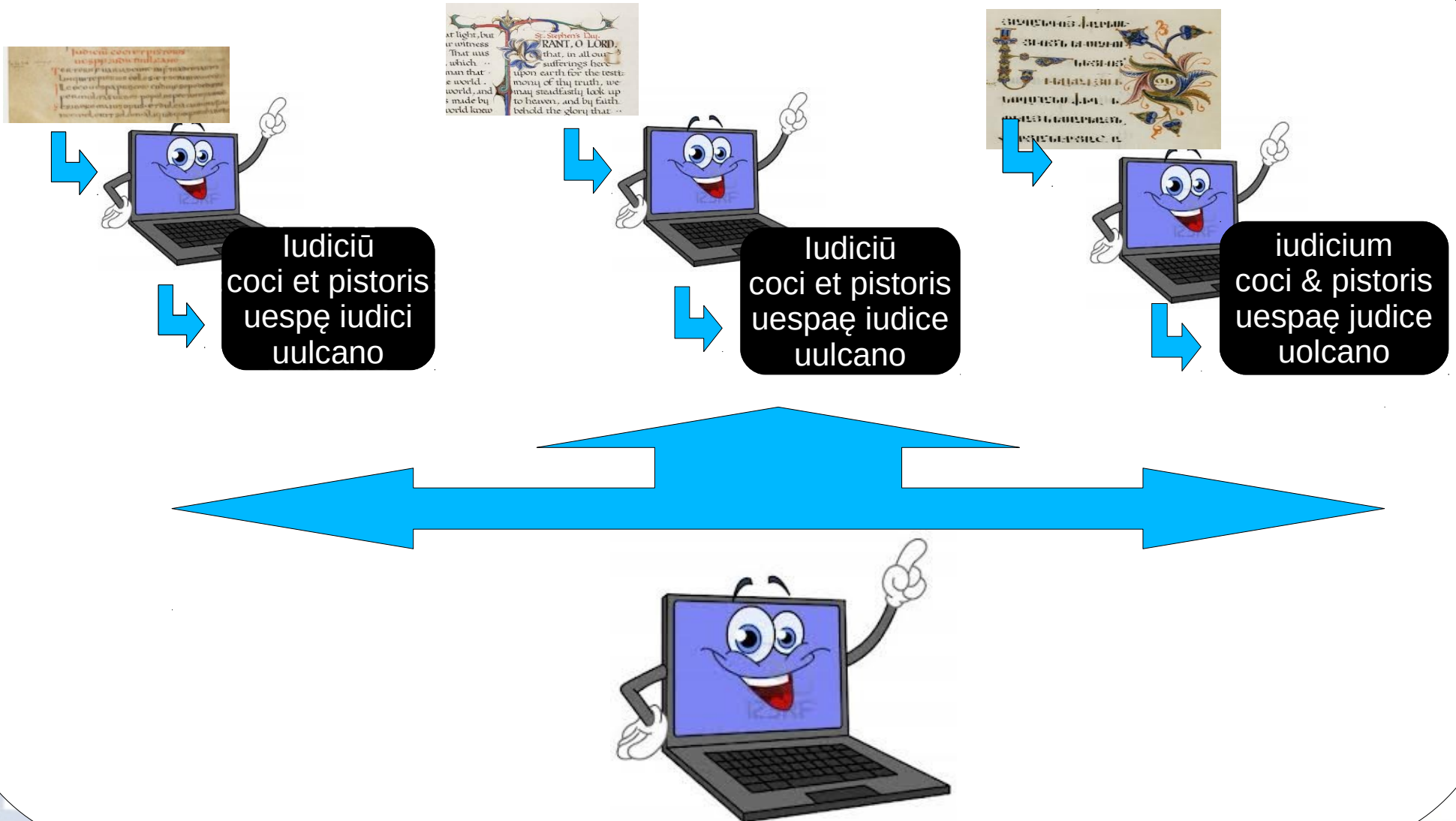
# Document-based



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coci et pistoris  
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uulcano

- Un documento
  - Papiri
  - Epigrafi
  - Documenti storici
- Edizione 'plurale'  
(*collatio* digitale)
  - Edizioni genetiche
  - Testi medievali

# Document-based Edizione 'plurale'



# Document-based Edizione 'plurale' → Edizioni genetiche

The screenshot shows the website interface for Digital Variants. The header features the logo 'DIGITAL variants' on a dark red background with a quote from Cesare Segre: "Il testo vive nelle sue variazioni... o, forse meglio, ogni variazione è un testo. Produzione e fruizione sono praticamente sincrone." The navigation menu includes NEWS, BLOG, CONTACTS, HOME, AUTHORS, VARIANTS, E-PHILOLOGY, and TEXTS. The main content area is titled 'VALERIO MAGRELLI' and 'INTRODUZIONE'. It includes a book cover for 'Ora serrata retinae' by Feltrinelli, a portrait of Valerio Magrelli, and a list of authors under the 'Variants' section.

Home ▶ Variants ▶ Valerio Magrelli

## VALERIO MAGRELLI

### INTRODUZIONE

 La sezione dedicata a Valerio Magrelli rappresenta uno degli esperimenti più avanzati di *Variants Digitali*. Per la prima volta viene realizzato un *tool* specifico per i testi in variante di un autore. L'idea di base è quella di utilizzare la tecnologia *Flash*® per mostrare la *mouvance* del testo.

Lo strumento, battezzato per ora *Genetic Machine*, permette di esplorare dinamicamente il processo compositivo di alcune poesie della raccolta *Ora serrata retinae*. L'esperimento è stato progettato e realizzato da Domenico Fiorimonte, Cinzia Pusceddu e Tommaso Lisa per la parte contenutistica e da Monaldo Grandoni per la parte tecnica (programmazione *Flash*®). La realizzazione HTML è a cura di Barbara Lotti.

Pubblichiamo qui alcuni essenziali materiali e notizie sull'autore che accompagnano la *Genetic Machine*. La trascrizione integrale dei testi, l'indice delle poesie e il saggio *Scritture del riconoscimento* sono, come la nota ai testi qui sotto, di Tommaso Lisa.

**NOTA BIO-BIBLIOGRAFICA**

**VARIANTS**

**Variants**

- Vincenzo Cerami
- Angel García Galiano
- Valerio Magrelli**
- José Antonio Millán
- Francesca Sanvitale
- Fernando Savater
- Francisco Solano
- Roberto Vacca

<http://digitalvariants.org/variants/valerio-magrelli>

# Document-based Edizione 'plurale' → Edizioni genetiche

Genetic Machine - Ora serrata retinae

## POZZO VERTICALE

Valerio Magrelli, Notebook VII, p. 43.  
(Text written in black ink; corrections and deletions made with black pen or thin felt-tip pen; Images and drawings in red and black ink).

floating variants   fade transcription   zoom effect

A B



Splendido l'occhio.  
Questo è il mio segreto.  
Il corpo è chiuso come una muraglia,  
è ~~anzi~~ un pozzo ~~immerso nella carne~~ immerso nella carne  
Me' potrei dare al ginocchio l'impressione  
di sé: giace muto, nell'incavo ~~della~~  
~~carne che~~ gli offre il giaciglio.  
Ma nella testa, per un inaudito  
malinteso, s'apre l'alba del mondo.  
~~La carne~~ l'osso si allarga e accoglie  
dentro sé lo sguardo:  
~~dentro sé lo sguardo~~

POZZO VERTICALE

Splendido l'occhio.  
Questo è il suo segreto.  
Il corpo è chiuso come una muraglia,  
è un pozzo immerso nella carne.  
Né potrei dare al ginocchio l'impressione  
di sé: giace muto, nell'incavo  
che gli offre il giaciglio.  
Ma nella testa, per un inaudito malinteso,  
s'apre l'alba del mondo.  
L'osso si allarga e accoglie dentro se lo sguardo.  
Dolcemente si compie  
il paziente travaso del vedere,  
acquedotto di chiarore, strada  
che porta l'essere a se stesso.  
E nella radura della fronte  
il portale del ciglio ha la sua luce.

Valerio Magrelli, *Hylas e Philonous*, in AA.VV.,  
*Quarto quaderno collettivo*, Parma, Guanda,  
febbraio 1979, p. 108.

How to use the 'genetic machine'

This is an experiment of dynamic display of Valerio Magrelli's textual variation of the poem "Il corpo è chiuso", originally composed between 1975 and 1978, and published in two different versions (1979 and 1980). The 'genetic machine' presents three writing stages of the poem: A (first draft, autograph), B (published intermediate version), and C (published final version). The 'machine' is divided in four sections.

In the first window on the left you can see the draft of the poem (the "avant-texte"), which can be explored in several ways: you can read words and passages deleted by the author ("fade transcription" tool), use the zooming lens for enlarging portions of the autograph, or play around with the "floating variants"; this playful - not philological! - tool, still under construction, is aimed at representing, i.e. 'performing', the fluidity of the writing process.

TRANSCRIPTION SYMBOLS

Transcription of the autograph

POZZO VERTICALE

Splendido l'occhio. //  
Questo è il mio segreto. //  
{drawing of a leg; kneecap circled with dashed line}  
Il corpo è chiuso come una muraglia, //  
è [anzi] un pozzo [in cui non penetra la luce] //  
[gettato in se]<IMMERSO NELLA CARNE>. //  
Né potrei dare al gin(occhio) l'impressione //  
di sé: giace muto, nell'incavo [della //  
carne che] <che> gli offre il giaciglio. //  
Ma nella testa, per un inaudito //  
malinteso, s'apre l'alba del mondo. //  
[La carne] l'osso si allarga e accoglie //  
dentro sé lo sguardo: //  
[Tutto l'essere] <membra> [ne è fecondato] //

