

Paolo Monella

L'edizione critica digitale: una panoramica

(Versione 3.0, maggio 2020)

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

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L'edizione critica digitale

Una panoramica

- Edizione digitale senza varianti
- Apparato codificato in digitale
- Document-based: trascrizioni digitali
 - Un documento
 - Collazione
 - Stemmologia
 - Edizione 'plurale' (genetica, testi medievali)
- Oltre l'edizione tradizionale
 - Testo/immagine
 - Dimensione sociale
- Oltre la percezione tradizionale del testo

Edizione digitale Senza varianti

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



THESAURUS LINGVAE GRAECAE®

A Digital Library of Greek Literature

Settings

Greek display?

Unicode ▾

Lines per page? 30 ▾

Links? No links ▾

Beta escapes? Show ▾

Canon Search

Author

Work

Publication

Keyword Search

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Text Search

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

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Line

Euripides Trag., *Troïades*. {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, οὔποτ' ἐκ φρενῶν

εὔνοι' ἀπέστη τῶν ἐμῶν Φρυγῶν πόλει·

ἢ νῦν καπνοῦται καὶ πρὸς Δονείου δροῶς

Edizione digitale

Senza varianti



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Previous

Euripides Trag., Troiades.

ΤΡΩΙΑΔΕΣ (t)

{ΠΟΣΕΙΔΩΝ} (1)

Ἴηκω λιπῶν Αἴγαιον ἀ
πόντου Ποσειδῶν, ἔνθα
κάλλιστον ἶχνος ἐξελίσσου
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εὔνοι' ἀπέστη τῶν ἐμῶν Φρυγῶν πόλει·
ἢ νῦν καπνοῦται καὶ πρὸς Ἀργείου δροῦς

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

(/*HKW LIP\WN

Edizione digitale

Senza varianti

- OCR
- Fonte: spesso edizioni critiche a stampa
 - Vecchie edizioni
 - copyright sul testo
 - Ma senza varianti
 - Copyright sull'apparato critico
 - Tecnologia e lavoro necessario per inserirle
- Progetti per inserire le varianti
 - Musisque Deoque, Perseus (Amm. Marc.) etc.

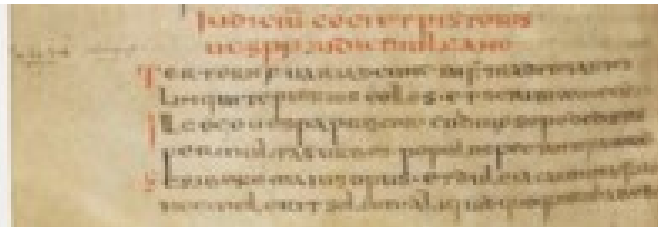
Edizione digitale...

+ varianti = edizione **critica** digitale

(solo *una* delle possibili accezioni
di “critica” / “scholarly”)

Apparato codificato in digitale

Confronto con l'edizione a stampa



VESPAE

Iudicium coci et pistoris iudice Vulcano

Ter ternaе, varias, cunctae, quae traditis artes,
Inquire Pierios colles et scribite mecum!
Ille ego Vespa precor, cui divae saepe dedistis
per multas urbes populo spectante favorem.

5 Scribere malus opus et dulcicia carmina quaero;
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,
cantem capiti toto praebente farina:

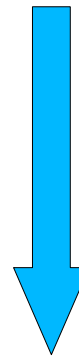
10 "Numina per Cereris iuro, per Apollinis arcus:
Miror enim - fateor - et iam vix credere possum,
quod cocus iste mihi sit respondere paratus,
de cuius manibus semper fit pane satullus,

15 quisve sit utilior, audent contendere mecum.
Sunt testes anni faustae Ianique Kalendae
quique meum studium per Saturnalia norunt,
quorum epulas semper rerum commendo paratu.
Sis memor, o Saturne, tuis quod praesto diebus

20 et me prae studio trepidum tu numine firma!

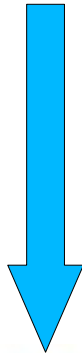
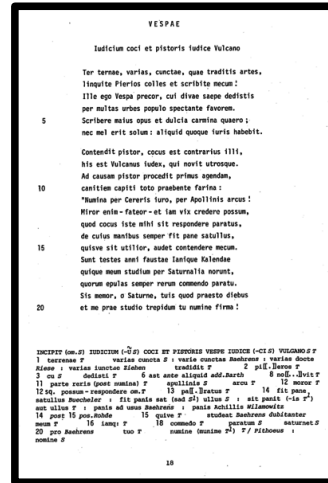
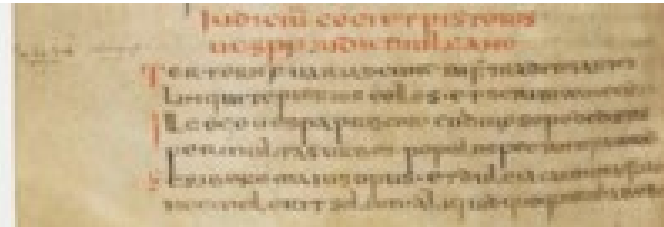
INCIPIT (om.S) IUDICIUM (-ŪS) COCI ET PISTORIS VESPE IUDICE (-CIS) VULCANO S T
1 terrenaе T varias cuncta S : varie cunctas Bæhrens : varias docte
Riese : varias iunctae Ziehen tradidit T 2 pi[ll].Berus T
3 cu S dedisti T 6 ast ante aliquid add.Barth 8 no[ll].Uvit T
11 parte reris (post numina) T apollinis S arcu T 12 moror T
12 sq. possum - respondere om.T 13 pa[ll].Viratus T 14 fit pane,
satullus Buecheler : fit panis sat (ead S²) ullus S : sit panit (-is T)
aut ullus T : panis ad usus Bæhrens : panis Achillis Wilamowitz
14 post 15 pos.Rohde 15 quisve T : studeat Bæhrens dubitanter
meus T 16 iamq; T 18 comedo T paratum S saturnet S
20 pro Bæhrens tuo T numine (numine T²) T / Pithoeus :
nomine S

18



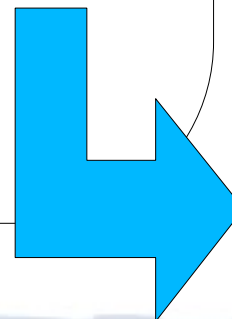
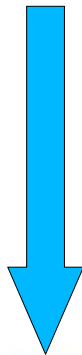
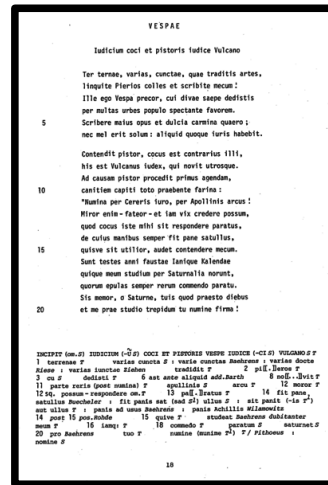
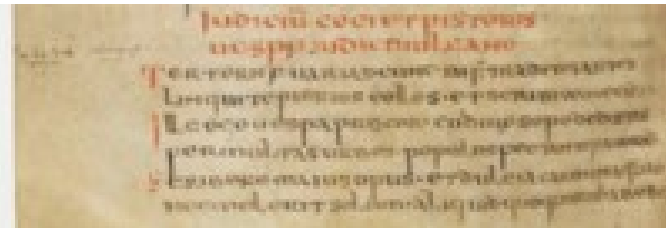
Apparato codificato in digitale

Confronto con l'edizione a stampa



Apparato codificato in digitale

Confronto con l'edizione a stampa



... e codificata in digitale



Apparato codificato in digitale

Impaginazione

The screenshot displays the Classical Text Editor (CTE) interface. The main window shows a Latin text with a critical apparatus. The text is:
mea; <XX> insuper et caro mea requiescet in spē,
IO <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.

Below the text is the title "IN PSALMUM XV".

The critical apparatus (OpenType - A1) shows the following text:
delectatio ... finem *tr. w; post* tuo
usque ... finem *mg. K*
[rex] in tituli inscriptione psalmus ipsi david *praem. P_n (mg.); ex S_h*
rex noster *tr. e₂; post* loquitur
regalis *sl. G*
inscriptus] *om. Rm₂; inscriptis w (ac.)*
eminet *Z_h*; imminuit *A (ac.)*; emicuit ε (*ex. NX Z_h*) *Mc₂ (pc.) F (vl.) G Y Rm₂*; 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.*

OpenType - A2: Available Man... shows:
eminuit] *e₂*] *des*
beatus] *Rm₂*] *des*
quorum] *inc. [Rm₂*
versentur] *Rm₂*] *des*
quo] *inc. [Rm₂*
resurgerem] *167] des; [Rm₂*] *des*
ut] *inc. [Rm₂*
erunt] *inc. [w*
pecorum] *Rm₂*] *des*
nec] *inc. [Rm₂*
vocabuntur] *Rm₂*] *des*
in] *inc. [Rm₂*
et] *Rm₂*] *des*
claritas] *inc. [Rm₂*

OpenType - N1: Fontes shows:
cf. Mc. 15, 26
6s cf. Mt. 5, 9
7s cf. Jo. 17, 5
cf. Dtn. 10, 9; Jos. 13, 33

OpenType - N2: Editor's Notes shows:
[veniens...10,3 patieris] cf. Beda exp. act. apost.
2, 167f (CC 121; act. 2, 25-28 ^ ps. 15, 8-11)
Providebam dominum coram me semper
quoniam a dextris est mihi ne commovear, et
cetera. Veniens, inquit, in ea quae transeunt,
non abstuli oculum ab eo qui semper manet,
hoc providens ut in eum post temporalia
peracta recurrerem, quoniam favet mihi ut
stabiliter in eo permaneam et hoc, quod
peccatum non feci nec delus inventus est in

Apparato codificato in digitale

Impaginazione

The screenshot displays the Classical Text Editor (CTE) interface. The main window shows a Latin text document with the following content:

mea; <XX> insuper et caro mea requiescet in s̄pe,
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 s̄pem suam posuerunt, civibus
Ierusalem caelestis, quorum conversatio s̄piritualis per ancoram s̄pei in illa

The interface includes a menu bar (File, Edit, Insert, References, Format, Find, Options, Windows, Keyboard, Object, Help), a toolbar with various editing and formatting tools, and several panels on the right side:

- OpenType - Text**: Shows the main text content.
- OpenType - N1: Fontes**: Lists font sources such as "cf. Mc. 15, 26", "6s = cf. Mt. 5, 9", "7s = cf. Jo. 17, 5", and "cf. Dtn. 10, 9; Jos. 13, 33".
- OpenType - A2: Available Man...**: Lists available manuscript variants with their respective abbreviations and descriptions, such as "eminuit] e₂] des.", "beatus] Rm₂] des.", "quorum] inc. [Rm₂]", "versentur] Rm₂] des.", "quo] inc. [Rm₂]", "resurgerem] 167] des; Rm₂] des.", "ut] inc. [Rm₂]", "erunt] inc. [w", "pecorum] Rm₂] des.", "nec] inc. [Rm₂]", "vocabuntur] Rm₂] des.", "in] inc. [Rm₂]", "et] Rm₂] des.", "claritas] inc. [P".
- OpenType - A1: Critical Apparatus**: Shows a list of critical apparatus entries, such as "delectatio ... finem tr. w; post tuo", "usque ... finem mg. K", "[rex] in tituli inscriptione psalmus ipsi david praem. P_n (mg.); ex Sb_i", "rex noster tr. e₂; post loquitur", "regalis sl. G", "inscriptus] om. Rm₂; inscriptis w (ac.)", "eminet Zh; imminuit A (ac.); emicuit ε (ex. NX Zh) Mc₂ (pc.) F (vl.) G Y Rm₂; 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. ...".

