



Manuscripts in the Digital Age: XML-Based Catalogues and Editions

European Summer University 2021

Katarzyna Anna Kapitan

@KatarzynaAnn

&

N. Kivilcim Yavuz

@nkivilcimyavuz

Marta Minujín, "The Parthenon of Books." Site-specific installation for Documenta 14, Friedrichsplatz, Kassel, Germany, 2017.

Overview: Week 2

Day 1

Introduction to Scholarly Editing

TEI Text Structure Module

Hands-On: Transcribing Verse

Hands-On: Getting Started with Individual Projects (Transcriptions)

Day 2

Hands-On: Transcribing Prose

Hands-On: Annotating Prose (Persons and Numbers)

Transformations with XSLT

Hands-On: Annotating Prose (Places)

Transformations with XSLT

Introduction to Encoding Variants for a Critical Edition

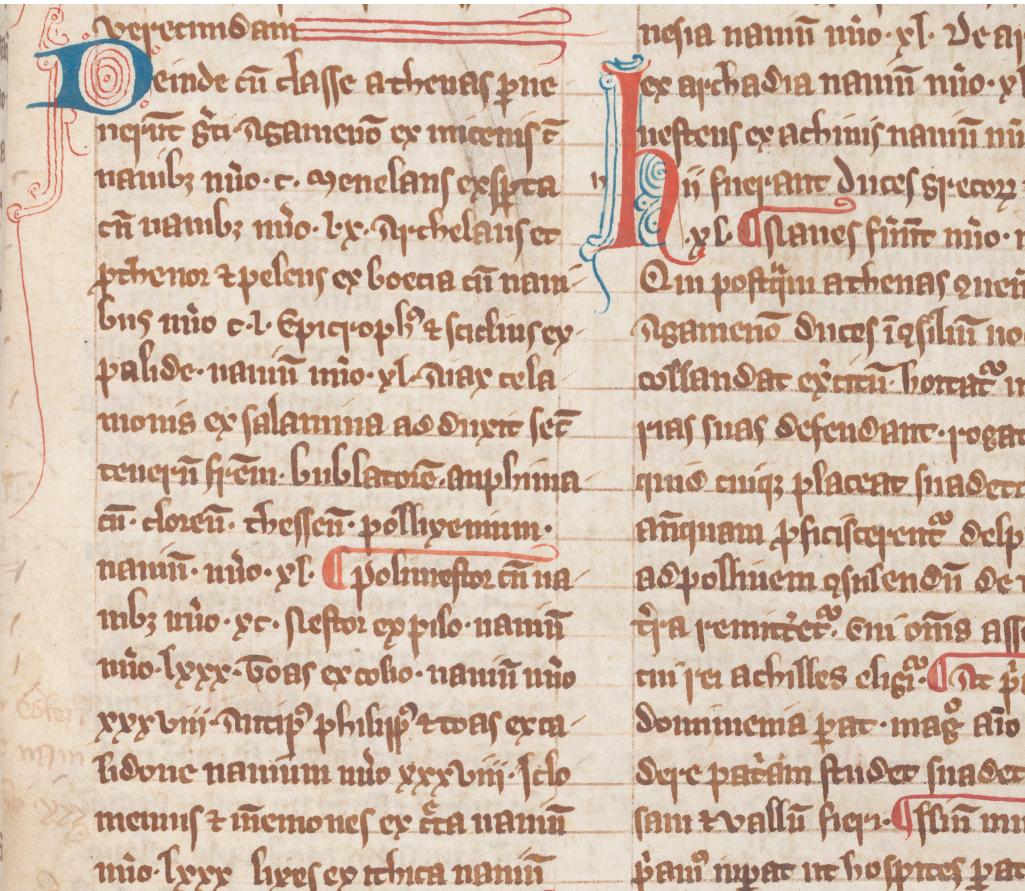
Hands-On: Encoding Variants and Preparing a Critical Apparatus

Transformations with XSLT

Hands-On: Individual Projects (Transcriptions)

Workshop Wrap-Up, Questions, Feedback

(A Very Brief) Introduction to Scholarly Editing



Dares of Phrygia, *De excidio Troiae historia* (The History of the Desctruction of Troy).

Left: Ireland, Dublin, Trinity College, IE TCD 11500, 19r (detail). Right: Edition of the same text dated to 1873 (detail).

bilem verecundam animo simplici piam.