Document-based  
Edizione 'plurale' → **Edizioni genetiche**

**Autour d'une séquence et des notes  
du Cahier 46: enjeu du codage dans  
les brouillons de Proust**

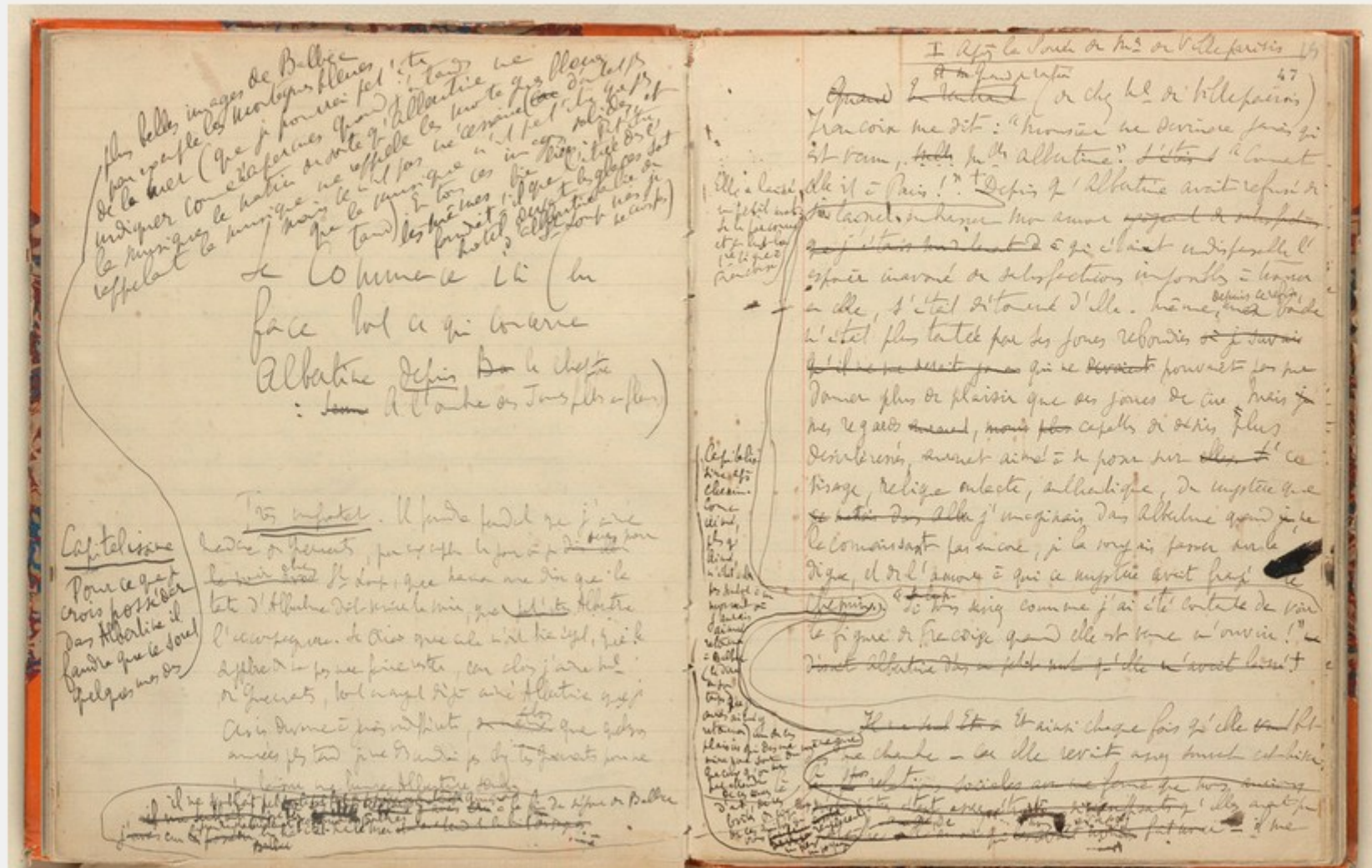
*Around a sequence and some notes of  
Notebook 46: encoding issues about Proust's  
drafts*

Elena Pierazzo (King's College, London) et Julie  
André (ITEM, Sciences Po Paris)

[http://research.cch.kcl.ac.uk/proust\\_prototype/](http://research.cch.kcl.ac.uk/proust_prototype/)

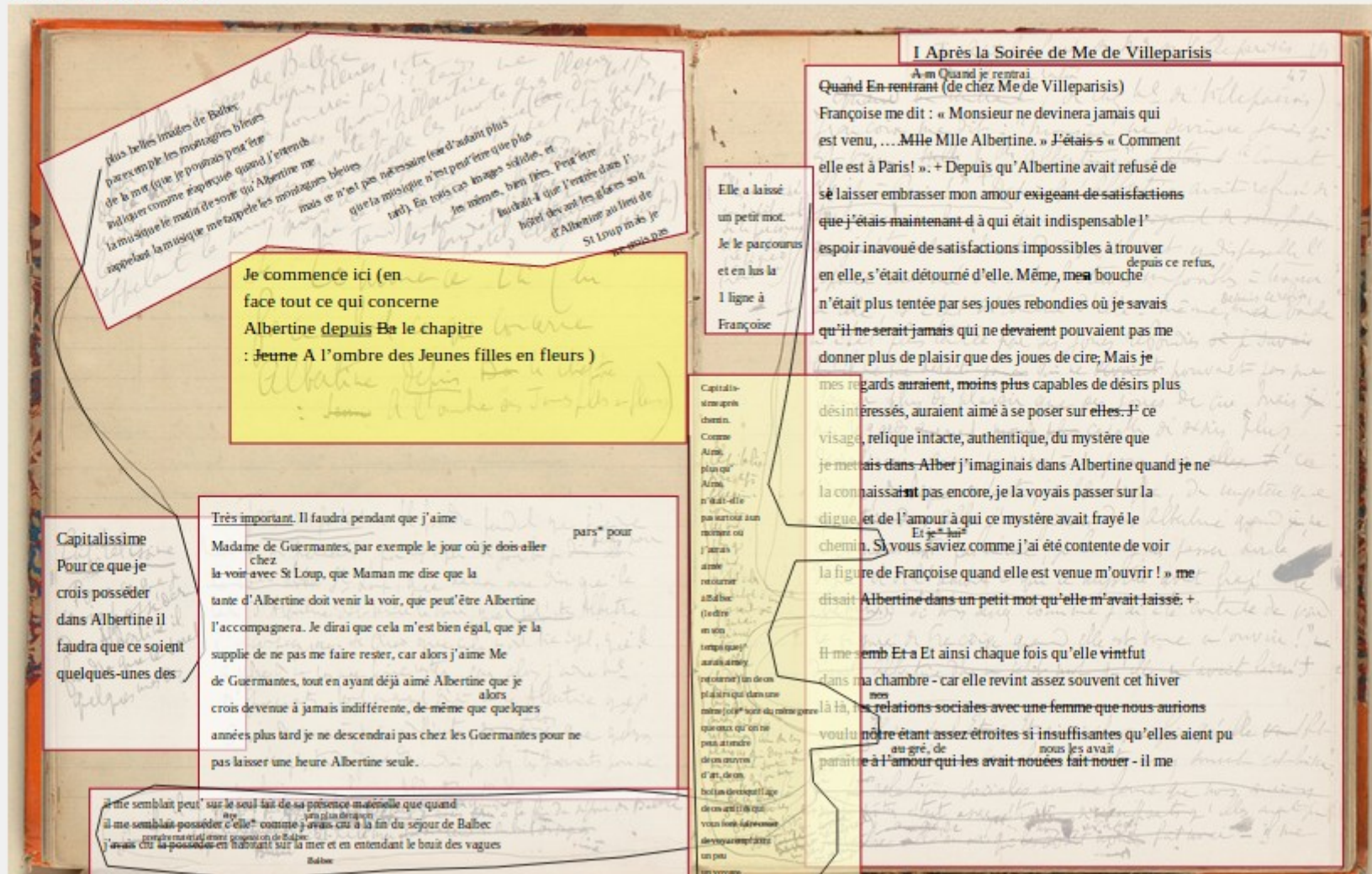


# Document-based Edizione 'plurale' → Edizioni genetiche



# Document-based Edizione 'plurale' → Edizioni genetiche

Add title on top of f. 47r



I Après la Soirée de Me de Villeparisis

A m Quand je rentra

Quand En-rentrant (de chez Me de Villeparisis)

Françoise me dit : « Monsieur ne devinera jamais qui est venu, ... Mlle Mlle Albertine. » J'étais s « Comment

elle est à Paris! ». + Depuis qu'Albertine avait refusé de se laisser embrasser mon amour exigeant de satisfactions que j'étais maintenant d à qui était indispensable l'espoir inavoué de satisfactions impossibles à trouver en elle, s'était détournée d'elle. Même, <sup>depuis ce refus,</sup> ~~ma~~ bouche n'était plus tentée par ses joues rebondies où je savais qu'il ne serait jamais qui ne devaient pouvaient pas me donner plus de plaisir que des joues de cire; Mais je mes regards auraient, ~~moins plus~~ capables de désirs plus désintéressés, auraient aimé à se poser sur elles: ~~le~~ ce visage, relique intacte, authentique, du mystère que je ~~me~~ <sup>mais dans Alber</sup> j'imaginai dans Albertine quand je ne la connaissais pas encore, je la voyais passer sur la digue et de l'amour à qui ce mystère avait frayé le chemin. ~~Si~~ <sup>Et je suis</sup> vous saviez comme j'ai été contente de voir la figure de Françoise quand elle est venue m'ouvrir! » me disait Albertine dans un petit mot qu'elle m'avait laissé. +

Elle a laissé un petit mot. Je le parcourus et en lus la 1 ligne à Françoise

Capitalis-  
tracés  
chemin.  
Comme  
Ainsi  
plus qu'  
Ainsi  
n'était-elle  
pas seroit à son  
moment où  
J'aurais  
aime  
raisonne  
au lieu  
(l'ordre)  
en son  
temps que'  
aurait été  
(récolte) un de ces  
plaisirs qui dans une  
même jour<sup>le</sup> vous du même genre  
éprouvés qui est le  
peut attendre  
de en moments  
d'art, de ces  
de en art 118 qui  
vous font faire  
des épanouissements  
un peu  
un voyage

*plus belles images de Balbec  
pour en dire les montagnes bleues  
de la nuit (que je pourrais peut être  
qualifier comme épanouies quand j'entends  
la musique le matin de soir (ou Albertine me  
appelant la musique me rappelle les montagnes bleues  
mais ce n'est pas nécessaire (car d'autant plus  
que la musique n'est peut être que plus  
tard). En tous cas images solides, et  
les mêmes, bien liées. Peut être  
luchait à que l'écriture dans l'  
hôtel devant les glaces soit  
d'Albertine au lieu de  
St Loup mais je  
me suis pas*

Je commence ici (en  
face tout ce qui concerne  
Albertine depuis Ba le chapitre  
: Jeune A l'ombre des Jeunes filles en fleurs )  
*Albertine depuis Ba le chapitre*  
: *Jeune A l'ombre des Jeunes filles en fleurs*

Très important. Il faudra pendant que j'aime  
Madame de Guermantes, par exemple le jour où je dois aller  
chez la voir avec St Loup, que Maman me dise que la  
tante d'Albertine doit venir la voir, que peut être Albertine  
l'accompagnera. Je dirai que cela m'est bien égal, que je la  
supplie de ne pas me faire rester, car alors j'aime Me  
de Guermantes, tout en ayant déjà aimé Albertine que je  
crois devenue à jamais indifférente, de même que quelques  
années plus tard je ne descendrai pas chez les Guermantes pour ne  
pas laisser une heure Albertine seule.

Capitalissime  
Pour ce que je  
crois posséder  
dans Albertine il  
faudra que ce soient  
quelques-unes des

Il me semblait peut sur le seul fait de sa présence matérielle que quand  
il me semblait posséder celle<sup>le</sup> comme j'avais cru à la fin du séjour de Balbec  
j'avais cru sa possession en habitant sur la mer et en entendant le bruit des vagues  
Balbec

# Document-based Edizione 'plurale' → Testi medievali



Canterbury Tales <sup>THE</sup>  
PROJECT

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STAFF

PARTNERS

PUBLICATIONS

RESOURCES

MEET US

HISTORY

MASS  
DIGITIZATION

LINKS

The Canterbury Tales Project aims to investigate the textual tradition of Geoffrey Chaucer's *Canterbury Tales* to achieve a better understanding of the history of its composition and publication before 1500. Here is how we work:

- We have established a system of transcription for all the manuscripts and early printed books of the *Canterbury Tales* into computer-readable form.
- We transcribe the manuscripts using this system.
- We compare all the manuscripts, creating a record of their agreements and disagreements with a computer collation program (*Collate*).
- We use computer-based methods, some drawn from evolutionary biology, to help reconstruct the history of the text from this record of agreements and disagreements.
- We publish all the materials, the results of our analysis, and the tools which we use in electronic form.