The status bar at the bottom indicates the time as 12:00:32.

CTE
Classical Text Editor

Apparato codificato in digitale

Impaginazione

2 Enarrationes in Psalmos

8 (XVII) Providebam dominum in conspectu meo semper, (XVIII) quoniam a dextris est mihi, ne commovear:

9 (XIX) Propter hoc iucundatum est cor meum, et exsultavit lingua mea; (XX) insuper et caro mea requiescet in spe,

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

cc 90 1 (1) Rex noster in hoc psalmo loquitur ex persona susceptionis humanae, de quo titulus regalis tempore passionis inscriptus eminuit.

15, 1, 2 cf. Mc. 15, 26

α β γ δ ε η Rm, ε, cc LXX Vulg 15, 1, 2 eminuit] e, des.

8 praevidebam Lx, | providebam... semper lnp. K | quoniam... commovear tr. w post semper; lnp. K | mihi... commovear om. ε, | nec Mc, Mc, Na, A N w (ac.) Y; -e ir. X | commovear] -a- sl. Zb, 9 propter] ras. 2 fere litt. post p; -ter sl. Y | propter hoc lnp. K | hoc] autem add. η (exc. K) | iucundatum] iu- ir. Mc, (ras. 4 fere litt.); laetatum w; iocunditatum Ar; leccatum add. S (lectatum ac.); hoc est letatum add. Y est... mea lnp. K | cor] nr add. Lx, (ac.) | et¹ om. P, | exsultabit Ro, w | insuper... spe tr. w post mea | mea²... spe lnp. K | requiescit γ L. Mc, G Lx, S 10 quoniam non lnp. K | quoniam... infernum iter. A (ac.) | derelinques] dere- lnp. K; derelinques Y anima mea L w (uu.) | lnp. K; LXX: εἰς ᾗδου; LXX (A): εἰς ᾗδου; inferno α (exc. L. Mc.) β δ (bis A) ε (exc. NX Lx) η (exc. K; pc. S) Vulg: inferno C (ac. uv.) S (ac.) neque... corruptionem tr. w post infernum | dabis om. α, | sanctum... corruptionem lnp. K | notas... mihi lnp. K | fecisti] fecista F (ac.) | mihi fecisti tr. β γ ε η F Mc, G cc vitae lnp. C | adimplevis L | adimplebis... tuo mg. S; tr. w post vitae | laetitia mg. Zb; laetitiam S | vultu L (pc.) | vultu tuo lnp. K | delectatio] Vulg; τερπνότης LXX (A); delectationes δ ε (exc. w) L. P, Rm, e; cf. LXX: τερπνόητες | delectatio... finem tr. w post tuo | usque... finem mg. K 15, 1, 1 rex] in tituli inscriptione psalmus ipsi david praem. P, (mg); ex Sb, | rex noster tr. e, | loquitur | regalis sl. G 2 inscriptus] om. Rm; inscriptis w (ac.) | eminet Zb; immo... A (ac.); emicuit ε (exc. NX Zb) Mc, (pc.) F (vl.) G Y Rm; Iesus Nazarenus rex iucundatus, sed ipsi in hoc loco veraciter Iudaei intelleguntur qui fidem christi corde retinent et iustitiam et ore confitentur

Psalmus 15, 8 – in Psalmum 15, 4 3

2 Dicit autem haec: (II) CONSERVA ME, DOMINE, QUONIAM IN 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 patria figitur, quae recte dei terra nominatur, quamvis adhuc in his terris carne versentur — (VI) his ergo sanctis miras fecit omnes voluntates meas in provectu eorum, quo senserunt quid eis profuerit et humanitas meae divinitatis ut morerer, et divinitas humanitatis ut resurgerem.

4 (VII) MULTIPLICATAE SUNT INFIRMITATES EORUM, non ad perniciem, sed ut medicum desiderarent. (VIII) Itaque post multiplicatas infirmitates acceleraverunt, ut sanarentur. (IX) Eorum infirmitates eorum non carnalia, nec de sanguinibus pecorum

α β γ δ ε η Rm, cc LXX Vulg 2, 3 beatus] Rm, des. 3, 2 quorum] inc. Rm, 4 versentur] Rm, des. 5 quo] inc. Rm, 6 resurgerem] 167 des.; Rm, des. 4, 2 ut] inc. Rm, 3 erunt] inc. w 4 pecorum] Rm, des.

ad salutem add. w; ras. 15 fere litt. est autem hic secundus ... restituta est hereditas add. e,

2, 1 dicit... haec om. w | haec] psalmus add. Sb, | conserva... tu om. α (exc. P, β γ δ ε η | quoniam] id est Rm, | bonis] post i ras. 1 litt. F | meis] iter. A (ac.) | expetis Lx, (pc.) | tu om. Rm; ir. F; | beatus tr. P, ante quoniam bonis; quae verba si ex persona domini accipienda sunt ... sed nobis praestamus si bene agimus add. w 3, 1 sancti K; id est praem. L | cibibus Mc, (ac.) w (ac.) 2 spiritaliter Lx, (ac.) | ancoram] -oram mg. C (oram add. ac.); ancoram A (ac.); hancora Lx, | illa] aeterna Rm, | fuerit patria tr. Y Rm, (rete ac.) | terra] eis add. G (dl.) | adhuc iter. S

3 in his terris adhuc tr. Rm, | his] is w (ac.) | versentur] versentur Zb, (ac.) | his... sanctis om. w | sanctis om. P, (ac.) | omnes] pater w 5 profectu δ Zb, w | quo] post e A; e ir. G | profuerit] -e- ir. F; profuerit lnp. G 6 divinitas Zb, (ac.) | morer L, | resurgerem] γ δ ε (exc. ε, Sh) η (exc. S) L, (ac.) | resurgetur] Rm, des. 4, 2 ut] ut sanarentur Rm; enim ε (exc. w) α | eorum] commutatione Sb, | obliviscuntur] ε, Sb; fuerit A | nec] non Rm, | v

margin text

OpenType: true small caps

OpenType: automatic ligatures

line numbers

freely definable sigla

sources available for this page

OpenType: typographic figures

group sigla built automatically

chapter and line numbers inserted automatically

page header with chapter or line numbers for single or double page

distributes justification spacing where you want it to be

CTE

Classical Text Editor

Apparato codificato in digitale

HTML

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


P. OVIDII NASONIS

HEROIDES I

Penelope Vlixi

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 Eϵ : 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

HTML

P. OVIDII NASONIS
HEROIDES I

Penelope Vlixii

e-lectorum in usu
Michael Henkel

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;
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,
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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

TEI <app>

<https://euripidesscholia.org/>

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

Euripides Scholia

Display filter:

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) ¹ἐπειδὴ ἡ τοῦ πατρὸς αὐτῆς δυστυχία ὑπερῆρεν ἀπάσας, διὰ τοῦτο αὕτη γνωματευομένη ταῦτα φησὶ καθ' αὐτήν. ²δείξει 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) ¹ἵνα 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. ²καὶ τὸ ὧδ' εἰπεῖν ἔπος διὰ τοῦτο ἔφη

Apparato codificato in digitale

TEI <app>

Iudicium coci et pistoris

<app>

<lem>

iudice </lem>

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

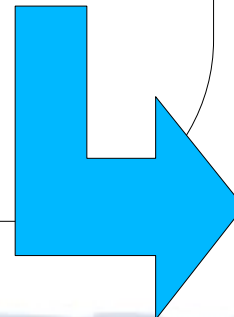
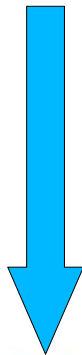
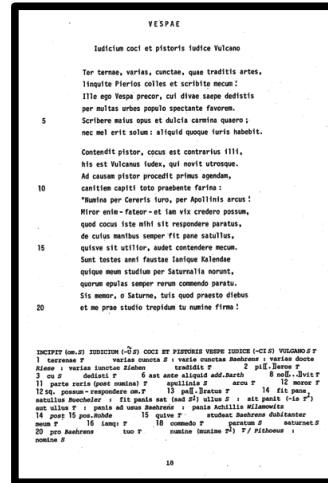
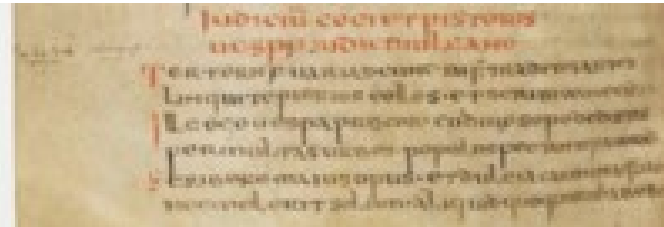
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Vulcano

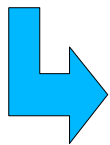
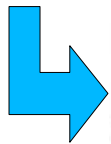
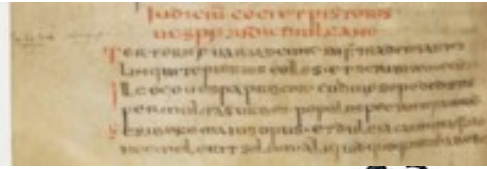
Codifica TEI XML
delle varianti

Apparato codificato in digitale

Confronto con l'edizione a stampa



Document-based: trascrizioni digitali



Iudiciū
coci et pistoris
uespę iudici
uulcano

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

Document-based: trascrizioni digitali

Un documento → Papyri

<http://papyri.info/>

Papyri.info

[sign in](#)

Browse: [DDbDP](#) [HGV](#) [APIS](#) [TM Number](#) or Search: [Data](#) [Bibliography](#)

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.

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: trascrizioni digitali

Un documento → Papiri

DDbDP transcription: bgu.1.347 [xml]

AD 171 Arsinoite

- 2 ἄλλου ὑπομνημ(ατισμῶν). Ἀρπαγάθο[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] Ἀρπαγάθου
Πακύσιος προσαγαγόντος υἱὸν ἑ[α]υτοῦ 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 Ἀσι[νο]ίτου Ἡρακ[λει]δοῦ 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[κο]ρυφαίων καὶ ἱερογραμ[μα]τέων, [εἰ] σημ[εῖ]-
όν τι ἔχει ὁ παῖς. ἐλπόντων 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. [ἀ]ν[έ]γνω(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 Hêrakteidês-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[us], 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: trascrizioni digitali