XIV. Deinde cum classe Athenas pue
nquit st̄ Agamenon ex incensis
navib; nro. c. Menelaus ex sp̄ta
cū namib; nro. lx. Archelanus et
phenor & pelens ex boetia cū nam
bus nro c. l. Epictropus & scelus ex
palide. namib; nro. xl. Ajax tela
moris ex salamina ad dixit se
tenebrū h̄em. būllatōe. ampliā
cū cloren. thessēn. pollyyemum.
namib; nro. xl. Cpolimnestor cū na
mb; nro. xc. Nestor ex piso. namib;
nro. lxx. Toas ex colo. namib; nro
xxxviii. Antip̄ philipp̄ & toas ex ca
lidone namum nro xxxviii. Iclo
memis & memones ex et̄a namib;
nro. lxx. lyre ex itnica namib;

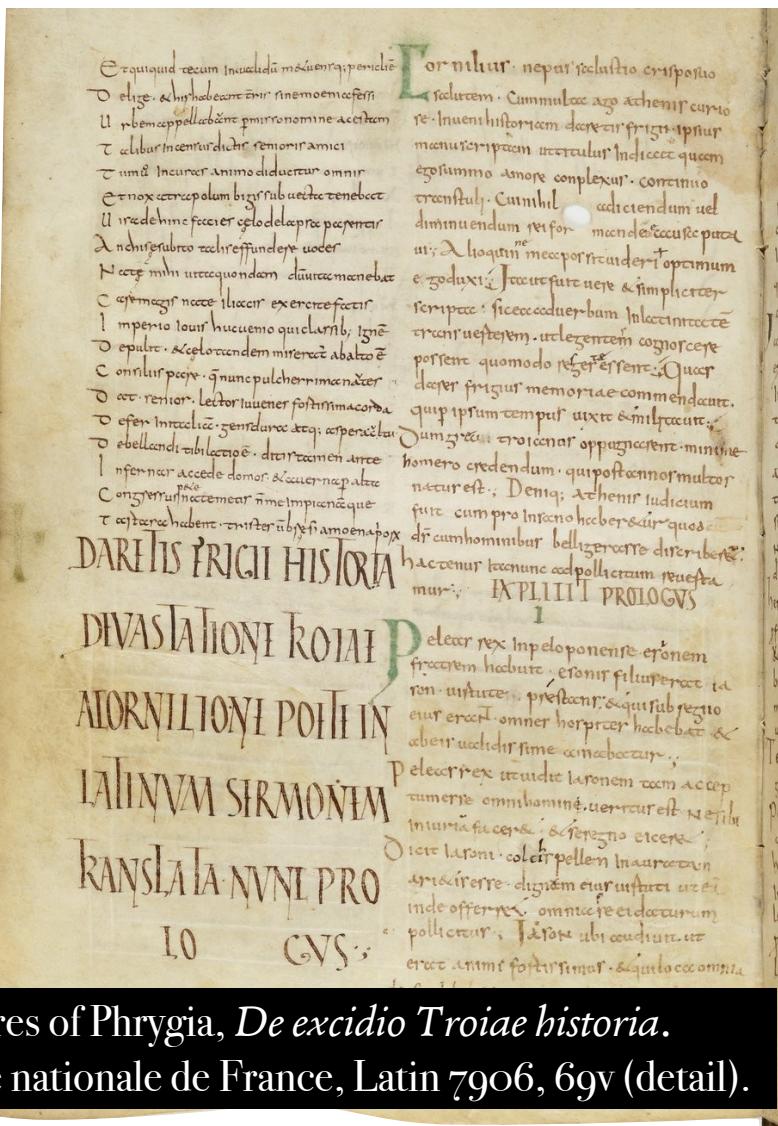
XIV. Dictys Cretensis I 17.

1 bouum]	toruum	<i>O</i> fort.	aduncum uaso	3 Pola chrium	<i>G</i>	7 Bereseidam	<i>G</i> Breseidam	<i>L</i>	8 molli et flauo	<i>G</i>	11 classibus	<i>G</i> Graeci add.	<i>A</i> ante Athenas	
12 micenis	<i>LG</i> cum et numero fere om.	<i>G</i> , in eodem numeri	<i>litteris scripti sunt</i>	14 archelaus	<i>LG</i>	archesilaus	<i>V</i> Ar cesilaus	<i>Mercerius</i>	15 Ascolofus	<i>L</i> Ascalophus	<i>G</i> alimus	<i>L</i> alumnus	<i>G</i> almenus	<i>F corr.</i>
<i>in edit.</i>	<i>Venet.</i> 1499	<i>L</i> orcomoenio	<i>G</i> corr.	<i>Mercerius</i>	16 Epistropus	et scediis	<i>LG</i> Epistrofus	et sche diis	<i>L</i> potiden	<i>L</i> phodicenno	<i>G</i> phocide			

Major Areas of Scholarly Interest in Manuscripts

- ▶ Tracking down witnesses of a given text
 - ▶ not concerned about the other texts in the manuscript
 - ▶ not concerned about the physical make-up of the manuscript
- ▶ Earliest dated extant manuscript of a given text
- ▶ Best version of a given text
- ▶ Pal(a)eography
 - ▶ identification of the date and place of origin of a manuscript based on pal(a)eographical features
 - ▶ identification of scribes

Earliest witness to Dares of Phrygia, *De excidio Troiae historia*.
France, Paris, Bibliothèque nationale de France, Latin 7906, 69v (detail).



Textual Criticism

Objective of textual criticism: to produce a text as close as possible to the authorial original.