## NEWS

New Canterbury Tales Project website active.

30 March 2006

Nun's Priest's Tale published 3 May 2006: order now; see sample pages, at [www.sd-editions.com](http://www.sd-editions.com).

9 May 2006

Mass manuscript digitization [website](#) set up.

19 July 2006

# Document-based Edizione 'plurale' → Testi medievali

<http://www.sd-editions.com/AnaAdditional/NPEx/index.html>

Home | Nun's Priest's Tale ▾ | 1 | Hg ▾ | Compare ▾ | Go! ? | Contents ▾ ?

? Next

Base witness Cp ▾ against witness Cx1 ▾ in Nun's Priest's Tale ▾ at line  Go!

NP, lines 1 - 15

	Cp		Cx1	
	<b>A</b> oule wydewe somdel in age <b>stope</b>		<b>A</b> Poure wydow som deel in age <b>stept</b>	*
	Was <b>whilom</b> dwellyng7 in a <b>narwe</b> cotage		Was <b>somtyme</b> dwellyng7 in a cotage	*
3	Besydes a groue standyng7 in a dale This wydewe of which I telle <b>3ou</b> my tale Sepins <b>pilke</b> day þat7 sche was last7 a wyf7		3 Besyde a groue stondyng7 in a dale This whidow of whiche I telle my tale Syn <b>that</b> day that she was last a wyf	*
6	In pacience ladde a ful simple lyf7		6 In pacience ledde a ful simpl yf	*

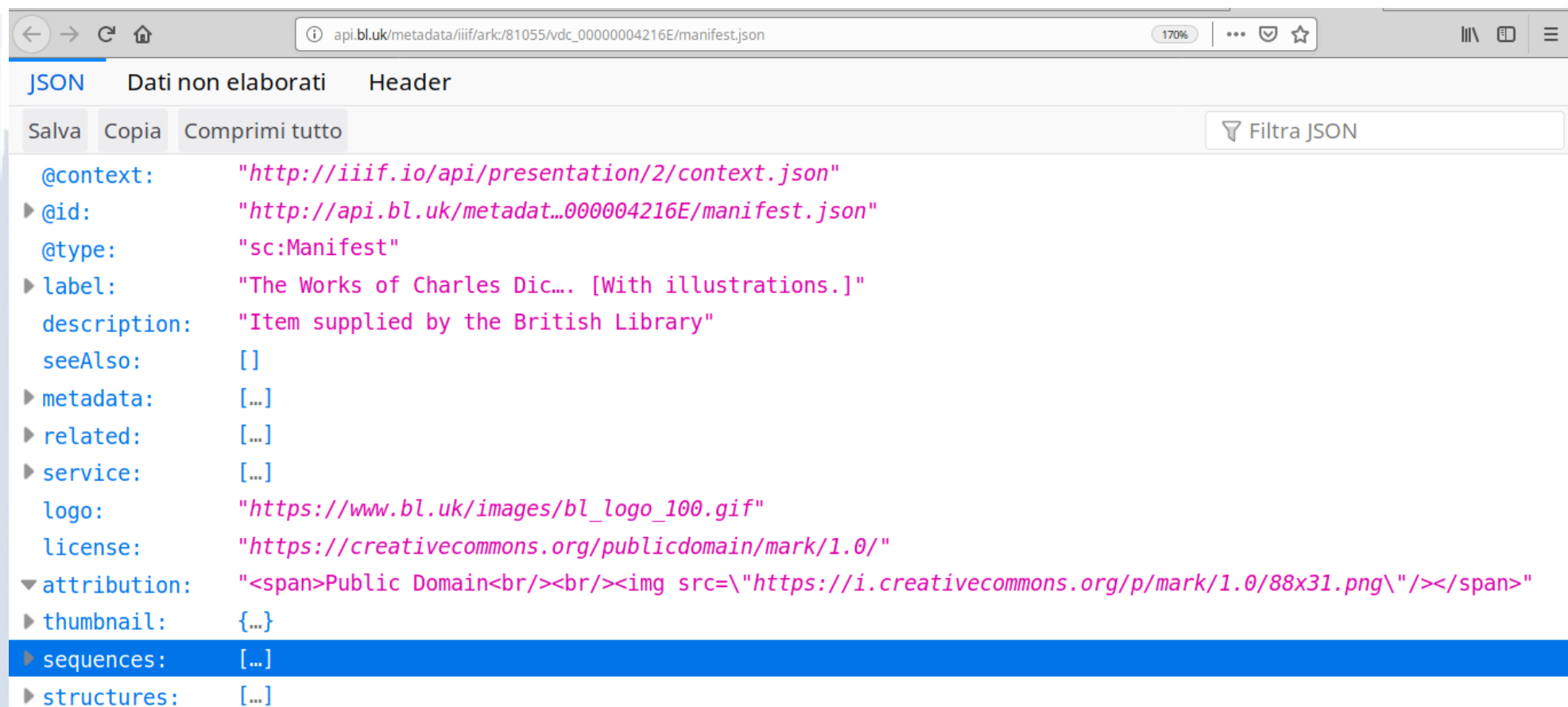
For litel... his... and his...  
For litel... her... and her...

# Oltre l'edizione tradizionale

## Testo/immagine → Biblioteche, MSS, IIF

The screenshot shows a digital library viewer interface. At the top, navigation controls include a page number '39 of 462' and a 'Go' button. The main title is 'The Works of Charles Dickens. Household edition. [With illustrations.]'. The central area displays two pages of text with an illustration of a horse-drawn carriage. A 'THUMBNAILS' sidebar on the left shows a grid of document thumbnails. On the right, an 'ABOUT THIS ITEM' sidebar provides metadata: Identifier 'Digital Store 12603.h.15.', Held by 'The British Library', Title 'The Works of Charles Dickens. Household edition. [With illustrations.]', Creator 'Dickens, Charles', Language 'English', and a 'View the catalogue record' link. At the bottom, there is a search bar 'Search within this item: Enter Keyword' and a footer with 'Print', 'Download', 'Feedback', 'Share', 'Embed', and 'Exit Full Screen' options.

# Oltre l'edizione tradizionale Testo/immagine → Biblioteche, MSS, IIF



The screenshot shows a web browser displaying a JSON manifest file. The browser's address bar shows the URL: `api.bl.uk/metadata/iiif/ark:/81055/vdc_00000004216E/manifest.json`. The page has tabs for "JSON", "Dati non elaborati", and "Header". Below the tabs are buttons for "Salva", "Copia", and "Comprimi tutto", and a search box labeled "Filtra JSON". The JSON content is displayed in a light blue background with pink text for values. The "sequences" property is highlighted with a blue bar.

```
@context: "http://iiif.io/api/presentation/2/context.json"
@id: "http://api.bl.uk/metadata/iiif/ark:/81055/vdc_00000004216E/manifest.json"
@type: "sc:Manifest"
label: "The Works of Charles Dic... [With illustrations.]"
description: "Item supplied by the British Library"
seeAlso: []
metadata: [...]
related: [...]
service: [...]
logo: "https://www.bl.uk/images/bl_logo_100.gif"
license: "https://creativecommons.org/publicdomain/mark/1.0/"
attribution: "<span>Public Domain<br/><br/><img src=\"https://i.creativecommons.org/p/mark/1.0/88x31.png\"/></span>"
thumbnail: {...}
sequences: [...]
structures: [...]
```

[http://api.bl.uk/metadata/iiif/ark:/81055/vdc\\_00000004216E/manifest.json](http://api.bl.uk/metadata/iiif/ark:/81055/vdc_00000004216E/manifest.json)

# Oltre l'edizione tradizionale Testo/immagine → Biblioteche, MSS, IIF

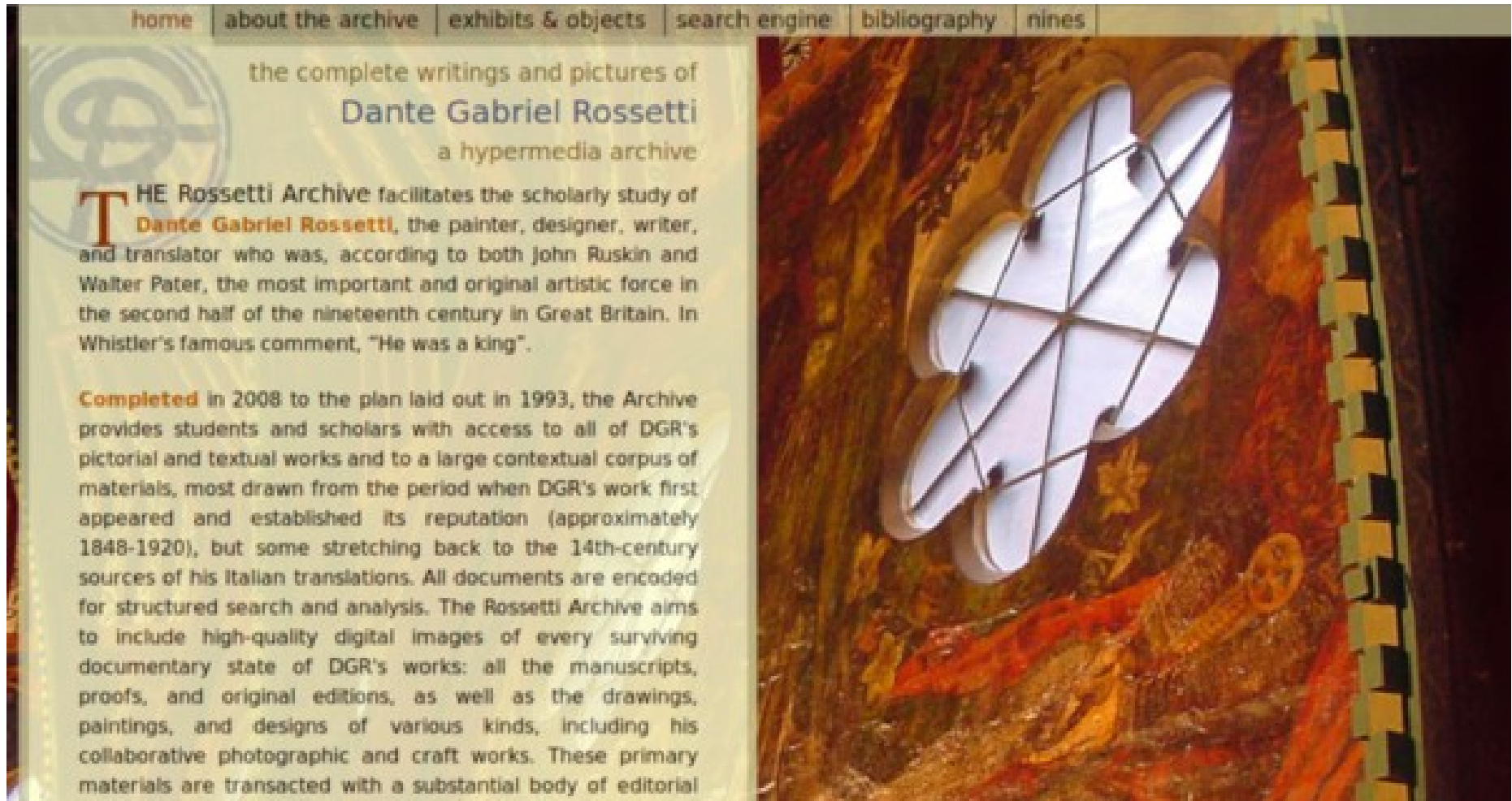
JSON   Dati non elaborati   Header

Salva   Copia   Comprimi tutto   Filtra JSON

```
▼ canvases:  
  ▼ 0:  
    ▶ @id: "http://api.bl.uk/metadat...dc_00000004216D.0x000001"  
    @type: "sc:Canvas"  
    label: "_ "  
    width: 2181  
    height: 2920  
    ▼ images:  
      ▼ 0:  
        @type: "oa:Annotation"  
        motivation: "sc:painting"  
        ▼ resource:  
          ▶ @id: "http://api.bl.uk/image/i...1/full/max/0/default.jpg"  
          @type: "dctypes:Image"  
          format: "image/jpg"  
          ▶ service: {...}  
          ▶ on: "http://api.bl.uk/metadat...dc_00000004216D.0x000001"
```