Un documento → **Papiri**

<lb n="1"/>

ἄλλου

<expan>

ὑπομνημ

<ex>ατισμῶν</ex>

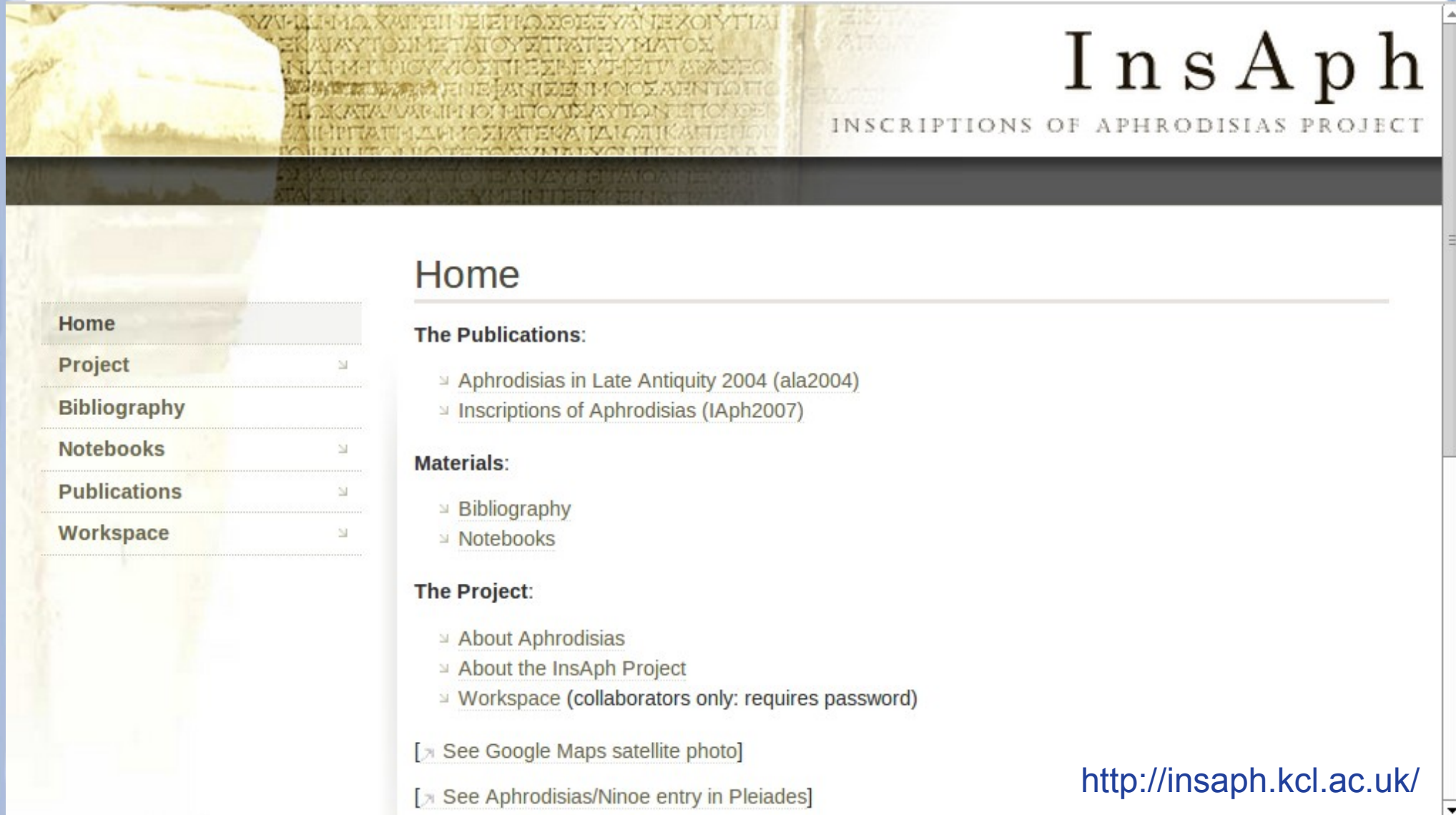
</expan>

. Ἄρπαγάθο

<supplied reason="lost">υ</supplied>

Document-based: trascrizioni digitali

Un documento → **Iscrizioni**



InsAph
INSCRIPTIONS OF APHRODISIAS PROJECT

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- » [Aphrodisias in Late Antiquity 2004 \(ala2004\)](#)
- » [Inscriptions of Aphrodisias \(IAph2007\)](#)

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[> [See Google Maps satellite photo](#)]

[> [See Aphrodisias/Ninoe entry in Pleiades](#)]

<http://insaph.kcl.ac.uk/>

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Document-based: trascrizioni digitali

Un documento → **Iscrizioni**

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: trascrizioni digitali

Un documento → **Iscrizioni**

Edition

Diplomatic

Epidoc (XML)

[Conventions][Font help]

1

i

ΕΙΣΤΟΝ *cross* ΚΟΣΜΟΝ
ΟΛΟΝΕΙΣΟΘΕΟΣ

ii

ΠΟΛΛΑΤΑ
ΕΤΗΤΩΝ
ΒΑΣΙΛΕΩΝ

iii

ΠΟΛΛΑΤΑ
ΕΤΗΤΩΝ
ΕΠΑΡΧΩΝ

Document-based: trascrizioni digitali

Un documento → **Iscrizioni**

Edition

Diplomatic

Epidoc (XML)

[Conventions][Font help]

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


Document-based: trascrizioni digitali

Un documento → Documenti storici

<https://www.oldbaileyonline.org/>

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English

Deutsch

Ελληνικά

Русско

Codex Sinaiticus

Codex Sinaiticus is one of the most important books in the world. Handwritten well over 1600 years ago, the manuscript contains the Christian Bible in Greek, including the oldest complete copy of the New Testament. Its heavily corrected text is of outstanding importance for the history of the Bible and the manuscript – the oldest substantial book to survive Antiquity – is of supreme importance for the history of the book. [Find out more about Codex Sinaiticus.]

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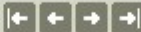

Genesis ▾ Chapter 21 ▾ Verse 26 ▾ Quire: 3 ▾ Folio: 3 ▾ r ▾ 

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> 27 [μεσου] [και] [ει]λαβει	33 τω φρα[τι] [του] κου και ε[πεκα] σατο εκει [τι]ο ον μα [του] κυ · θς 34 νιος παρωκησε δε αβρα[α]μ εν τ των μιλιχη
-------	---	--

Translation Русский Ελληνικά Deutsch English i

No english translation available.

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English
Deutsch
Ελληνικά
Русско

Document-based: trascrizioni digitali

Un documento → Livelli di trascrizione

The Digital Vercelli Book beta

Magnifier 🔍 HotSpot ○ TextLink 📄

DOTR 104v Diplomatic 🔍

7 **Þ**wæt ic fwefna cýrt secgan wylle hæc mege mætte
8 to midre nihte syðþan reord bærēnd reste wunedon.
9 þuhte me þæt ic ge fawe syllicre treow onlyft
10 lædan leohte be wunden beama beorhtost eall þæt
11 beacen wæc 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 newæc ðærhuru
15 fracodec gealga . Achine þær beheoldon halige gastaƿ
16 men ofer moldan geall þeoƿ mære ge sceaft ;
17 Syllic wæc ge fige beam geƿc synnū fāh for wunded
18 mid wommū ge seah ic wuldrec 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 meahc earmra ærgewin
22 hæc hit ærest ongan swætan on þa swiðran healfc

7 **Þ**wæt ic fwefna

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

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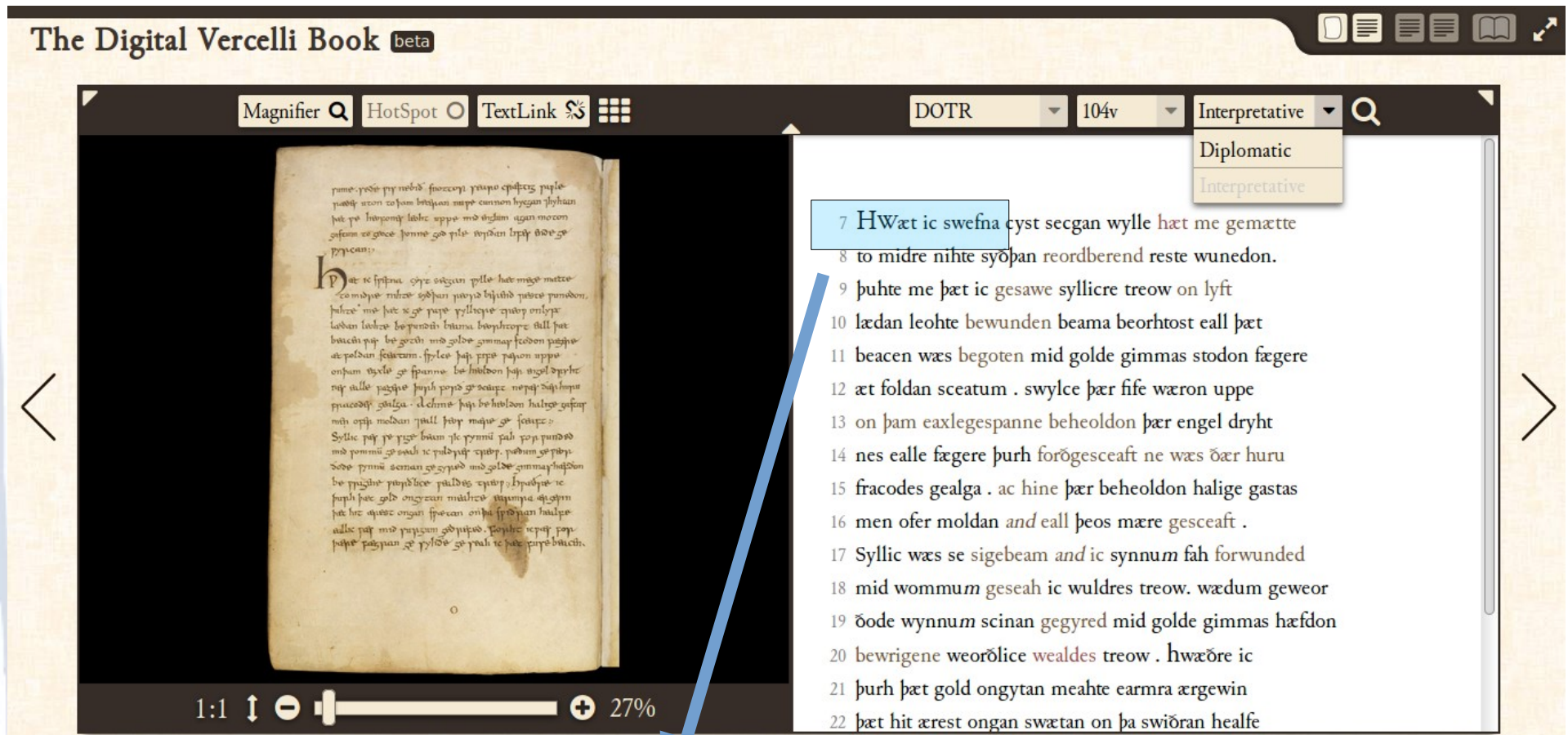
Un documento → Livelli di trascrizione

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: trascrizioni digitali
Un documento → **Livelli di trascrizione**

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

prepositionibus

p̄positionib;

Document-based: trascrizioni digitali
Un documento → **Livelli di trascrizione**

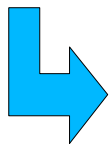
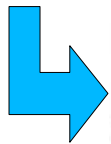
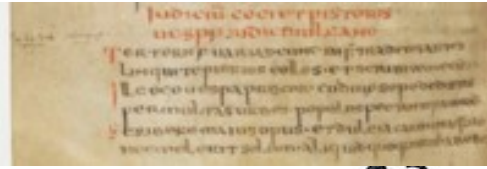
"praepositionibus": [praepositio] Nominal, Positive, III decl, Plural Ablative, Feminine,

prepositionibus

p̄positionib;

Paolo Monella,
edizione di Orso Beneventano

Document-based: trascrizioni digitali



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

Document-based: trascrizioni digitali

Collazione → **Stemmatologia/filogenetica**

<https://stemmaweb.net/>

Stemmaweb - a collection of tools for analysis of collated texts

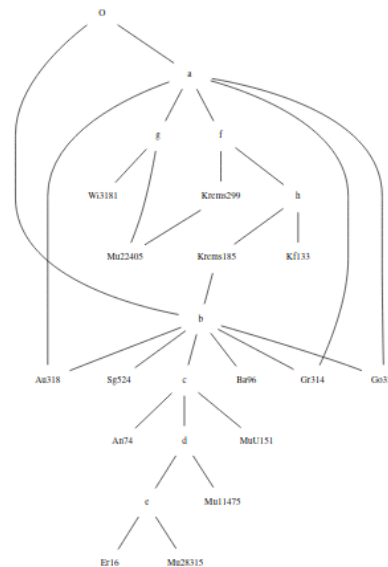
Text directory

Public text traditions (read-only)