2nd century BCE:

School of Alexandria → eclectic editing

School of Pergamon → best text editing

Scholars' Approach to Manuscripts

Traditionally, textual scholars have tried to establish on the basis of the surviving manuscripts of a given work the text closest to the author's original—even in cases where the question of authorship could be said to be doubtful or irrelevant.

Scholars' Approach to Manuscripts

Karl Lachmann (1793-1851): states that scribal transmission is the mechanism through which error reproduces itself. Therefore, the editor needs to (re)create the text, working from the manuscripts to figure out what the “original” text would have been.

Joseph Bédier (1864-1938): argues for editing each manuscript version of a text in isolation from all others, creating an edition for each manuscript.

Verecundam
Deinde cū classe athenas prie
 nequit ḡa agamenō ex incensē
 nauib; nūo. c. archelans exspecta
 cū namib; nūo. lx. archelans et
 p̄tenor & p̄tēlēs ex boetia cū namib;
 nūo. c. l. Epicophs & scidius ex
 palide. namib; nūo. xl. Ajax cela
 monis ex salamina ad dixerit set
 tenebrā fīēm. būblatōe. ampliāma
 cū. cloren. thessen. pollyemum.
 namib; nūo. xl. **C**polimēstor cū na
 uib; nūo. xc. s̄lestor ex pslo. namib;
 nūo. lxx. toas ex colio. namib; nūo.
 xxviii. m̄tip̄ philipl̄ & toas ex ca
 lidone namib; nūo. xxviii. clo
 memus & m̄memones ex etta namib;
 nūo. lxx. h̄res ex t̄m̄ta namib;
 nūo. xv. **P**rotheselans & p̄tarus
 ex psita namib; nūo. xl. amme-

bilem verecundam animo simplici piam. 10
XIV. Deinde ornati cum classe Graeci Athenas
 convenerunt: Agamemnon ex Mycenis cum navibus
 numero C, Menelaus ex Sparta cum navibus numero
 LX, Archesilaus et Prothoenor ex Boeotia cum navi
 bus numero L, Ascalaphus et Ialmenus ex Orcho
 meno cum navibus numero XXX, Epistrophus et Sche
 dius ex Phocide cum navibus numero XL, Ajax Tela
 monius ex Salamina adduxit secum Teucerum fratrem,
 ex Buprasione Amphimachum Diorem Thalpium Polyxe

XIV. Dictys Cretensis I 17.

1 bonum] toruum *O* | fort. aduncum uaso 3 Pola
 chrium *G* 7 Bereseidam *G* Breseidam *L* 8 molli et
 flauo *G* 11 classibus *G* | Graeci add. *A* ante Athenas
 12 micenis *LG* | cum et numero fere om. *G*, in eodem numeri
litteris scripti sunt 14 archelaus *LG* archesilaus *V* Ar
 cesilaus *Mercerius* | protenor *LG* | boetia *G* 15 Ascolofus
L Ascalophus *G* | alimus *L* alumnus *G* almenus *F corr.*
in edit. Venet. 1499 | orcomoenio *L* orcomeno *G corr.* Mer
 cerius 16 Epistropus et scedius *LG* Epistrofus et sche
 dius *edit. Venet.* 17 potiden *L* phodicenno *G* phocido
edit. Venet. | Thel. *L* | Teucrum *G* teuchrum *L* 18 post
 fratrem fortasse cum Dedericho haec addenda sunt: nauibus
 XII ex | apud Homerum *Il. II 557* Ajax Telamonius duos
 decim uales dicit. Ajax Oileus *Il. 524* quadraginta 19

Dares of Phrygia, *De excidio Troiae historia* (The History of the Desctruction of Troy).

Left: Ireland, Dublin, Trinity College, IE TCD 11500, 19r (detail). Right: Edition of the same text dated to 1873 (detail).

Scholars' Approach to Manuscripts

Recently, a move away from this author-centric view has been proposed:

- ▶ The search for the “original” text is linked to the nineteenth-century linguistic obsession with the reconstruction of the proto-Indo-European language (*Urtext / Ursprache*).
- ▶ Each manuscript should be seen not as a flawed representation of a putative *Urtext* but rather as a text in its own right, just as worthy of study as any other.

Our Approach to Texts and Manuscripts

Transtextuality

“All that sets the text in a relationship, whether obvious or concealed, with other texts.” Types of transtextual relationships: intertextuality, paratextuality, metatextuality, hypertextuality, architextuality.

Gérard Genette, *Palimpsestes: La littérature au second degré*

Überlieferungsgeschichte (Transmission History)

Studies the history of the transmission of a text, from its creation to its present form.

Material/New/Artefactual Philology

Takes the artefact [i.e., the manuscript] as its point of departure rather than the text and looks at a text in its physical context of manuscripts.