[http://api.bl.uk/metadata/iif/ark:/81055/vdc\\_00000004216E/manifest.json](http://api.bl.uk/metadata/iif/ark:/81055/vdc_00000004216E/manifest.json)

# Oltre l'edizione tradizionale Testo/immagine → Archivi ipermediali



home | about the archive | exhibits & objects | search engine | bibliography | nines

the complete writings and pictures of  
**Dante Gabriel Rossetti**  
a hypermedia archive

**T**HE Rossetti Archive facilitates the scholarly study of **Dante Gabriel Rossetti**, the painter, designer, writer, and translator who was, according to both John Ruskin and Walter Pater, the most important and original artistic force in the second half of the nineteenth century in Great Britain. In Whistler's famous comment, "He was a king".

**Completed** in 2008 to the plan laid out in 1993, the Archive provides students and scholars with access to all of DGR's pictorial and textual works and to a large contextual corpus of materials, most drawn from the period when DGR's work first appeared and established its reputation (approximately 1848-1920), but some stretching back to the 14th-century sources of his Italian translations. All documents are encoded for structured search and analysis. The Rossetti Archive aims to include high-quality digital images of every surviving documentary state of DGR's works: all the manuscripts, proofs, and original editions, as well as the drawings, paintings, and designs of various kinds, including his collaborative photographic and craft works. These primary materials are transacted with a substantial body of editorial



# Oltre l'edizione tradizionale Testo/immagine → Archivi ipermediali

home | about the archive | exhibits & objects | search engine | bibliography | nines

Doubleworks Exhibit &#x2191; Collection Intro &#x2191; **BROWSE COLLECTION**

Tip: you can also view this collection in a **pop-up window**.

All texts and images with instances of:

## Bocca Baciata

This collection contains 49 Rossetti Archive files.

[Manuscripts](#) | [Editions](#) | [Proof States](#) | [Trial Books](#) | [Pictures](#)

**Manuscripts:**

1. **Poems and Sonnets (Fitzwilliam Museum bound volume of miscellaneous poems)** 1848-1881

[top](#)

**Editions:**

1. **Poems (1870): First Edition** 1870 April 26
2. **Poems (1870): Second Edition (DGR's corrected copy)** 1870 May
3. **Poems (1870): Second Edition** 1870 May
4. **Poems (1870): Third Edition (copy 1)** 1870 June
5. **Poems (1870): Third Edition (copy 2)** 1870 June

<http://www.rossettiarchive.org/docs/1-1860.s114.rawcollection.html>

# Oltre l'edizione tradizionale

## Testo/immagine → Archivi ipermediali

8. **Poems, Privately Printed: Second Trial Book, Alice Boyd/Lasner copy.** 1869 November 25
9. **Poems. (Privately Printed.): Proofs for the Second Trial Book (partial), Princeton/Troxell.** 1869 November 25-26
10. **Poems. (Privately Printed.): Second Trial Book, Princeton/Troxell.** 1869 November 25
11. **Poems. (Privately Printed.): Second Trial Book (partial), author's working copy, Princeton/Troxell.** 1869 November 25
12. **Poems. (Privately Printed.): Second Trial Book (partial), author's working copy 2, Princeton/Troxell** 1869 November 15 (before November 25)

[top](#)

### Pictures:



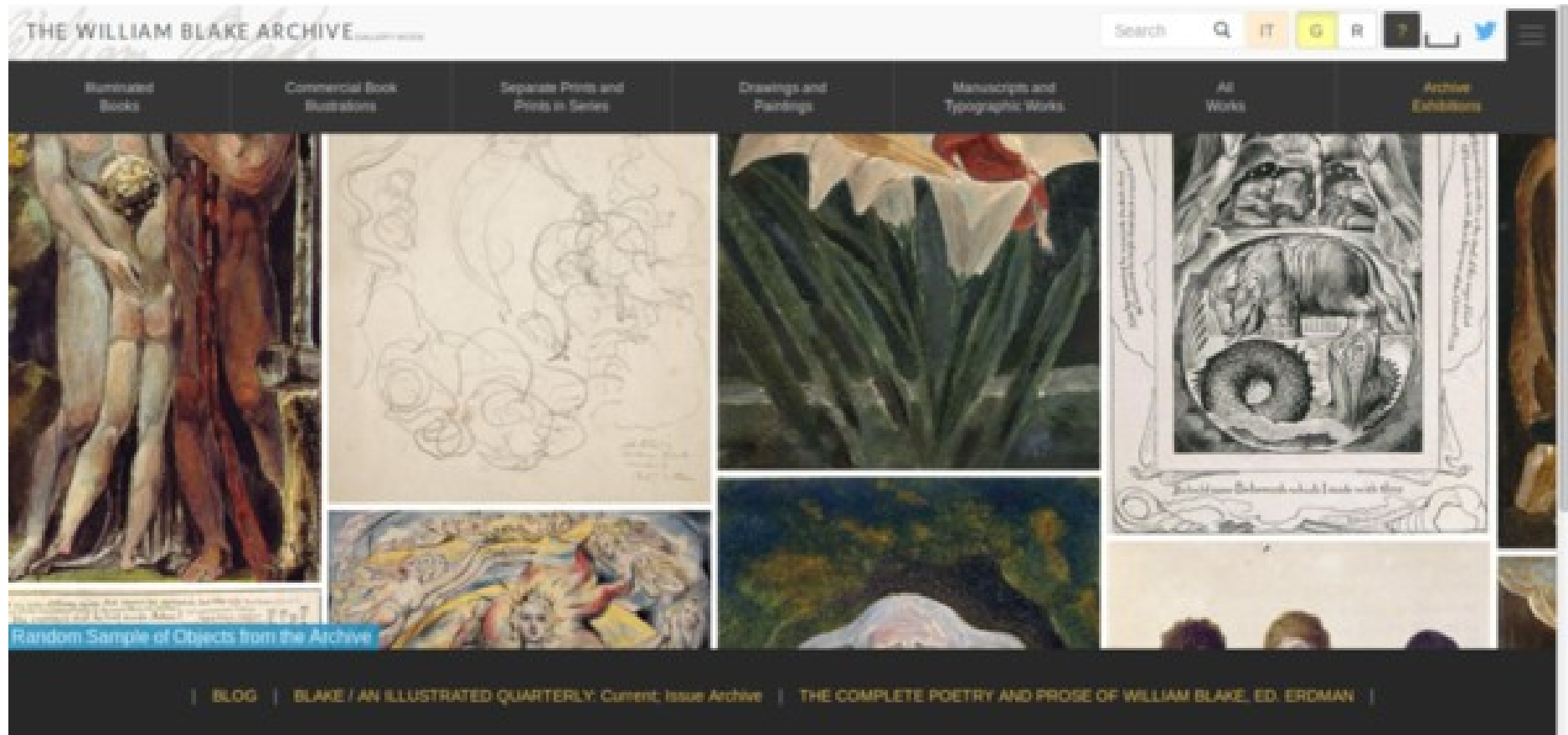
1. **Bocca Baciata La Bionda del Balcone**

1868 1868 watercolour



2. **Bocca Baciata**

# Oltre l'edizione tradizionale Testo/immagine → **Archivi ipermediali**

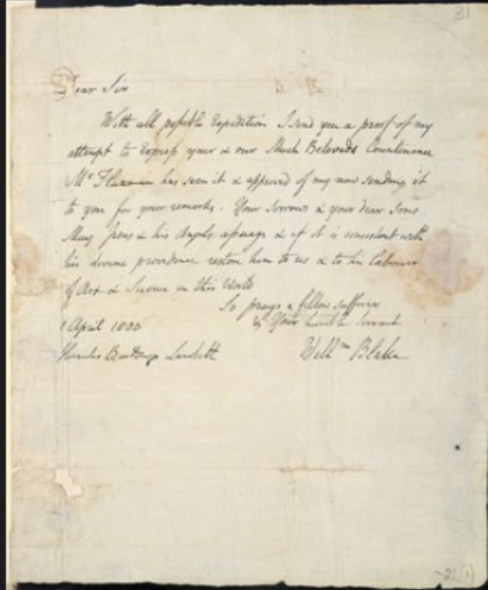


# Oltre l'edizione tradizionale

## Testo/immagine → Archivi ipermediali

THE WILLIAM BLAKE ARCHIVE GALLERY MODE Letters (Composed 1800-05, 1825-27): To William Hayley, 1  IT G R ?