- *Sapientia*
- Parzival 249-255
- Hanc concordi
- Quaestiones ad Antiochum ducem (partially)
- Chronicle of Matthew
- Notre besoin artificial
- Parzival artificial
- Florilegium Coislinianum B

Text Sapientia

- is owned by erika.kihlman@...
- is public
- has Latin as its primary language
- has witnesses: Ba96, Mu11475, Gr314, Wi3818, Go325, Mu28315, MuU151, Er16, Kf133, Kr299, An74, Mu22405, Kr185, Sg524, Au318



stemma



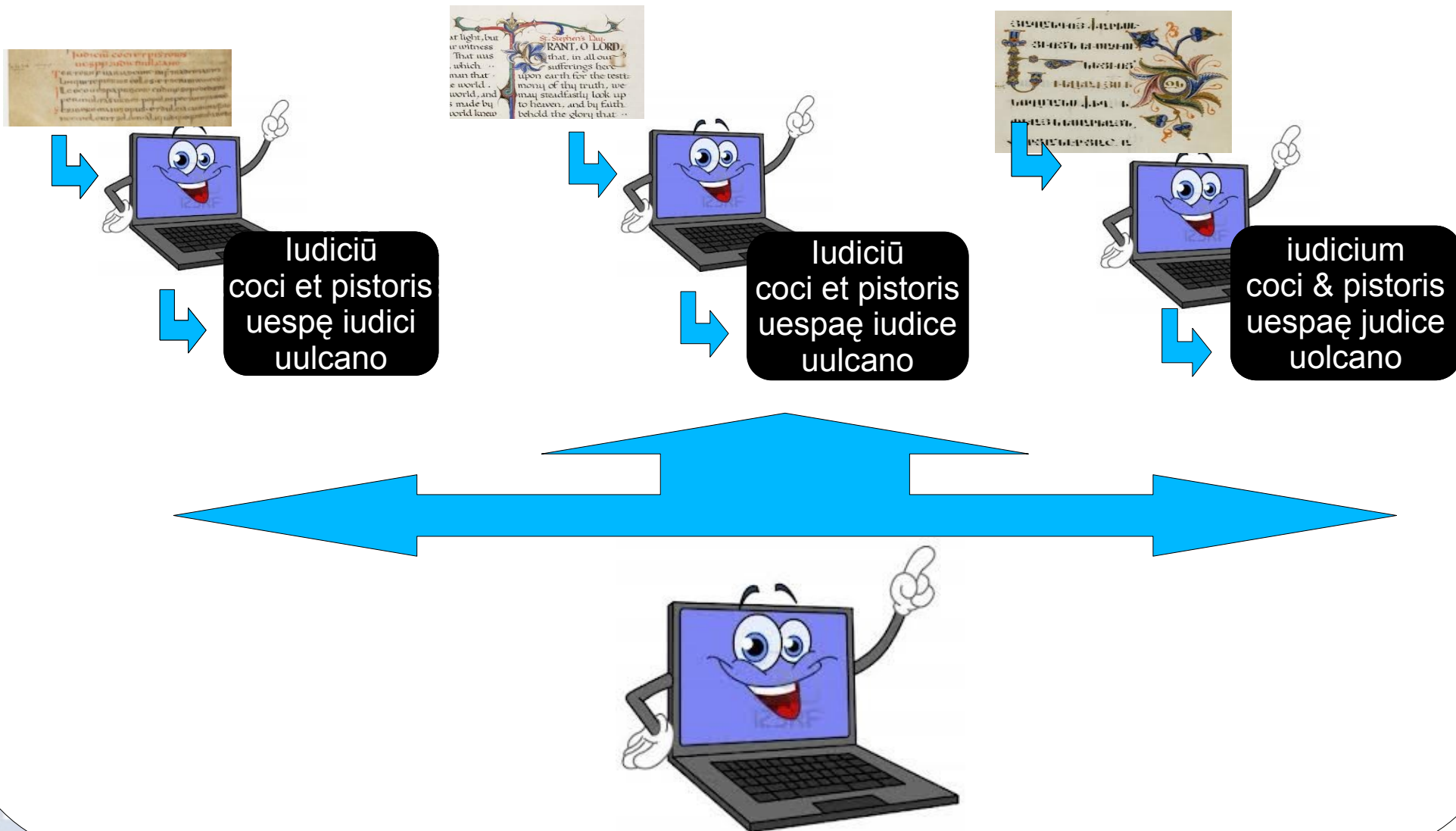
▶ Examine variants against this stemma

▶ View collation and relationships

▶ Download tradition

Document-based: trascrizioni digitali

Collazione → Edizione 'plurale'



Document-based: trascrizioni digitali

Edizione 'plurale' → Edizione genetica

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." To the right, there are navigation links for NEWS, BLOG, and CONTACTS, and a search bar with a 'Go' button. Below the header, a breadcrumb trail reads 'Home > Variants > Valerio Magrelli'. The main content area is titled 'VALERIO MAGRELLI' and 'INTRODUZIONE'. It includes a book cover for 'Valerio Magrelli Ora serrata retinae' by Feltrinelli. The text describes the 'Genetic Machine' tool used for digital editions. A bio-bibliographic note is also present. On the right, a sidebar lists other authors under the 'Variants' section, including Vincenzo Cerami, Angel García Galiano, Valerio Magrelli (highlighted), José Antonio Millán, Francesca Sanvitale, Fernando Savater, Francisco Solano, and Roberto Vacca.

DIGITAL variants

"Il testo vive nelle sue variazioni... o, forse meglio, ogni variazione è un testo. Produzione e fruizione sono praticamente sincrone." Cesare Segre

NEWS | BLOG | CONTACTS

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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: trascrizioni digitali

Edizione 'plurale' → Edizione genetica

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
Né 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:

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 ginocchio 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 fecondata] //

Document-based: trascrizioni digitali
Edizione 'plurale' → Edizione genetica

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

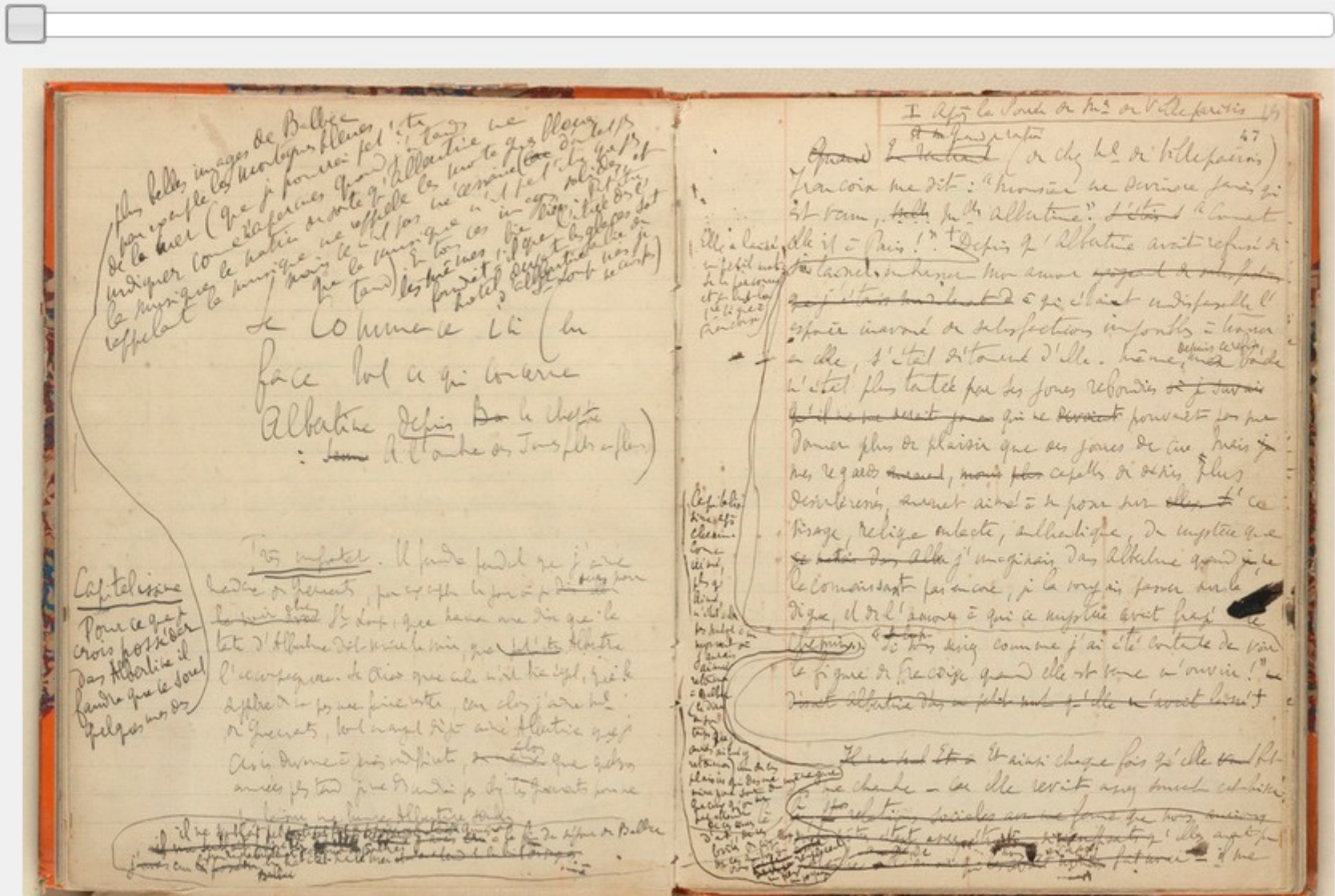
*Around a sequence and some notes of
Notebook 46: encoding issues about Proust's
drafts*

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

http://research.cch.kcl.ac.uk/proust_prototype/

Document-based: trascrizioni digitali

Edizione 'plurale' → Edizione genetica



Document-based: trascrizioni digitali

Edizione 'plurale' → Edizione genetica

Add title on top of f. 47r

I Après la Soirée de Me de Villeparisis
À 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, ^{depuis ce refus,} ~~mea~~ 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,~~ ^{étaient,} moins plus capables de désirs plus désintéressés, auraient aimé à se poser sur elles: ^{ce} ce visage, relique intacte, authentique, du mystère que je ~~mettais dans Alber~~ j'imaginai dans Albertine quand je ne la connaissait pas encore, je la voyais passer sur la digue, et de l'amour à qui ce mystère avait frayé le chemin. ^{Et je ~~me~~ ^{me} 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

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

Très important. Il faudra pendant que j'aime
 Madame de Guermantes, par exemple le jour où je dois aller 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.

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

Il me semblait peut-être sur le seul fait de sa présence matérielle que quand il me semblait posséder c'elle^{me} 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

Capitalisme
 stragaphe
 chentis.
 Comme
 Aras
 plus qu'
 Aras
 n'était-elle
 pas seroit-elle
 jamais ou
 j'arrivai
 Aras
 restait
 allahac
 (le dire)
 en son
 temps qu'
 aurais-elle
 (revenir) un de ces
 plaisirs qui dans une
 même (ou) soit du même genre
 qu'on ne
 peut attendre
 de en avoir
 d'art, de en
 de en art (le) que
 vous êtes l'homme
 de par exemple
 un peu
 un voyage

Document-based: trascrizioni digitali

Edizione 'plurale' → Testi medievali



Canterbury Tales ^{THE} PROJECT

HOME

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.