SPECULUM

A Journal of Medieval Studies



JANUARY 1990

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Volume 32 2015

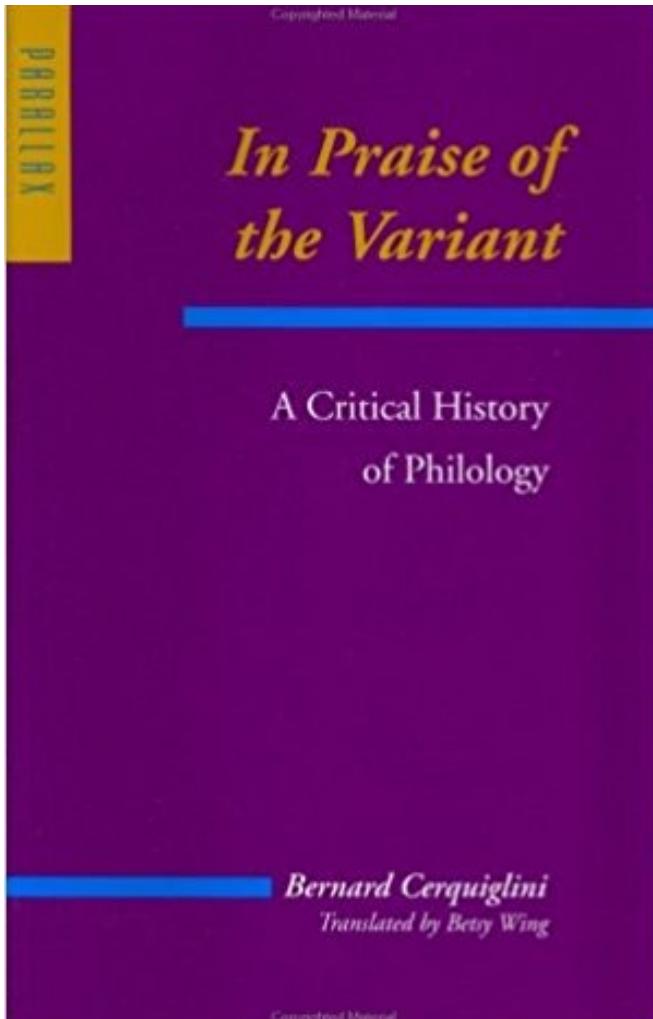
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Michael Stolz
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New / Material / Artefactual Philology: Basics

- ▶ takes the artefact as its point of departure rather than the text.
- ▶ looks at a text in its physical context.
- ▶ considers all variants of a text equally interesting and worthy of scholarship.
- ▶ interprets a given manuscript in its entirety, including but not limited to the text.

New / Material / Artefactual Philology



Bernard Cerquiglini

*Éloge de la variante:
Histoire critique de la philologie*

(Paris: Seuil, 1989)

Bernard Cerquiglini: *In Praise of the Variant*

- ▶ The stabilization of the text is linked to our modern understanding of authorship as ownership.
- ▶ The problem with reading medieval texts: modern readers bring post-medieval assumptions to them.

Cerquiglini: “medieval writing does not produce variants; it is variance.”

New / Material/Artefactual Philology: Principles

- ▶ Written works do not exist independently of their material embodiments, and the physical form of a text is part of its meaning.
- ▶ Text-bearing objects come into being through a series of processes in which a potentially large number of people are involved, at particular times, in particular places and for particular purposes which are socially, economically and intellectually determined.
- ▶ They continue to exist through time, and are disseminated and consumed in different ways at different times in ways which are also socially, economically and intellectually determined, and of which they bear traces.

Matthew James Driscoll: The Artefactual Turn

- ▶ study whole manuscripts in their historical contexts rather than individual works / disembodied texts
- ▶ reach a better understanding of the structure and mechanisms of the production, dissemination and reception, which views texts not as abstracts but as *artefacts*, material objects shaped and reshaped through human agency.
- ▶ edit not just the oldest and best texts, but also demonstrably corrupt, yet sociologically and historically interesting, texts and works hitherto dismissed as spurious

State of the Art

ELECTRONIC
ONLINE
OR
DIGITAL
?



Manuscripts from Copenhagen, Den Arnamagnæanske Samling. Photo: Suzanne Reitz.



Welcome to Perseus 4.0, also known as the Perseus Hopper.

Read more on the [Perseus version history](#).

New to Perseus? Click [here](#) for a short tutorial.



Perseus News and Updates

- Please visit the [Perseus Updates](#) blog for news on project activities, research, and initiatives. We invite you to contact us via [email to the Perseus webmaster](#) if you have any comments, questions, or concerns.

• April 24, 2019: Current Projects and Initiatives

- Work continues on the [Scaife Viewer](#), our first new reading environment in nearly 15 years. For more, please read [About the Scaife Viewer](#) and send us your comments.
- The Perseus Digital Library is a partner and supporter of [Open Greek and Latin](#), an international collaboration committed to creating an open educational resource featuring a corpus of digital texts, deep-reading tools, and open-source software. Look for new OGL materials in the Scaife Viewer.
- News, help and support-related content for this site ("Perseus 4.0") will be updated periodically, but the site collections and infrastructure are no longer under active development as we begin the transition to the next phase of Perseus.

Release Announcements

- October 2013

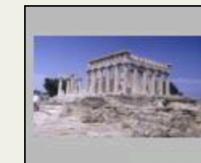
New texts: the [English Bohn](#) and [Greek Kaibel](#) editions of Athenaeus' *Deipnosophists* and *Harpocration*.