100 DPI 300 DPI



Dear Sir

With all possible Expedition I send you a proof of my attempt to express your & our Much Beloveds Countenance M<sup>r</sup> Flaxman has seen it & approved of my now sending it to you for your remarks. Your sorrows & your dear sons May Jesus & his Angels assuage & if it is consistent with his divine providence restore him to us & to his labours of Art & Science in this World








So prays a fellow sufferer  
& Your humble servant

1 April 1800  
Hercules Buildings Lambeth Will<sup>m</sup> Blake

*So prays a fellow sufferer  
& your humble servant*

1 April 1800  
Hercules Buildings Lambeth

With all possible Expedition I send you a proof, Object 1, 19.4 x 16.1 cm. ©

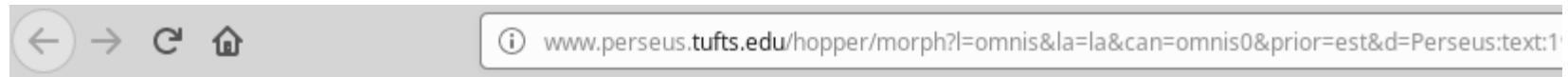
  Add To Lightbox  Rotate  Magnify  True Size  Enlargement  Diplomatic Transcription

Objects in Letter Related Texts or Images Letter Information Electronic Edition Information

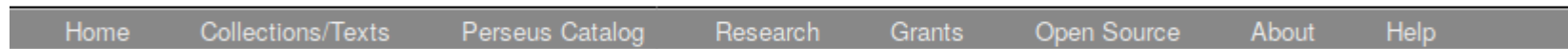
<http://www.blakearchive.org/copy/letters?descId=lt1april1800.1.ltr.01>

# Oltre l'edizione tradizionale

## Dimensione sociale → Crowdsourcing



### Latin Word Study Tool



#### omnis

all, every

(Show lexicon entry in [Lewis & Short Elem. Lewis](#)) ([search](#))

omnis	adj sg neut gen	16 user votes	2.4%
omnis	adj sg masc voc	13 user votes	1.8%
omnis	adj sg masc nom	26 user votes	3.7%
omnis	adj sg masc gen	70 user votes	9.8%
omnis	adj sg fem voc	16 user votes	2.3%
omnis †	adj sg fem nom	443 user votes	69.1%
omnis	adj sg fem gen	17 user votes	2.9%
omnis	adj pl masc acc	39 user votes	5.5%
omnis	adj pl fem acc	18 user votes	2.5%

† This form has been selected using statistical methods as the most likely one in this context. It may or may not be the *correct* form. ([More Info](#))

Word Frequency Statistics ([more statistics](#))

Words in Corpus	Max	Max/10k	Min	Min/10k	Corpus Name
51,295	588	114.631	588	114.631	C. Julius Caesar, <a href="#">De bello Gallico</a>

# Oltre l'edizione tradizionale

## Dimensione sociale → Crowdsourcing

The screenshot shows the homepage of the Transcribe Bentham website. At the top left is the logo featuring a portrait of Jeremy Bentham and the text "Transcribe Bentham A Participatory Initiative". To the right is the UCL logo. Below the header is a navigation bar with "UCL Home » Transcribe Bentham » Transcription Desk", "Create Account", and "Log In". A yellow banner contains a message: "★ Keep up to date with the latest news - subscribe to the Transcribe Bentham newsletter; Find a new page to transcribe in our list of Untranscribed Manuscripts". The main content area has a heading "Transcribe Bentham" and "Welcome to the Transcription Desk". A large illustration of Bentham's face is centered. Below it, text reads: "The Transcription Desk is the heart of a major online initiative to transcribe the manuscripts of the English philosopher Jeremy Bentham. It is managed by the Bentham Project at UCL Library Services". On the left is a navigation menu with items like Home, About, Getting started, Transcription Guidelines, Select a Manuscript, Benthamometer, Leaderboard, Blog, Recent changes, Random page, Credits, Citation guidelines, Contact Us, and Help. Below the menu is a search box with "search" text and "Go" and "Search" buttons. On the right, two yellow boxes provide updates: "Transcribe Bentham Right Now!" with 227,012 edits as of May 19, 2019, and "Transcribe Bentham is brought to you by" listing partners like UCL Bentham Project, UCL Research IT Services, UCL Library Services, UCL Centre for Digital Humanities, and The British Library. A final yellow box states "This project is funded by" with the European Commission Horizon 2020 logo.

UCL Home » Transcribe Bentham » Transcription Desk    Create Account    Log In

**Navigation**

- Home
- About
- Getting started
- Transcription Guidelines
- Select a Manuscript
- Benthamometer
- Leaderboard
- Blog
- Recent changes
- Random page
- Credits
- Citation guidelines
- Contact Us
- Help


**Search**

search

Go    Search

**Transcribe Bentham**

Welcome to the Transcription Desk



The Transcription Desk is the heart of a major online initiative to transcribe the manuscripts of the English philosopher Jeremy Bentham. It is managed by the [Bentham Project](#) at UCL Library Services.


**Transcribe Bentham Right Now!**

Transcribe Bentham is running [MediaWiki](#).  
There have been 227,012 edits.  
This information is correct as of 10:28 on May 19, 2019.

**Transcribe Bentham is brought to you by**

- [UCL Bentham Project](#)
- [UCL Research IT Services](#)
- [UCL Library Services](#)
- [UCL Centre for Digital Humanities](#)
- [The British Library](#)

This project is funded by



European Commission Horizon 2020  
Programme for Research and Innovation

[http://transcribe-bentham.ucl.ac.uk/td/Transcribe\\_Bentham](http://transcribe-bentham.ucl.ac.uk/td/Transcribe_Bentham)

# Oltre l'edizione tradizionale

## Dimensione sociale → Crowdsourcing

The screenshot displays the 'Transcribe Bentham' website, a participatory initiative from UCL. The page is titled 'JB/032/002/001' and features a navigation menu on the left with options like Home, About, Getting started, and Transcription Guidelines. A search bar is also present. The main content area shows a transcription of a handwritten manuscript with several words highlighted in red, indicating areas where users can contribute. A 'Zoom In' button is visible next to the manuscript image.

**Transcribe Bentham**  
A Participatory Initiative

UCL Home » Transcribe Bentham » Transcription Desk [Create Account](#) [Log In](#)

**Navigation**

- Home
- About
- Getting started
- Transcription Guidelines
- Select a Manuscript
- Benthamometer
- Leaderboard
- Blog
- Recent changes
- Random page
- Credits
- Citation guidelines
- Contact Us
- Help

**Search**

search

★ **Keep up to date with the latest news - subscribe to the [Transcribe Bentham newsletter](#); Find a new page to transcribe in our [list of Untranscribed Manuscripts](#)**

### JB/032/002/001

[Click Here To Edit](#)

The reasons of ~~Whatever [ . . . ]~~ dispositions of law can be suggested by the principle of utility within the department of civil or penal legislation may be for shortness be referred to ~~manifested under~~ four general heads, Security, Subsistence, Abundance, and Equality [ . . . ] - to one or other of these four heads may be referred the reasons of whatever dispositions of law the principle of utility will be found to suggest within the pale of civil or penal legislation.

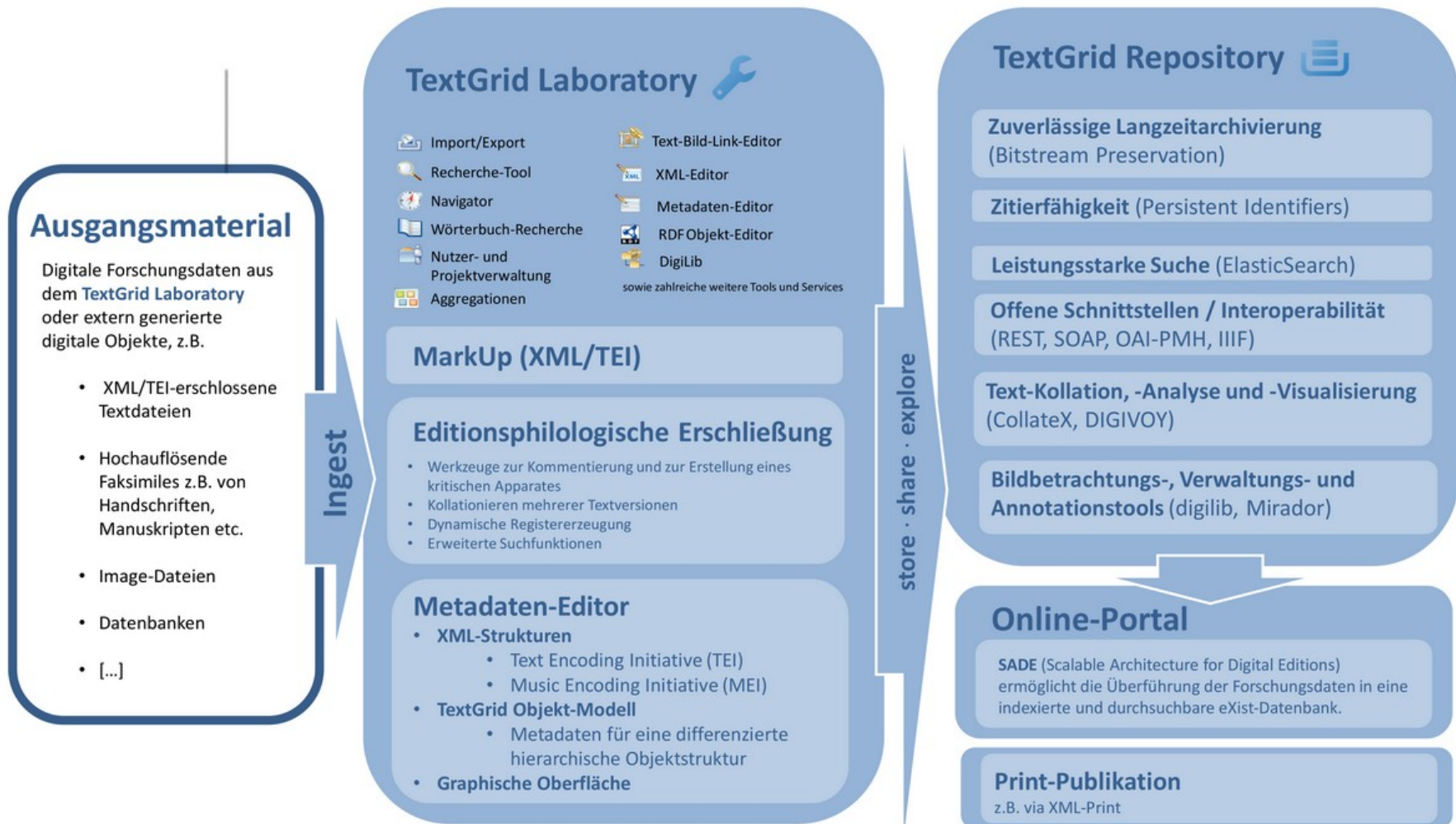
The consideration of subsistence might appear to be comprized under that of security, as there can be no ~~security~~ subsistence where

**Zoom In** **Zoom Out**

reason of ~~dispositions of law~~ can be suggested by the principle of utility within the department of civil or penal legislation may be for shortness ~~manifested under~~ four general heads, Security, Subsistence, Abundance, and Equality - to one or other of these four heads may be referred the reasons of whatever dispositions of law the principle of utility will be found to suggest within the pale