9 May 2006

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

19 July 2006

Document-based: trascrizioni digitali

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
	A oule wydewe somdel in age stope		A Poure wydow som deel in age *
	Was whilom dwellyng7 in a narwe cotage		Was somtyme dwellyng7 in a cotage *
3	Besydes a groue standyng7 in a dale This wydewe of which I telle 3ou my tale Sepins pilke day þat7 sche was last7 a wyf7		3 Besyde a groue stondyng7 in a dale This whidow of whiche I telle my tale Syn that 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...

Document-based: trascrizioni digitali

Edizione 'plurale' → Testi medievali

<http://www.inklesseditions.com/>

The screenshot displays the Inkless Editions website interface. At the top, the logo 'inkless EDITIONS' is on the left, and navigation links for 'Home', 'Publications', 'About', 'People', 'Video', 'Account', and 'Contact' are on the right. Below the navigation, the 'Publications' section is active, with a filter menu showing 'All', 'History', 'Chaucer', 'Dante', 'Old English', and 'Armenian'. The main content area features a grid of nine publication tiles, each with a thumbnail image, a title, and an 'Open' button. The tiles are: 1. 'Parliament Rolls of Medieval England' (manuscript page); 2. 'Bayeux Tapestry Digital Edition' (tapestries); 3. 'Dante Commedia' (manuscript page); 4. 'Hengwrt Chaucer Digital Facsimile' (manuscript page); 5. 'Digital Aelfric' (open book); 6. 'Leiden Armenian Lexical Textbase' (manuscript page); 7. 'Canterbury Tales Manuscript Catalogue' (manuscript page); 8. 'Dante Monarchia' (manuscript page); 9. 'Caxton's Canterbury Tales' (manuscript page).

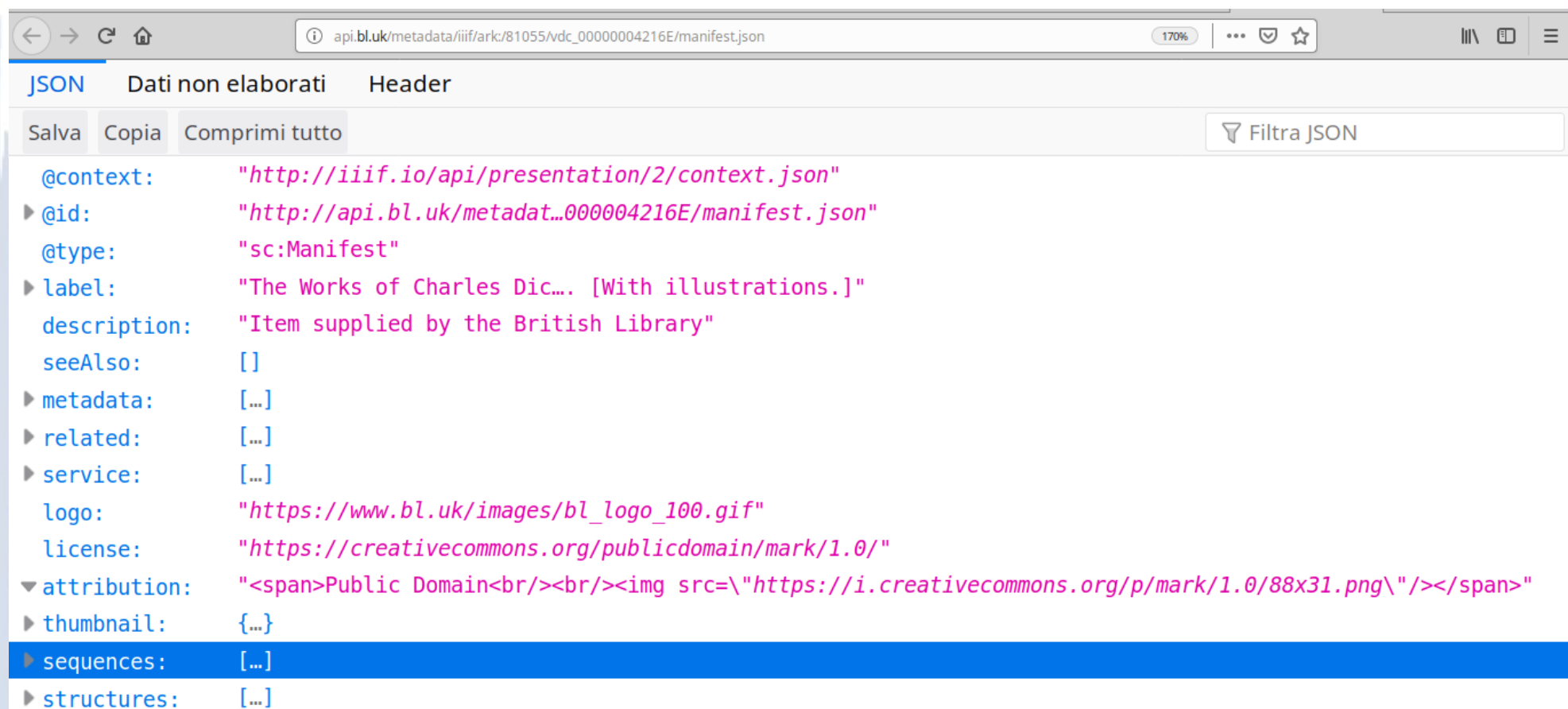
Oltre l'edizione tradizionale

Testo/immagine → Biblioteche, MSS, IIF

The screenshot displays 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.]'. On the left, a 'THUMBNAILS' sidebar shows a grid of document thumbnails, with the current page highlighted. The central area shows two pages of text with an illustration of a horse-drawn carriage. The right sidebar, titled 'ABOUT THIS ITEM', 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 navigation icons for Print, Download, Feedback, Share, and Embed. An 'Exit Full Screen' button is in the bottom right corner.

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 browser interface includes navigation buttons, a search bar, and a filter for JSON. The JSON content is displayed in a tree view with the following fields:

- `@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:` `"Public Domain

"`
- `thumbnail:` `{...}`
- `sequences:` `[...]`
- `structures:` `[...]`

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

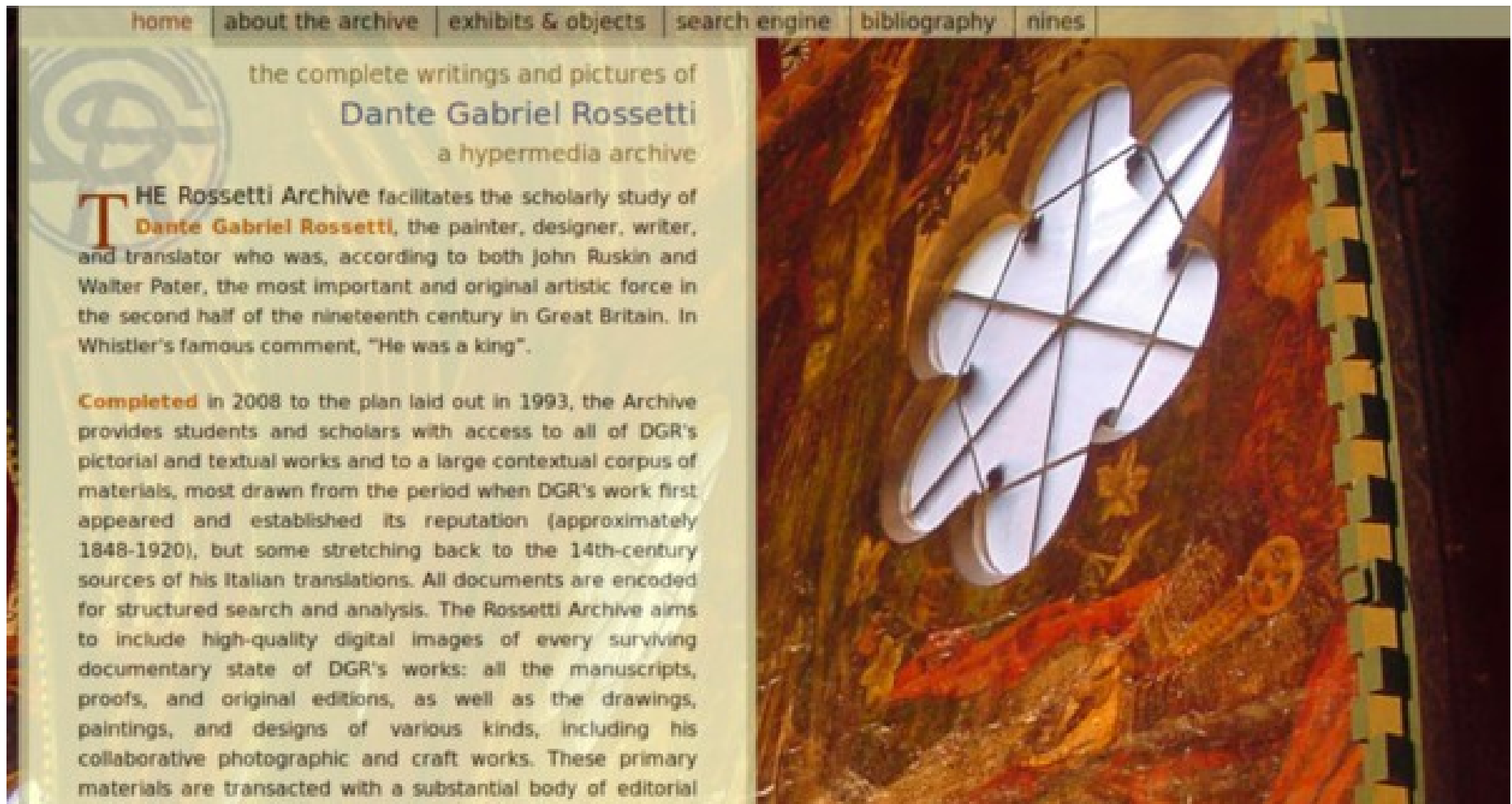
Salva | Copia | Comprimi tutto | Filtra JSON

```
▼ 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

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

THE 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 â†' Collection Intro â†' **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

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

[top](#)

<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**

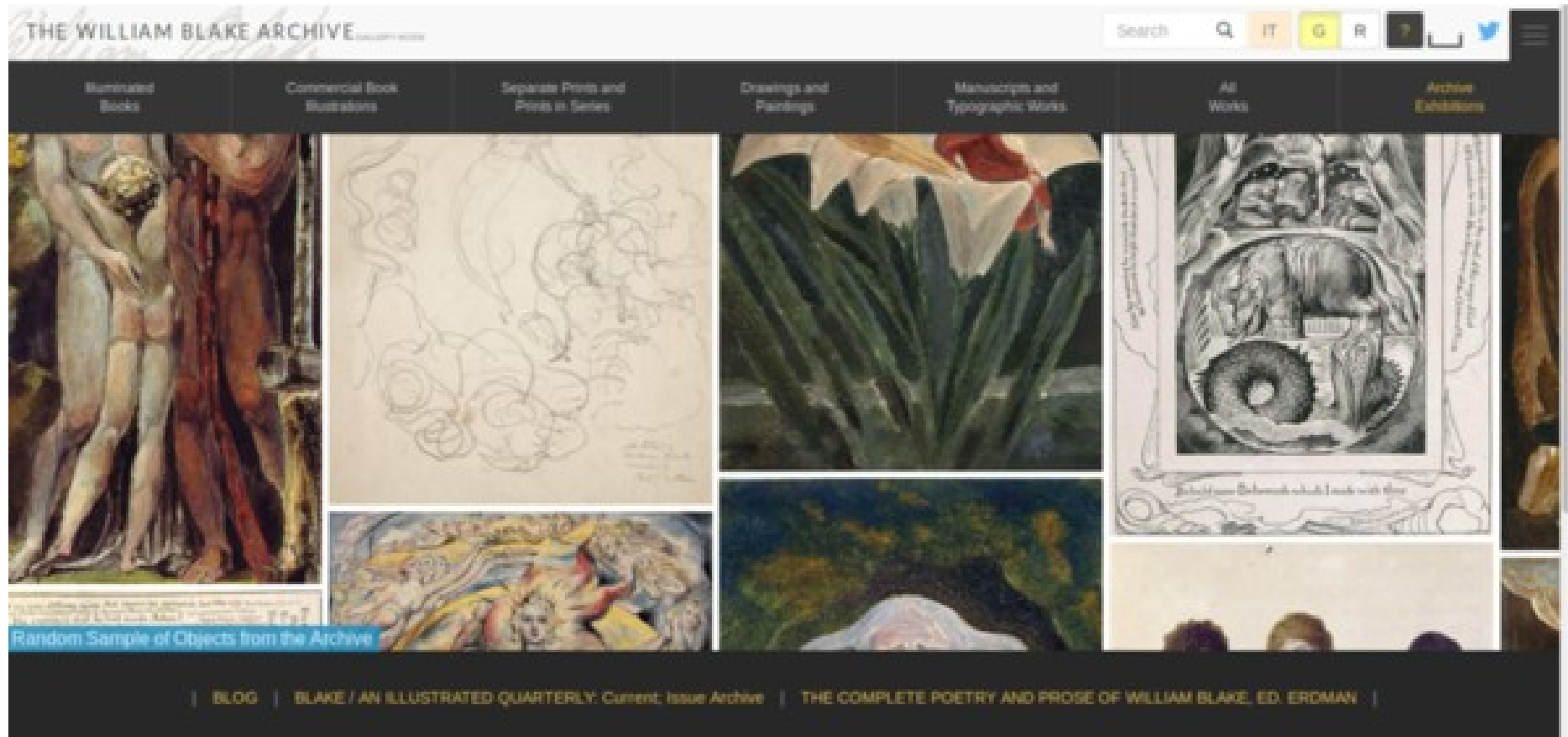
1868 1868 watercolour



2. **Bocca Baciata**

Oltre l'edizione tradizionale

Testo/immagine → Archivi ipermediali

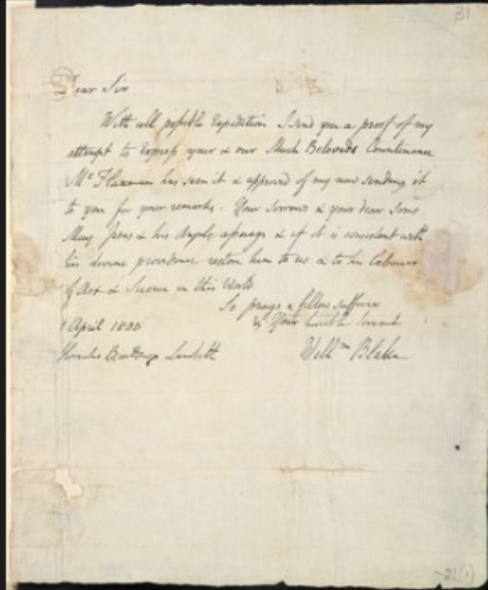


Oltre l'edizione tradizionale

Testo/immagine → Archivi ipermediali

THE WILLIAM BLAKE ARCHIVE 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^r 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
1 April 1800 & Your humble servant
Hercules Buildings Lambeth Will^m Blake

Color key for transcriptions

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

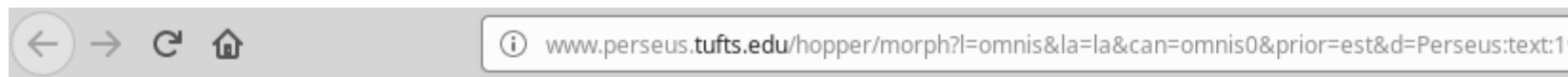
[Add To Lightbox](#) [Rotate](#) [Magnify](#) [True Size](#) [Enlargement](#) [Diplomatic Transcription](#)

[Objects in Letter](#) [Related Texts or Images](#) [Letter Information](#) [Electronic Edition Information](#)

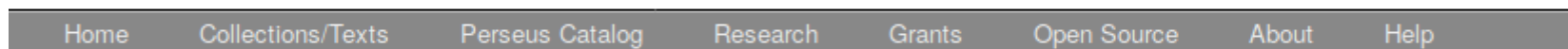
<http://www.blakearchive.org/copy/letters?descId=lt1april1800.1.ltr.01>

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%

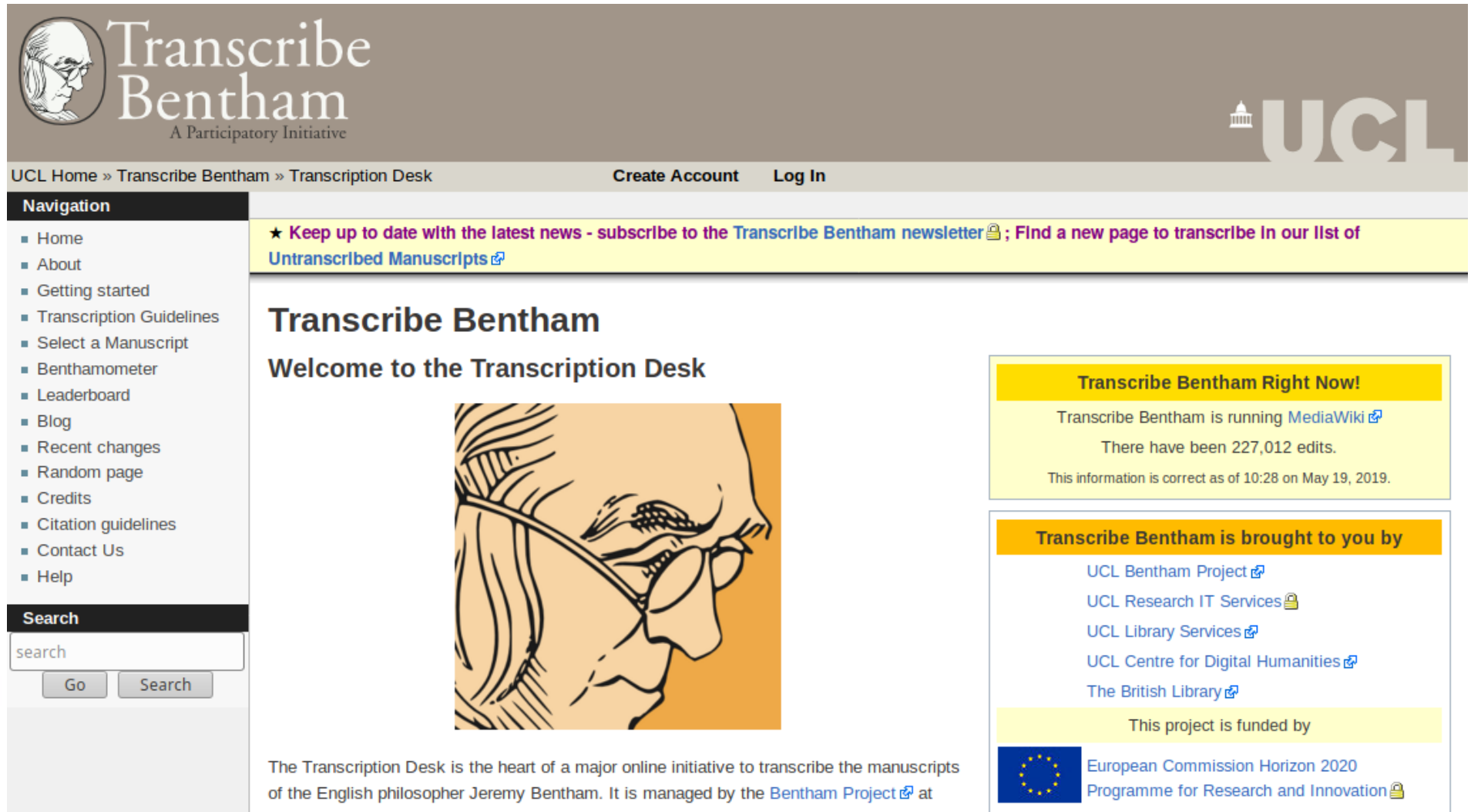
† This form has been selected using statistical methods as the most likely one in this context. It may or may not be the *correct* form. ([More Info](#))

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, De bello Gallico

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", followed by a large illustration of Bentham's face. A sidebar on the left lists navigation options like Home, About, Getting started, etc., and includes a search box. On the right, there are two yellow boxes: one stating "Transcribe Bentham Right Now!" with 227,012 edits as of May 19, 2019, and another listing sponsors like UCL Bentham Project, UCL Research IT Services, UCL Library Services, UCL Centre for Digital Humanities, and The British Library. A footer box mentions funding by the European Commission Horizon 2020 Programme for Research and Innovation.

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

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

Oltre l'edizione tradizionale

Dimensione sociale → Crowdsourcing