Corrections to Greek and Latin lexicons, Oppian, Smith's Geography, Paus
Dio.

Popular Texts

- Caesar, *Gallic War* ([English](#), [Latin](#))
- Catullus, *Carmina* ([English](#), [Latin](#))
- Cicero, *In Catilinam I* ([English](#), [Latin](#))
- Vergil, *Aeneid* ([English](#), [Latin](#))
- Herodotus, *Histories* ([English](#), [Greek](#))
- Homer, *Odyssey* ([English](#), [Greek](#))
- Plato, *Republic* ([English](#), [Greek](#))
- Tom Martin, *Overview of Classical Greek History from Mycenae to Alexander* ([English](#))

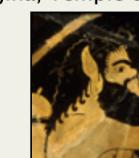
Art and Archaeology



Aegina, Temple of Aphaia



Silver obol from Athens



Perseus Digital Library
<http://www.perseus.tufts.edu>

Diplomatic Transcription

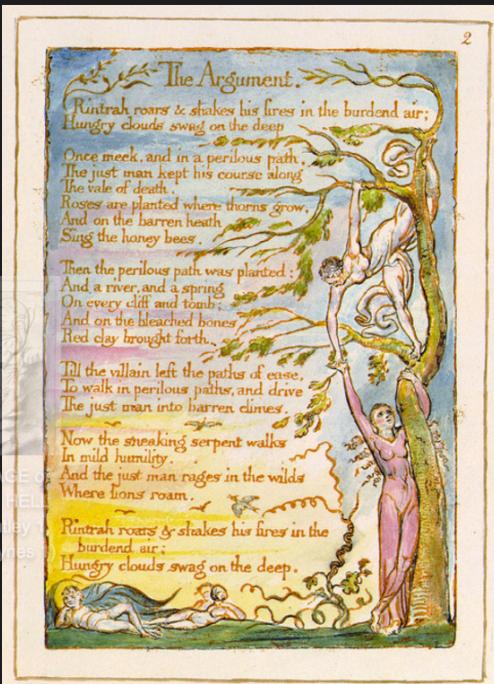


Illustration Description



Sector E Plate Illustration:

At top right a female figure in a long swirling gown holds with her left hand to the upper branch of a leafy tree that extends the length of the right margin. With her right hand she seems to hand something, perhaps fruit, down to a second female figure, similarly gowned, who stands alongside the tree. With her legs crossed, she reaches upward with her right arm while supporting herself with her raised left arm around the trunk. At lower left a male (left) and possibly a female (right), both nude, lie on leafy vegetation. The figure to the left rests his head on his right hand and has its legs crossed. The female to the right lies with arm outstretched and bent at the elbow. Behind the right figure is the head and upper body of a third figure. Between the two groups of figures is a loopy vine with a few leaves. The colors of the sky

THE MARRIAGE OF
HEAVEN and HELLObject 1 (Bentley 1,
Erdman 1, Keynes 1)

1

The Argument.

3 Rintrah roars & shakes his fires in the burdend air;
4 Hungry clouds swag on the deep

5 Once meek, and in a perilous path,
6 The just man kept his course along
7 The vale of death.
8 Roses are planted where thorns grow,
9 And on the barren heath
10 Sing the honey bees.

11 Then the perilous path was planted:
12 And a river, and a spring
13 On every cliff and tomb;
14 And on the bleached bones
15 Red clay brought forth.

16 Till the villain left the paths of ease,

Object 1
Erdman 1

Object 2 (Bentley 2, Erdman 2, Keynes 2), 15.1 x 10.3 cm.

Rotate

Magnify

True Size

Enlargement

Diplomatic Transcription

Objects in Copy

Objects from the Same Mat

The William Blake Archive
<http://www.blakearchive.org>

Jane 27. - 1817.

21

January 27. 1817.
Elizabeth & Fanny, travelling from Tun
bridge towards that part of the Forest.

JANE AUSTEN'S FICTION MANUSCRIPTS

"Madam, this is not to be borne; I insist —



[Home](#) [About the Project](#) [The Edition](#) [Manuscripts](#) [Search](#) [Contacts](#)

Volume the First: Diplomatic Display | Oxford Bodleian Library, MS.Don.e.7.

Page: 5

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5

Chapter the Second.