# Oltre l'edizione tradizionale

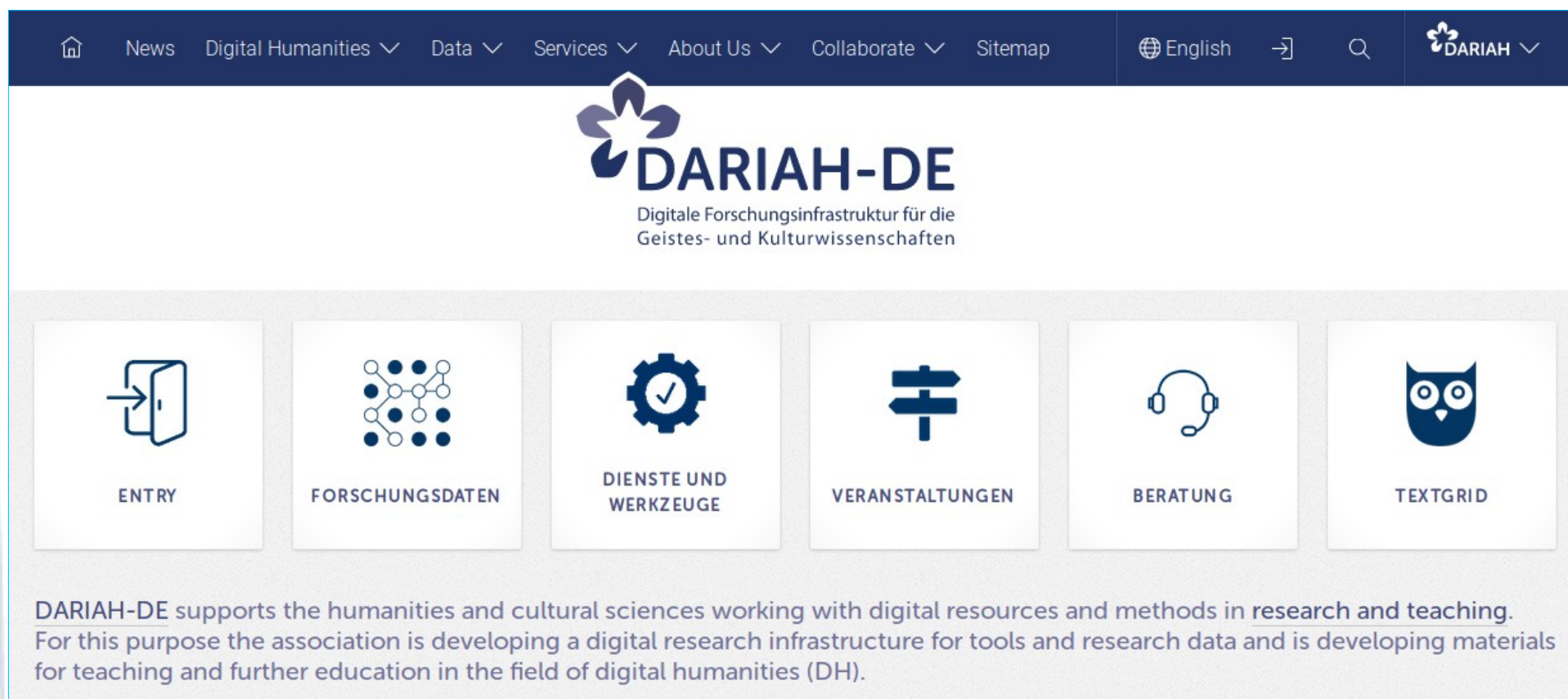
## Dimensione sociale → Infrastruttura





# Oltre l'edizione tradizionale

## Dimens. sociale → Infrastrutture/Comunità



The screenshot shows the homepage of DARIAH-DE. At the top is a dark blue navigation bar with a home icon, menu items for News, Digital Humanities, Data, Services, About Us, Collaborate, and Sitemap, a language selector for English, a search icon, and the DARIAH logo. Below the navigation bar is the DARIAH-DE logo, which consists of a stylized flower icon and the text 'DARIAH-DE' followed by the tagline 'Digitale Forschungsinfrastruktur für die Geistes- und Kulturwissenschaften'. Below the logo is a row of six white boxes, each containing an icon and a label: 'ENTRY' (door icon), 'FORSCHUNGSDATEN' (network icon), 'DIENSTE UND WERKZEUGE' (gear icon), 'VERANSTALTUNGEN' (signpost icon), 'BERATUNG' (headset icon), and 'TEXTGRID' (owl icon). Below this row is a paragraph of text: 'DARIAH-DE supports the humanities and cultural sciences working with digital resources and methods in research and teaching. For this purpose the association is developing a digital research infrastructure for tools and research data and is developing materials for teaching and further education in the field of digital humanities (DH).'

# Oltre l'edizione tradizionale

## Dimens. sociale → Infrastrutture/Comunità

My9s LOG IN



**NINES**  
*Nineteenth-century Scholarship Online*

Search Publications Community Classroom News



LOG IN | Create new account What is NINES? | Peer Review

Search NINES:

Searching 897,320 peer-reviewed digital objects from 145 federated sites Advanced Search

Featured Object	Browse Recent Tags	Recent News
 <p><b>Dragon.</b>  Date: 1814 Site: <a href="#">NYPL Digital Gallery</a>   Click to browse more objects like Dragon.</p>	butler • ai • hmmm • history • mcgann • wombat • rossetti • sonnets_for_pictures • varney • filibuster • cuba • all_collected_recs • essay • charles_conder • cover • volume_11 • secularization • volume_12 • annotated_bib • frankenstein • cruikshank • ceremony • burial • victorian_death • victorian_art • volume_2 • the_yellow_book • volume_5 • death_rituals • mourning • rosamund_ball • rosamund_marriott-watson • painting • sherlock • england • china • enslaved_afrikans • shelley • wordsworth • facsimile	<ul style="list-style-type: none"><li>• Michael Sinatra named Co-Director of NINES</li><li>• Jane Austen &amp; the Arts CFP</li><li>• Juxta and Frankenstein in the Classroom</li><li>• Call for Chapters: International Migrations in the Victorian Era</li><li>• Lecture by Tom Mole at Rare Book School, March 17</li><li>• MORE</li></ul>

Federated Websites

 <p><b>Charles Brockden Brown</b> Secondary Bibliography</p>	 <p><b>Leigh Hunt Online: The</b></p>	 <p><b>Dickinson Virtual Reference</b></p>
---	---	---

# Oltre l'edizione tradizionale

## Dimens. sociale → Infrastrutture/Comunità

The screenshot shows the NINES website interface. At the top left is the NINES logo and name. A navigation bar includes 'My9s', 'Search', 'Publications', 'Community' (selected), 'Classroom', 'News', and 'HOME'. A secondary bar contains 'LOG IN | Create new account' and 'What is NINES? | Peer Review'. The main content is split into two columns. The left column, titled 'Groups and Exhibits', contains a search bar, a note about group visibility, and a list of three groups: 'ARC', 'Caribbean NINES', and 'Digital Feminists, aka Digital Coven'. The right column, titled 'Popular Discussions', lists five articles about cryptocurrency and digital currencies, followed by 'Popular Tags' such as 'butler', 'ai', 'history', 'mccann', 'wombat', etc.

**NINES**  
*Nineteenth-century Scholarship Online*

LOG IN

My9s Search Publications **Community** Classroom News HOME

LOG IN | Create new account What is NINES? | Peer Review




### Groups and Exhibits

Groups and exhibits created by NINES users for scholarship and research.  
NOTE: Groups and exhibits that were created in a classroom group are not shown here. They are [here](#).

Search Community or search federated sites

There are 20 groups with 134 total items

Show: Groups Sort by: Title 1 2 >>

-  **Group: ARC**  
1 Exhibit 0 Discussions  
Last Modified: May 10, 2010 09:22AM
-  **Group: Caribbean NINES**  
0 Exhibits 0 Discussions  
Last Modified: Jun 03, 2010 08:09PM
-  **Group: Digital Feminists, aka Digital Coven**  
0 Exhibits 2 Discussions  
Last Modified: Apr 02, 2010 10:01AM

### Popular Discussions

- [Tezos Is Booming, and Crypto Enthusiasts Want to Know Why](#)
- [Amaury Sechet Makes His Exit from Bitcoin Unlimited](#)
- [Rakuten Wallet Launch Announced for March 30, 2019](#)
- [Bitcoin Exchange Coinbene Swears it Wasn't Hacked: Traders Fear the Worst](#)
- [Agustin Carstens: Banks Should Not Issue Digital Currencies](#)

[\[view all discussions\]](#)

### Popular Tags

butler • ai • hmmm • history • mcgann • wombat • rossetti • sonnets\_for\_pictures • varney • filibuster • cuba • all\_collected\_recs • essay • charles\_conder • cover • volume\_11 • secularization • volume\_12 • annotated\_bib • frankenstein • cruikshank • ceremony • burial • victorian\_death • victorian\_art • volume\_2 • the\_yellow\_book • volume\_5 • death\_rituals •

Oltre l'edizione tradizionale  
Dimens. sociale → **Infrastrutture/Comunità**

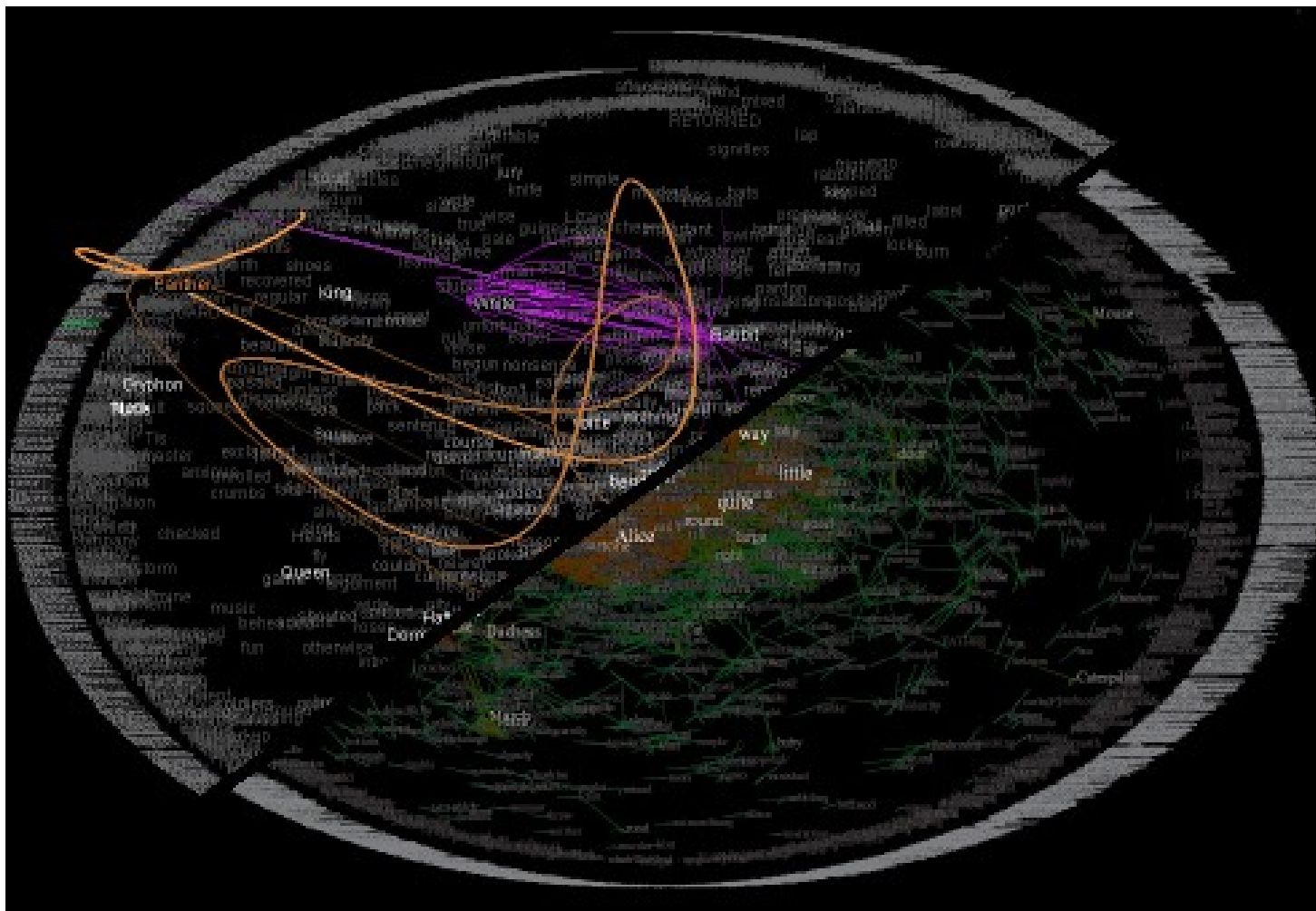


The screenshot shows a web browser window with the address bar containing "www.projectbamboo.org". The main content area displays the title "Index of /" and a table with the following headers: "Name", "Last modified", "Size", and "Description". A single entry is visible in the table: "cgi-bin/" with a last modified date of "2018-10-04 23:39" and a size of "-".