The screenshot displays the Transcribe Bentham website interface. At the top left is the logo for Transcribe Bentham, featuring a portrait of James 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 below the navigation bar contains the text: "★ 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".

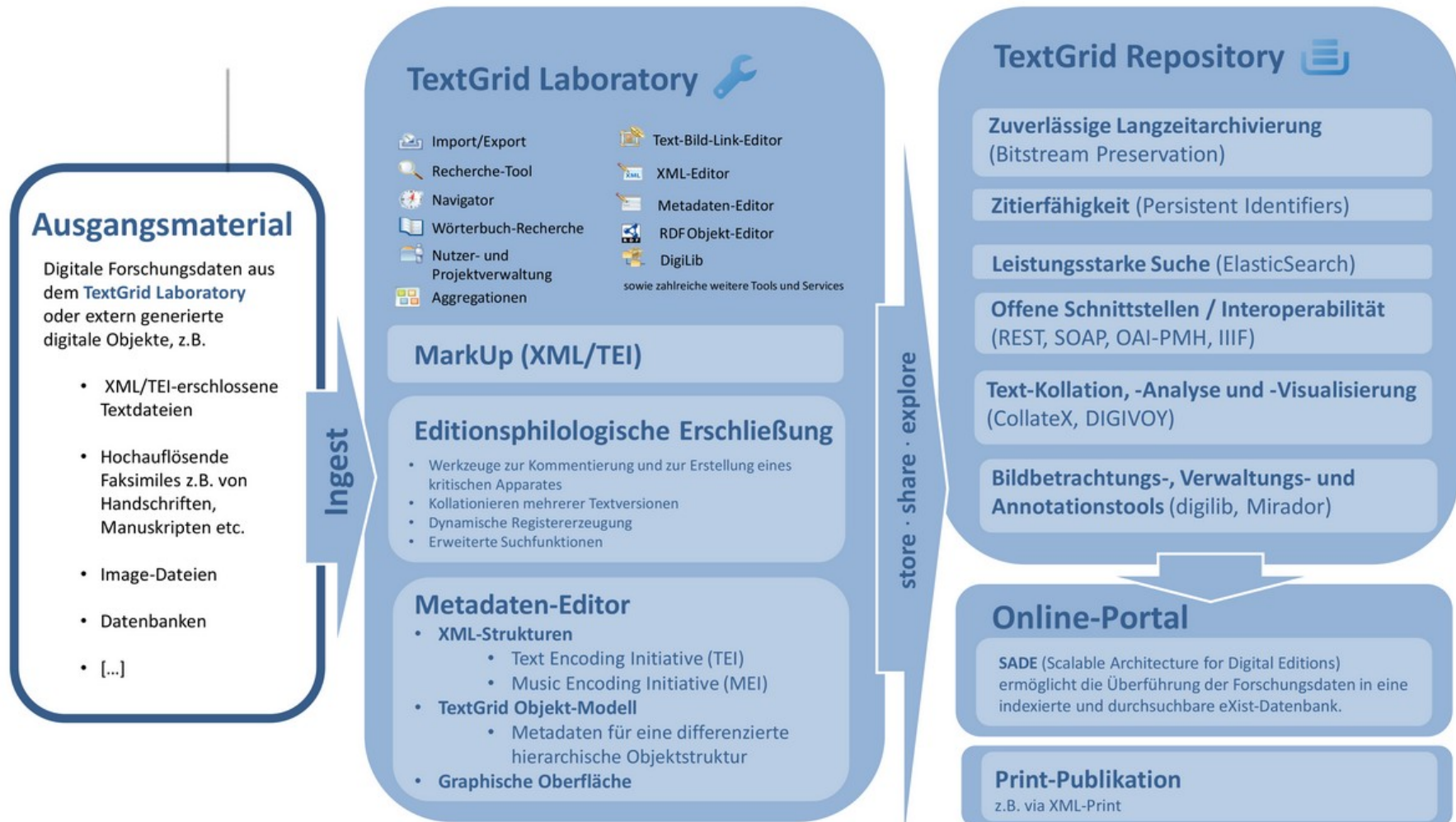
The main content area is titled "JB/032/002/001" and includes a "Click Here To Edit" link. The text of the manuscript is displayed with some words highlighted in red, indicating areas for transcription or correction. The text reads: "The reasons of ~~Whatever~~ [...] dispositions of law can be suggested 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.

Below the main text is a search box with the text "search" and buttons for "Go" and "Search".

On the right side of the main content area, there is a "Zoom In" and "Zoom Out" button next to a thumbnail image of the manuscript page. The thumbnail shows a handwritten page with the text: "reason of disposition of law... can be suggested by the principle of utility within the department of civil or penal legislation may be for shortness - 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

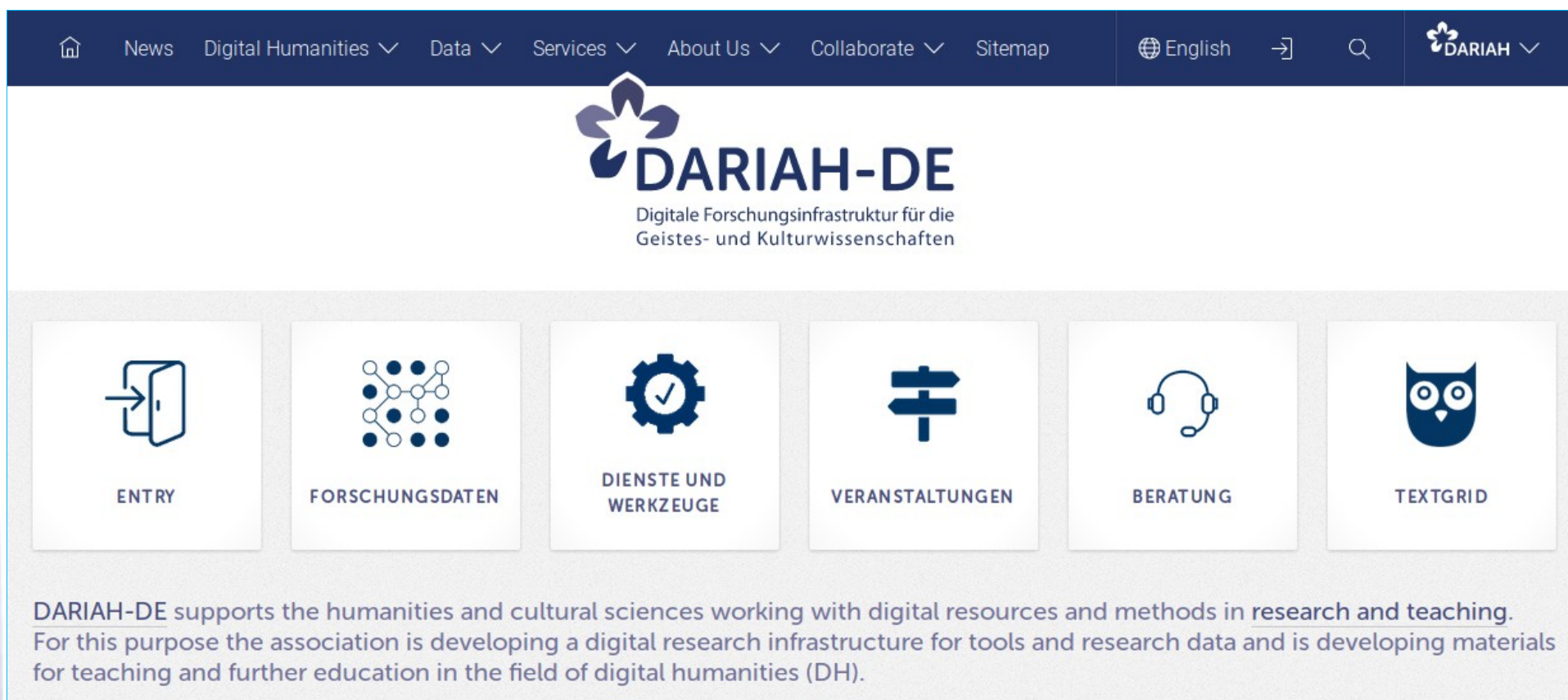
Oltre l'edizione tradizionale

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 (News, Digital Humanities, Data, Services, About Us, Collaborate, Sitemap), a language selector (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>Dragoon. Date: 1814 Site: NYPL Digital Gallery</p> <p>Click to browse more objects like Dragoon.</p>	butler • ai • hmmm • history • mcgann • wombat • rossetti • sonnets_for_pictures • varney • filibuster • cuba • all_collected_recs • essay • charles_condor • 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">• Michael Sinatra named Co-Director of NINES• Jane Austen & the Arts CFP• Juxta and Frankenstein in the Classroom• Call for Chapters: International Migrations in the Victorian Era• Lecture by Tom Mole at Rare Book School, March 17• MORE

Federated Websites

<p>Charles Brockden Brown Secondary Bibliography</p>	<p>Leigh Hunt Online: The</p>	<p>Dickinson Virtual Reference</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 navigation bar has 'LOG IN | Create new account' and 'What is NINES? | Peer Review'. The main content area is split into two columns. The left column, titled 'Groups and Exhibits', contains a search box, a note about group visibility, and a list of three groups: ARC, Caribbean NINES, and Digital Feminists. The right column, titled 'Popular Discussions', lists several articles about cryptocurrency and digital currencies, with a 'view all discussions' link. Below this is a 'Popular Tags' section with a list of keywords.

NINES
Nineteenth-century Scholarship Online

LOG IN

My9s Search Publications **Community** Classroom News HOME