As Elfrida & her companions,

had seen enough of them to know that

they were neither the 2 Miss Greens,

nor M^{rs} Jackson & her Daughter, they

could not help expressing their surprise

at their appearance; till at length

<http://www.janeausten.ac.uk>

Chapter the Second. 15

As Elfrida & her companions,
had seen enough of them to know that
they were neither the 2 Miss Greens,
nor M^{rs} Jackson & her Daughter, they
could not help expressing their surprise
at their appearance; till at length
recollecting, that a new family had

Jane Austen's Fiction Manuscripts
<http://www.janeausten.ac.uk>

Background

Menota is a network of leading Nordic archives, libraries and research departments working with medieval texts and manuscript facsimiles. The aim of Menota is to preserve and publish medieval texts in digital form and to adapt and develop encoding standards necessary for this work. The archive will contain texts in the Nordic languages as well as in Latin. There are now 15 members of Menota (see bottom of the page) and new members are welcome to join the network. Since its founding in 2001, the archive has been led by Odd Einar Haugen at the University of Bergen

News (in Norwegian)

- ▶ [Konungs skuggsjá ferdig annotert \(19.09.2018\).](#)
- ▶ [Menota på YouTube \(16.08.2018\).](#)
- ▶ [Egils saga Skalla-Grimssonar i Wolfenbüttelbók i arkivet \(22.06.2018\).](#)
- ▶ [Kalkars ordbok er på nettet med fulle søkermuligheter \(31.03.2017\).](#)
- ▶ [Fjorten nye tekster i arkivet \(27.07.2016\).](#)
- ▶ [Avtale mellom Menota og Universitetsbiblioteket i Bergen \(02.06.2016\).](#)

Text archive



Menota can now offer over 40 Medieval Nordic texts (around 1.7 million words), several of which are fully lemmatised. The majority of the texts are Old Icelandic or Old Norwegian, but there are also some Old Swedish texts. Old Danish texts as well as Latin ones (from the Nordic countries) are most welcome. A catalogue with full search facilities was opened on 29 June 2007.

The texts have been encoded on one or more levels. The most widely used level is the diplomatic level (as seen in many Arnamagnæan editions), while some texts have also been encoded on a facsimile level (very close transcription) and some on a normalised level (as in the Íslensk fornrit series). These levels are specified under Facs, Dipl and Norm in the catalogue. By clicking the file name in the second column of the catalogue, you will be able to read the text on one or more levels, depending on how many levels have been

Foundation

Menota was established on 10 September 2001 at a meeting in Oslo between major Nordic institutions.

- ▶ [Initial meeting, Oslo 10 September 2001](#)

Statutes

The Menota statutes were passed at the council meeting in Reykjavík on 6 September 2003.

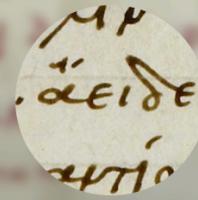
- ▶ [The Menota statutes \(Norwegian text\)](#)

Council

The council is an advisory body in which each participating institution is represented by one member. Different departments or sections at the same university are recognised as individual institutions. In addition to the permanent members, other representatives may join the meeting at the discretion of the board.

- ▶ [Menota's council 2019-2021](#)
- ▶ [Menota's council 2016-2018](#)
- ▶ [Menota's council 2013-2015](#)
- ▶ [Menota's council 2010-2012](#)
- ▶ [Menota's council 2007-2009](#)
- ▶ [Menota's council 2004-2006](#)
- ▶ [Menota's council 2002-2003](#)

Medieval Nordic Text Archive
<https://menota.org>
 ▶ [Council meeting, Bergen 20.06.2019](#)



The Homer Multitext project

As many Homers as you please

Digital publications

Blog topics

Editing the HMT

Summer seminar at the CHS

Manuscripts

About the Homer Multitext

Image Archive

The Homer Multitext Project
<http://www.homermultitext.org>

URN urn:cite2:hmt:vaimg.2017a:VA012VN_0514

[Change Image](#)[Show Settings](#)

Draw rectangles to define regions-of-interest. Toggle selection-mode by typing “c”.

[Copy Link to Current State](#) or bookmark this page to save the current regions-of-interest.

The image shows a digital interface for analyzing ancient manuscripts. The main area displays a page from a Greek manuscript with handwritten text in two colors: brown and green. Several rectangular boxes highlight specific sections of text: one pink box covers the first few lines, a yellow box highlights a middle section, and a black box covers the bottom portion. To the right of the manuscript is a sidebar with the following elements:

- Preview:** A small image of the manuscript page.
- Hide:** A button to close the sidebar.
- Saved URNs:** A list containing a single entry: urn:cite2:hmt:vaimg.2017a:VA012VN_0514. This entry has a red delete icon, a green add icon, and a yellow link icon.
- Link to Current State:** A blue link labeled "Copy Link to Current State".

The Homer Multitext Project
<http://www.homermultitext.org>

ELECTRONIC
Beowulf

File ▾

Views ▾

Search ▾

Help ▾

Left/Top

Goto

Edition 129r, 1-21



▶ 0:00 / 3:46



OPTIONS

129r | HWÆT: WE GAR-DENA IN GEARDAGUM

þeodcyninga þrym gefrunon.

Hu ða æbelingas ellen fremedon!