<u>Name</u>	<u>Last modified</u>	<u>Size</u>	<u>Description</u>
<a href="#">cgi-bin/</a>	2018-10-04 23:39	-	

# Oltre la percezione tradizionale del testo

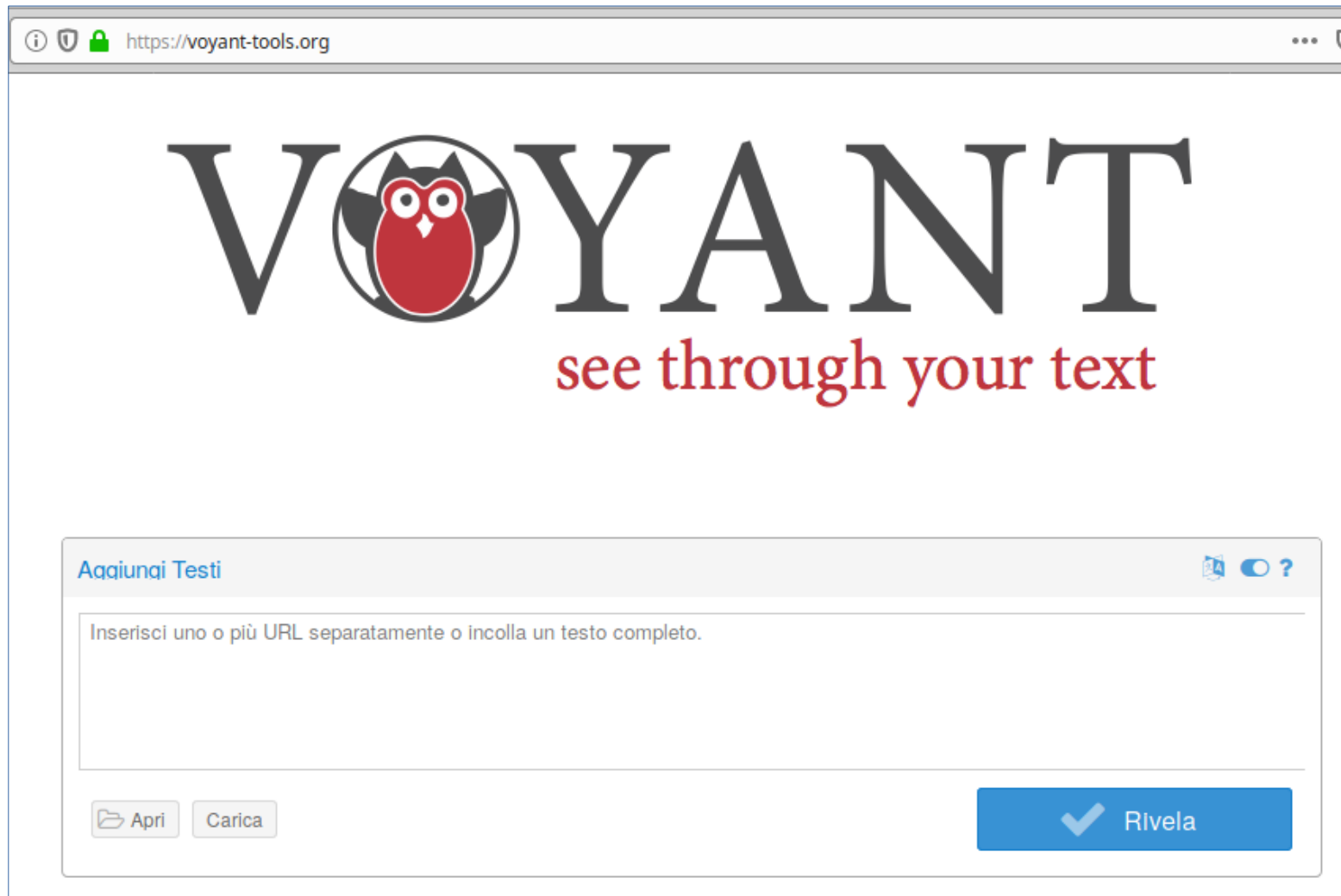
## TextArc





# Oltre la percezione tradizionale del testo

## **Distant reading** → Voyant Tools



The screenshot shows a web browser window with the URL <https://voyant-tools.org>. The main heading is "VOYANT" in a large, black, serif font, with a red owl icon inside the letter 'O'. Below it, the tagline "see through your text" is written in a smaller, red, serif font. The interface includes a search bar with the placeholder text "Inserisci uno o più URL separatamente o incolla un testo completo." and a blue button labeled "Rivela" with a white checkmark icon. There are also buttons for "Apri" and "Carica" on the left side of the search bar.

# Oltre la percezione tradizionale del testo

## **Distant reading** → Voyant Tools

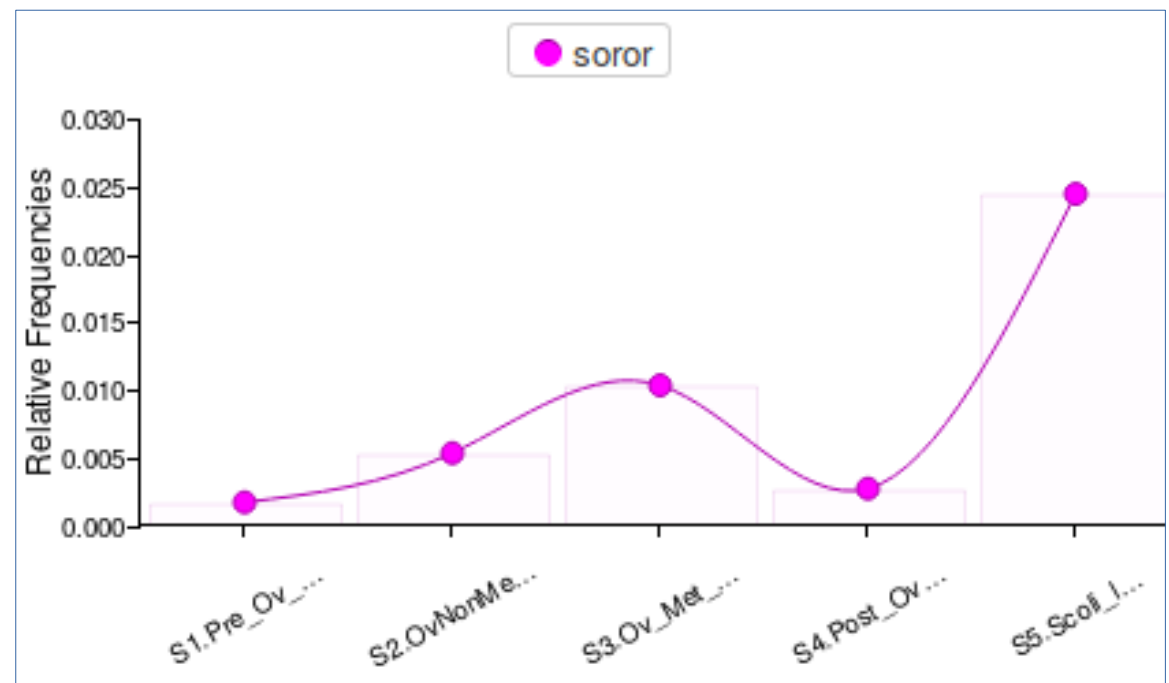
	Term	Count
<b>1</b>	<b>philomela</b>	<b>45</b>
<b>2</b>	<b>procne</b>	<b>39</b>
<b>3</b>	<b>soror</b>	<b>38</b>
<b>4</b>	<b>itys</b>	<b>26</b>
<b>5</b>	<b>scelus</b>	<b>24</b>



# Oltre la percezione tradizionale del testo

## Distant reading → Voyant Tools

	Term	Count
1	philomela	45
2	procne	39
3	soror	38
4	itys	26
5	scelus	24



# Riassunto

- Edizione critica tradizionale
- Apparato codificato in digitale
  - Testo semplice (niente apparato)
  - HTML
  - In TEI XML
- Edizione critica digitale document-based
  - Un documento
    - Papiri
    - Epigrafi
    - Documenti storici
  - Edizione 'plurale' (*collatio* digitale)
    - Edizioni genetiche
    - Testi medievali

# Riassunto

- **Edizione critica tradizionale**



# Riassunto

- Edizione critica tradizionale
- **Apparato codificato in digitale**

# Riassunto

- Edizione critica tradizionale
- Apparato codificato in digitale
  - In testo semplice (niente apparato)

THESAURUS LINGUAE GRAECAE®  
A Digital Library of Greek Literature

Settings  
Greek display?  
Unicode  
Lines per page? 30  
Links? No links  
Escapes? Show

Text Structure | Printer Friendly  
Previous | Next

Line t Find

Euripides Trag., *Troiades*. {0006.011}  
**ΤΡΩΙΑΔΕΣ** (t)  
{ΠΟΣΕΙΔΩΝ} (1)  
Ἦκω λιπῶν Αἴγαιον ἄλμυρον βάθος (1)  
πόντου Ποσειδῶν, ἔνθα Νηρηΐδων χοροὶ  
κάλλιστον ἶχνος ἐξελίσσουσιν ποδός.  
ἔξ οὔ γὰρ ἀμφὶ τήνδε Τρωικὴν χθόνα  
Φοῖβός τε κάγῳ λαΐνους πύργους περίξ (5)  
ὀρθοῖσιν ἔθεμεν κανόσιν, οὔ ποτ' ἐκ φρενῶν  
εὖνοι' ἀπέστη τῶν ἐμῶν Φρυγῶν πόλει  
ἢ νῦν κομποῦται καὶ πρὸς Ἄουναίου δαοῦς

(/\*HKW LIPIWN

# Riassunto

- Edizione critica tradizionale
- Apparato codificato in digitale
  - In testo semplice (niente apparato)
  - **In HTML**