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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 Cover**
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 the homepage of the Textual Communities application. At the top, there is a navigation bar with a home icon, 'Public Communities' with a dropdown arrow, 'Log In' with a circular arrow icon, and 'Wiki'. Below this is a dark blue header with the title 'Textual Communities' and the tagline 'Make the edition you want'. A light blue banner below the header reads 'Production version. Featured: Canterbury Tales'. The main content area is divided into four columns, each with an icon, a title, and a description:

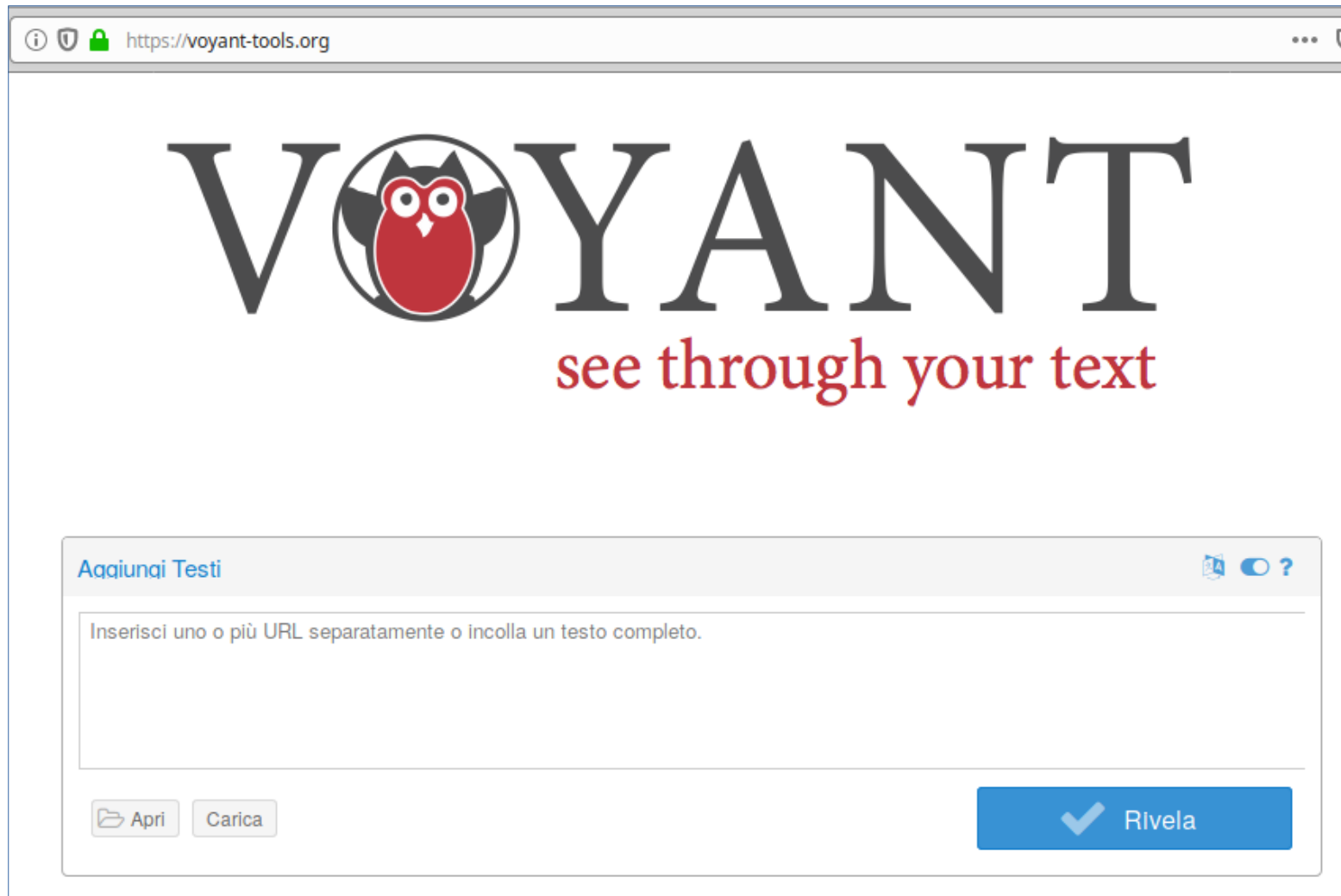
- Gather materials** (paperclip icon): Bring together images of manuscripts and other materials. Name and organize images. Display zoomable images page by page beside transcriptions.
- Collaborate** (two people icon): Invite people as co-leaders or transcribers. Assign transcription and other tasks. Monitor and check transcription and other tasks. Control who can see what, who can work on what.
- Edit** (pencil icon): View and edit transcriptions with full support for all TEI/XML encoding. Preview transcriptions without encoding. Transcribe page by page. Collate section by section, with full facilities for adjustment of the collation output.
- Publish and Share** (document icon): Build your own website, drawing all materials from the Textual Communities database. Allow others unlimited access to your editorial materials. Combine freely with other materials through an api.

At the bottom, there is a footer with links for 'Who we are' and 'Contact Us' (with an envelope icon), and logos for the 'UNIVERSITY OF SASKATCHEWAN' and 'INNOVATION.CA' (Canada Foundation for Innovation / Fondation canadienne pour l'innovation).

<https://textualcommunities.org/app/>

Oltre la percezione tradizionale del testo

Distant reading → Voyant Tools



Oltre la percezione tradizionale del testo

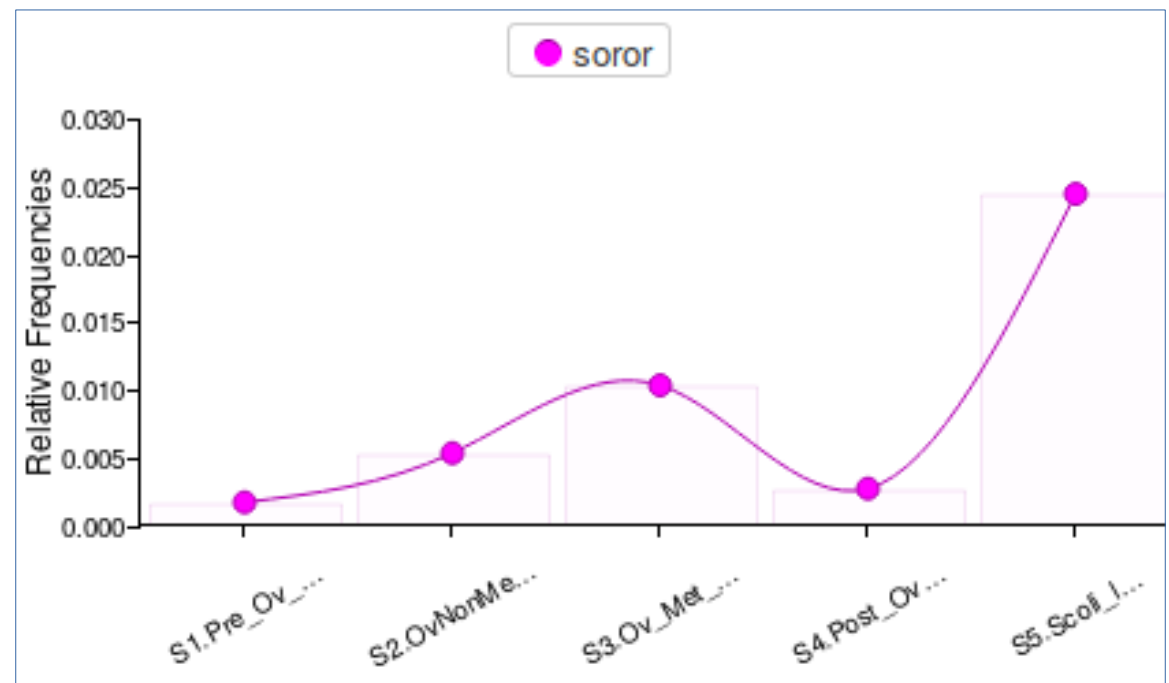
Distant reading → Voyant Tools

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

Oltre la percezione tradizionale del testo

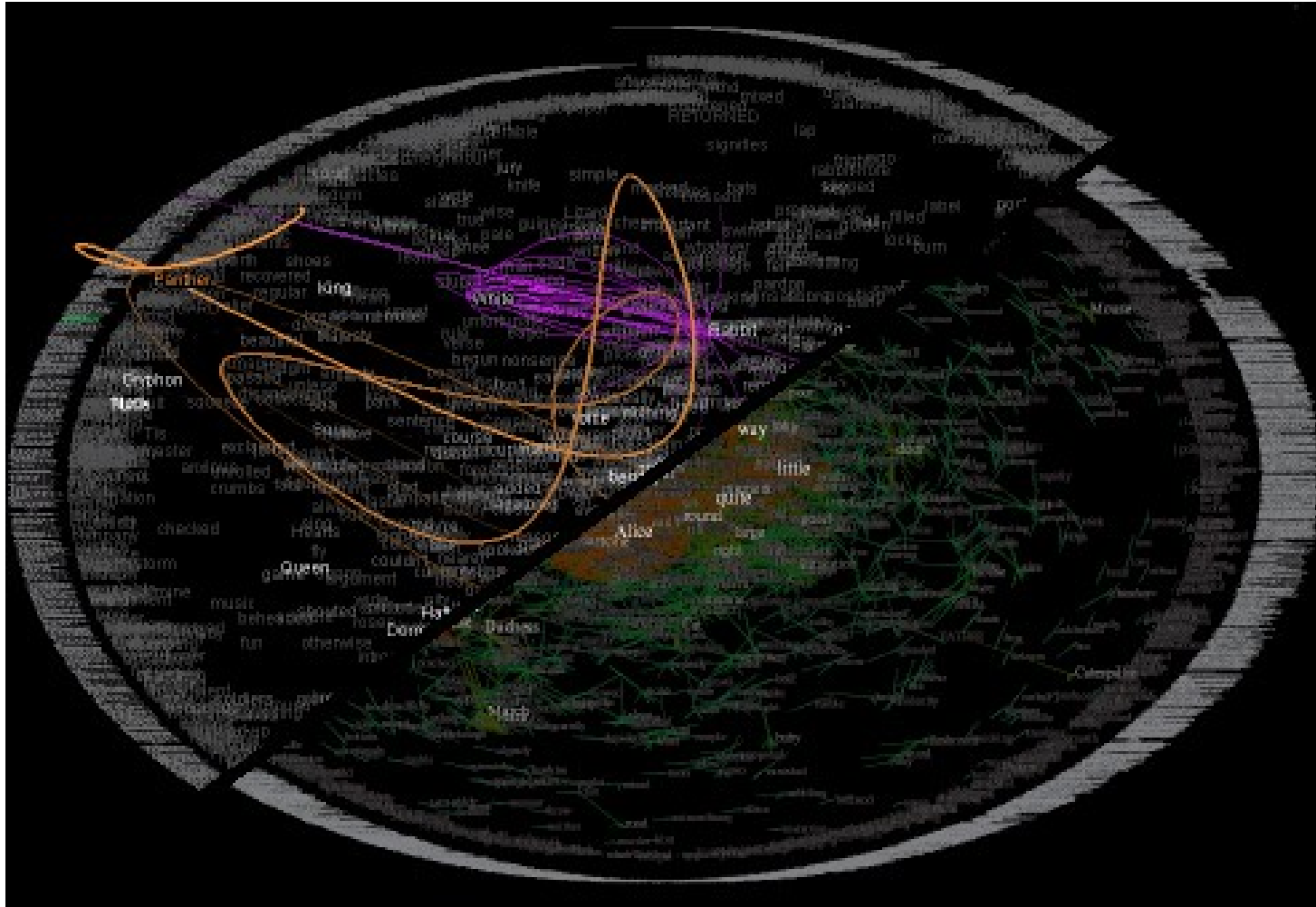
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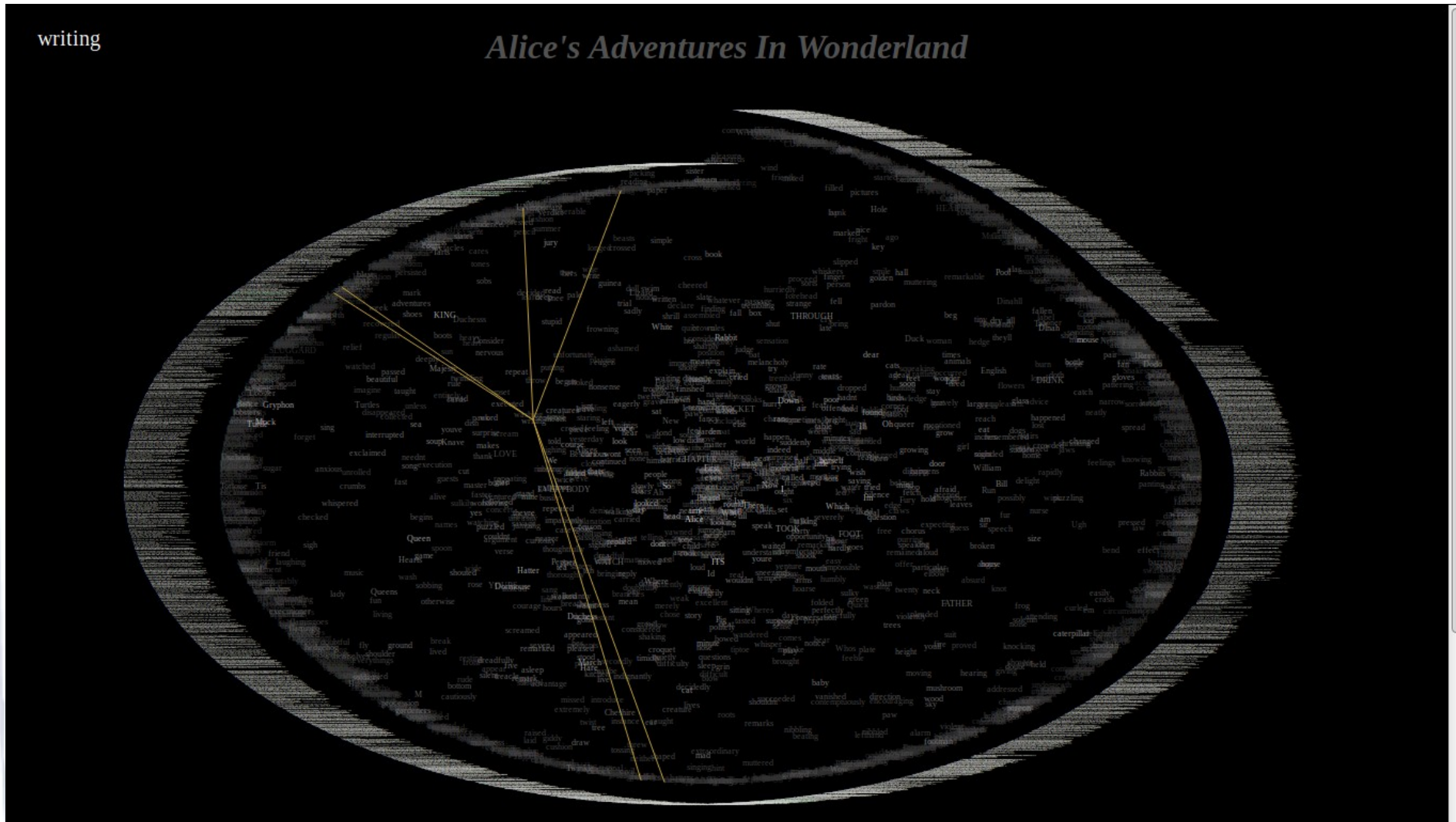
Oltre la percezione tradizionale del testo

TextArc



Oltre la percezione tradizionale del testo

TextArc



L'edizione critica digitale

Una panoramica

- Edizione digitale senza varianti
- Apparato codificato in digitale
- Document-based: trascrizioni digitali
 - Un documento
 - Collazione
 - Stemmologia
 - Edizione 'plurale' (genetica, testi medievali)
- Oltre l'edizione tradizionale
 - Testo/immagine
 - Dimensione sociale
- Oltre la percezione tradizionale del testo