Oft Scyld Scefing sceafena þreatum

5 monegum mægþum meodosetla ofteah,

egsode eorl, syððan ærest wearð

feasceaft funden. He þas frofre gebad,

weox under wolcnum, weorðmyndum þah,

oð þæt him aghwylc þara ymbsittendra

Right/Bottom

Goto

MS 129r, BL 132r



Electronic Beowulf
<https://ebeowulf.uky.edu>

The Production and Use of English Manuscripts 1060 to 1220

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English Manuscripts

1060 to 1220 |

Ed. by ODR, TK, MS & ET

ISBN 095323195X |

em1060to1220@le.ac.uk |

First published: 2010 |

Last update: 2013 |

Best viewed |

with Firefox or Chrome |



2

Catalogue of English Manuscripts 1060 to 1220

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2. [Principles of Description](#)
3. [Description Templates](#)
4. [Select Images](#)
5. [LIST of MSS & Descriptions](#)
6. [Browse MSS](#)

List of Manuscripts

 Click to show the table of contents

Place	Repository	Collection	Shelf Mark	Ker	Content	Location	Date
Brussels	Bibliothèque Royale		8558-63	[10]	OE annotation on blank leaf	Unknown	s.xii ¹
Cambridge	Corpus Christi College		9 + BL Cotton Nero E. i, vol. 1, vol. 2, fols 1-180, 87, 88	[29]	Glosses and directions to a reader	Worcester	s.xi ^{med-2}
Cambridge	Corpus Christi College		23	[31]	English glosses and titles added to Latin texts	Malmesbury	s.xi ^{med} , s.xi ² or s.xi/xii
Cambridge	Corpus Christi College		111, pp. 7-8, 55-56	[35]	Relic Lists, Manumissions, Agreement of Confraternity	Bath	s.xi ²
Cambridge	Corpus Christi College		140		The Production and Use of English Manuscripts, 1060 to 1220 http://www.le.ac.uk/english/em1060to1220/index.html		

CODEX

TEXT

MARGIN

PERSONS & PLACES

New search

Codex - Place of Preservation

<input type="checkbox"/> München, Bayerische Staatsbibliothek	185
<input type="checkbox"/> Paris, Bibliothèque nationale de France	83
<input type="checkbox"/> Vatican City, Biblioteca Apostolica Vaticana	44
<input type="checkbox"/> Leiden, Universiteitsbibliotheek	21
<input type="checkbox"/> Bern, Burgerbibliothek	7
<input type="checkbox"/> Wien, Österreichische Nationalbibliothek	3
<input type="checkbox"/> Heidelberg, Universitätsbibliothek	2
<input type="checkbox"/> Amiens, Bibliothèque municipale	2
<input type="checkbox"/> St. Gall, Stiftsbibliothek	1
<input type="checkbox"/> Bad Homburg, Verwaltung der Staatlichen Schlösser und G...	1
<input type="checkbox"/> Darmstadt, Universitäts- und Landesbibliotek	1

[Show all \(20\)](#)**Codex - Date****Codex - Origin (Region)**

<input type="checkbox"/> Bavaria	159
<input type="checkbox"/> Northern France	77
<input type="checkbox"/> Germany	49
<input type="checkbox"/> France	45
<input type="checkbox"/> Northern Italy	9
<input type="checkbox"/> England	4
<input type="checkbox"/> Southern France	3

353 results**München, Bayerische Staatsbibliothek, Clm 52**

Date & location 0800/0850 Bavaria, Regensburg, St. Emmeram
 Content ps-Clemens, Recognitions; various patristic excerpts
 Marginalia a few annotations, numerous signposts, particularly sections marked by K and +, numerous catchphrases and cue marks (running titles)

**München, Bayerische Staatsbibliothek, Clm 1086**

Date & location 0785/0815 Bavaria, Eichstätt, (empty)
 Content Willibald, Vita sancti Bonifatii; Hugoburg, Vita sanctorum Willibaldi et Wunnibaldi
 Marginalia a few mg. corrections, and many different signposts

**München, Bayerische Staatsbibliothek, Clm 3514 (1r-150v)**

Date & location 0725/0775 Northern France, (empty), (empty)
 Content Passiones et vitae sanctorum
 Marginalia numerous mg. and int. corrections, a few signposts, a single mg. gloss (p. 96) and a single liturgical attachment (p. 107)