**P. OVIDII NASONIS  
HEROIDES I  
Penelope Vlixi  
e-lectorum in usum edidit  
Michael Hendry 2008**

Haec tua Penelope lento tibi mittit, Ulixē;  
nil mihi rescribas attinet: ipse veni.  
Troia iacet certe, Danais invisa puellis;  
vix Priamus tanti totaque Troia fuit.  
5 o utinam tum, cum Lacedaemona classe petebat,  
obrutus insanis esset adulter aquis!  
non ego deserto iacuissem frigida lecto,  
nec quererer tardos ire relicta dies,  
nec mihi quaerenti spatiosam fallere noctem  
10 lassaret viduas pendula tela manus.  
quando ego non timui graviora pericula veris?  
res est solliciti plena timoris amor.  
in te fingebam Troas violenter ituros  
nomine et Hectoreo pallida semper eram.  
15 sive quis Antilochum narrabat ab hoste revictum

**Curculio**

[Index Heroidum](#)  
[De Codicibus](#)

EG **1** Haec *Palmer* : Hanc Ω ||  
**2** attinet *Aphthonius* (GLK vi 109.33, 111.24) : attamen Γω : sed tamen Εϛ : tu tamen Ε

**10** lassaret Εω : lassasset G ||

**13** Troas uiolenter *uel* uiolenter Troas *Hall* : uiolentos Troas Ω ||  
**14** et *Hall* : in Ω ||  
**15** ab hoste revictum *Housman* : ab Hectore uictum Ω ||

# Riassunto

- Edizione critica tradizionale
- Apparato codificato in digitale
  - In testo semplice (niente apparato)
  - In HTML
  - In TEI XML

Home | Project Description | The Manuscripts | The XML Structure | Conventions & Abbreviations | Bibliography | Greek Font | License & Source Files

Euripides Scholia

Display filter: Mosch. Thom. Tri.: full view

## Orestes

### Scholia to Orestes

**Or. 1.01 (1-139)** (tri metr) ἡμέτερον: ἡ εἴσθεσις τοῦ δράματος ἐκ μονοστροφικῆς ἐστὶ περιόδου. οἱ δὲ στίχοι εἰσὶν ἰαμβικὸι τρίμετροι ἀκατάληκτοι ρλθ' [= 139]. ὦν τελευταῖος 'τόνδ' ἐξεγείραι συμφορὰ γενήσεται'. ἐπὶ ταῖς ἀποθέσεσι παράγραφος, ἐπὶ δὲ τῷ τέλει κορωνίς. —T  
ρλθ' Dind., ρλη' [= 138] T

(thom exeg) ἵ ἐπειδὴ ἡ τοῦ πατρὸς αὐτῆς δυστυχία ὑπερῆρεν ἀπάσας, διὰ τοῦτο αὕτη γνωματευομένη θ' αὐτήν. ἰδειξει δὲ ὡς ἐξ ἀρχῆς τὸ γένος αὐτῆς συμφοραῖς ὑπέκειτο. —ZZaZmTZbGu  
ws sch. 1.06 in Gu  
ἐπειδὴπερ Zb, ἐπεὶ T after erasure | μαντευομένη Za | καθ' αὐτήν om. ZZa | 2 ἐπέκειτο Gu  
PHICA: ἐπειδὴ Ta | καθ' αὐτήν Zb | ἐξαρχῆς Z

(thom exeg) ἵνα μὴ καθέκαστον ἀπαριθμῆται τὰ συμβαινόντα τοῖς ἀνθρώποις κακά, περιλαμβάνει διὰ δράματος τοῦ δεινοῦ, διαιρουμένου εἰς πάθη καὶ συμφοράς, καὶ πάθη μὲν ἐστὶ τὰ συμπίπτοντα τοῖς ἀνθρώποις, συμφοραὶ δὲ αἱ ἐπερχόμενα τοῖς ἀνθρώποις θλίψεις. ἰκαὶ τὸ ὧδ' εἰπεῖν ἔπος διὰ τοῦτο ἔφη

```
<lb n="1"/>  
ἄλλου  
  <expan>  
    ὑπομνημ  
    <ex>ατισμῶν</ex>  
  </expan>  
. Ἀρπαγάθο  
<supplied reason="lost">u</supplied>
```

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- **Edizione critica digitale document-based**



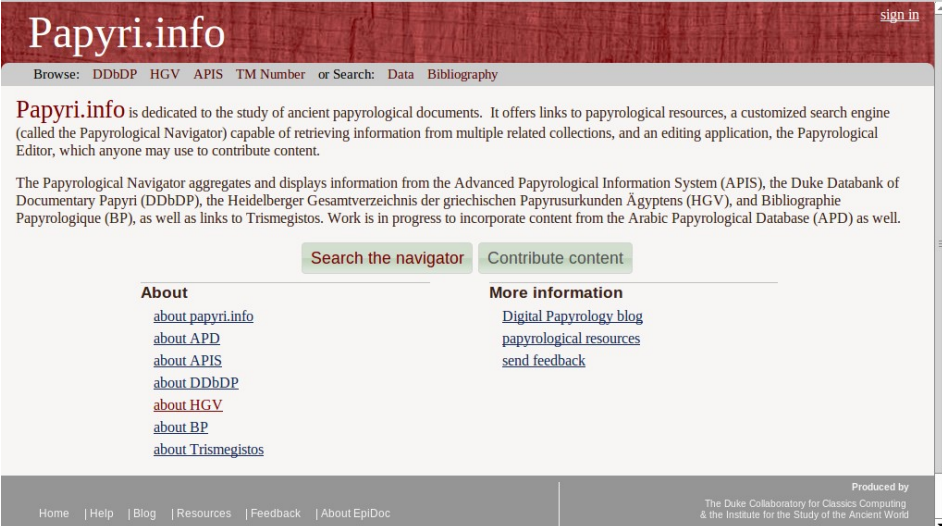
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- Edizione critica digitale document-based
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- **Papiri**



The screenshot shows the Papyri.info website. The header features the site name "Papyri.info" and a "sign in" link. Below the header is a navigation bar with links for "Browse: DDbDP HGV APIS TM Number" and "Search: Data Bibliography". The main content area includes a paragraph describing the site's purpose: "Papyri.info is dedicated to the study of ancient papyrological documents. It offers links to papyrological resources, a customized search engine (called the Papyrological Navigator) capable of retrieving information from multiple related collections, and an editing application, the Papyrological Editor, which anyone may use to contribute content." Below this is another paragraph: "The Papyrological Navigator aggregates and displays information from the Advanced Papyrological Information System (APIS), the Duke Databank of Documentary Papyri (DDbDP), the Heidelberg Gesamtverzeichnis der griechischen Papyrusurkunden Ägyptens (HGV), and Bibliographie Papyrologique (BP), as well as links to Trismegistos. Work is in progress to incorporate content from the Arabic Papyrological Database (APD) as well." There are two buttons: "Search the navigator" and "Contribute content". Below these are two columns of links. The "About" column lists: "about papyri.info", "about APD", "about APIS", "about DDbDP", "about HGV", "about BP", and "about Trismegistos". The "More information" column lists: "Digital Papyrology blog", "papyrological resources", and "send feedback". The footer contains "Home | Help | Blog | Resources | Feedback | AboutEpiDoc" and "Produced by The Duke Collaboratory for Classics Computing & the Institute for the Study of the Ancient World".

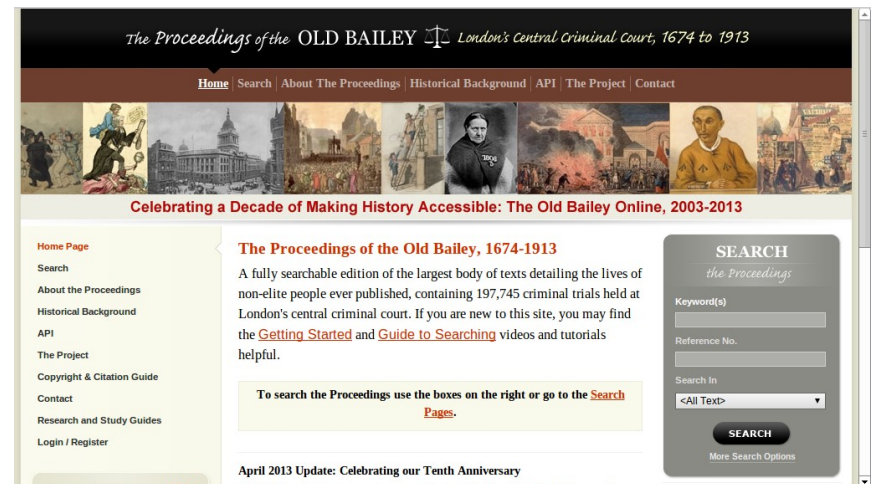
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    - Papiri
    - **Epigrafi**

```
Edition Diplomatic Epidoc (XML) [Conventions][Font help]
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  <div type="textpart_column" n="1" >
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      εἰς
      τὸν
      <g type="cross" />
      κόσμον
      <lb n="2" />
      ὅλον
      εἰς
      ὃ
      θεός
```

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    - **Documenti storici**

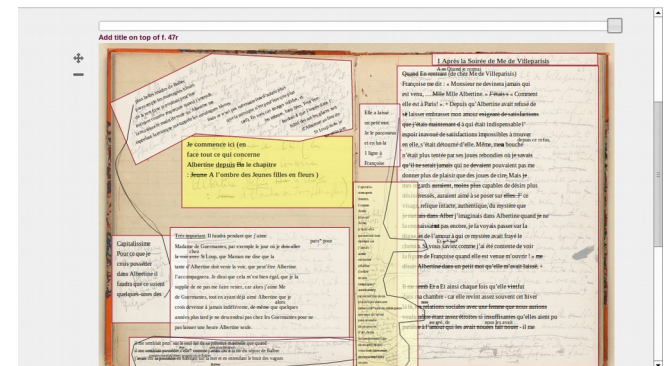


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    - Documenti storici
  - **Edizione 'plurale' (*collatio* digitale)**

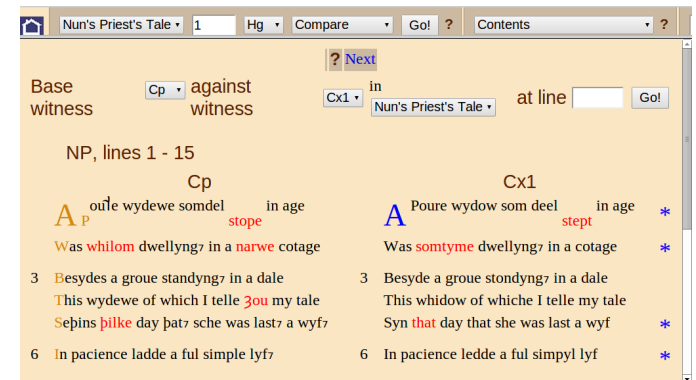
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Paolo Monella

# L'edizione critica digitale: una panoramica

*(Versione 2.0, 2019)*

Laboratorio di informatica specialistica  
per la Laurea Magistrale in Scienze dell'antichità

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