**München, Bayerische Staatsbibliothek, Clm 5508 + München, Bayerische Staatsbibliothek, Clm 29550/4**

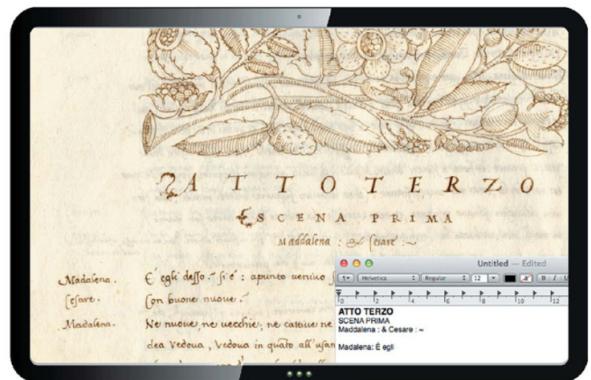
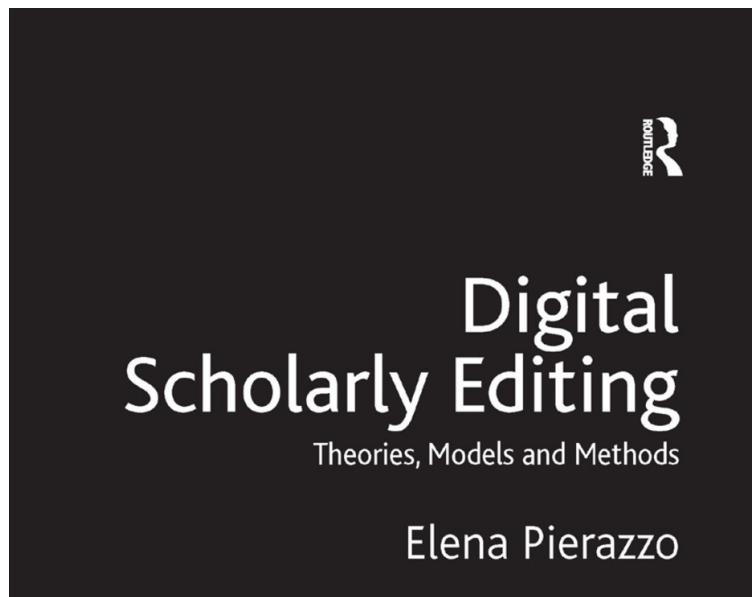
Date & location 0785/0800 Bavaria, Salzburg, (empty)
 Content Canones conciliorum et epistolae paparum episcoporumque
 Marginalia numerous int. corrections and int. glosses, some int. and mg. annotations and signposts, a few running titles in the second half

**München, Bayerische Staatsbibliothek, Clm 6229**

Date & location
 Content
 Marginalia

Marginal Scholarship

<https://www.marginalscholarship.nl/>



Elena Pierazzo. *Digital Scholarly Editing: Theories, Models and Methods*. Routledge, 2015.

Digital Scholarly Editing

Theories and Practices

i) SVAL ok GVNN-PRO.
FIÖRM ok FIMBVL-PYL.
RÍN ok RENNANDI.
GÍPVL ok GAVPVL.
GAVMVL ok GEIRVIMVL.
Pær hverfa um *k)* hodd goda.

PYN ok V.
PAVLL ok
GRÁP ok

m) VINA heitir
En avnorr VEGSUINN.
pridia PIÓDNVMA,
*Nýt ok *n) NAVT.**

g) drvpir, id. mox, Hvergemli O. U. *h) Ækin. U.* *i) Sál. O.* *k) haudd. O.*
l) Bævill, videtur esse in R. consentientes Edda Snorr. Cod. Reg. *m) Vin á. R. O.*
n) Nst. U.

SVÖLA et GUNN-THROA.
FIÖRM et FIMBUL-THULA.
RINA (Rhenus) et RENNANDE.
GIPULA et GÖPULA.
GÖMULA et GEIRVIMULA.
Illae volvuntur per circulum (regionem).

VINA dicitur *xxx*
At altera VEGSUINNA.
Tertia THIODNUMA
NYTA et NÖTA.

G 3 *NAVNN*

quoniam ad eos sensus literalis suis locis dabatur in Glossario; hic Latinam modo terminationem singulis dedi, sic ut commodissimum vitum sit.

hac inter cōvenient: ðkaptb, per explicationem in orb. forte, palpabilent) ðkaptb; et (ad var. r) ðkaptb originatim ducta ab at ðkaptb, dttribuere, significazione nova, et hec n probata. Addo et ðkaptb pro deactio nis in potius latronali (legitimiaria) l. bōgimuli (pravilogium) videri, quam exp hōra aliqd fappere: nec quoniam unquam dixerit per gōpnum, bōpnum, bōpnum; pro gōpnumq; etc. Addo et nrum. Etia tunc cod. legum trias ampli, diariis trium tonorum caput fōrum, et inde capitulo velatis. Et m. qd ad ðkaptb (mais vo) videt, nullus unquam.

EDITED BY
MATTHEW JAMES DRISCOLL
AND ELENA PIERAZZO

Matthew James Driscoll and Elena Pierazzo, eds. *Digital Scholarly Editing: Theories and Practices*. Open Book Publishers, 2016.



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Scholarly Editing

Co-Editors in Chief Noelle Baker and Kathryn Tomasek

Statement of Purpose

Scholarly Editing is an open-access, peer-reviewed journal committed to the development and advancement of all aspects of textual and documentary editing, including the recovery of texts and artifacts that represent and celebrate the lives and contributions from and about Black, Latinx, and Indigenous peoples; Asian Americans and Pacific Islanders; women; LGBTQ+ individuals; and peoples and cultures of the Global South. In addition to projects that illustrate the traditional range of editorial methodologies and practices, we welcome those that feature rare or marginal texts, texts that dislodge the single-author model, oral histories and tales, community recovery, creative works of “re-memory,” and the decolonizing of artistic works, archives, records, and editions for the discoverability of racialized and underrepresented stories and cultural artifacts.

Scholarly Editing
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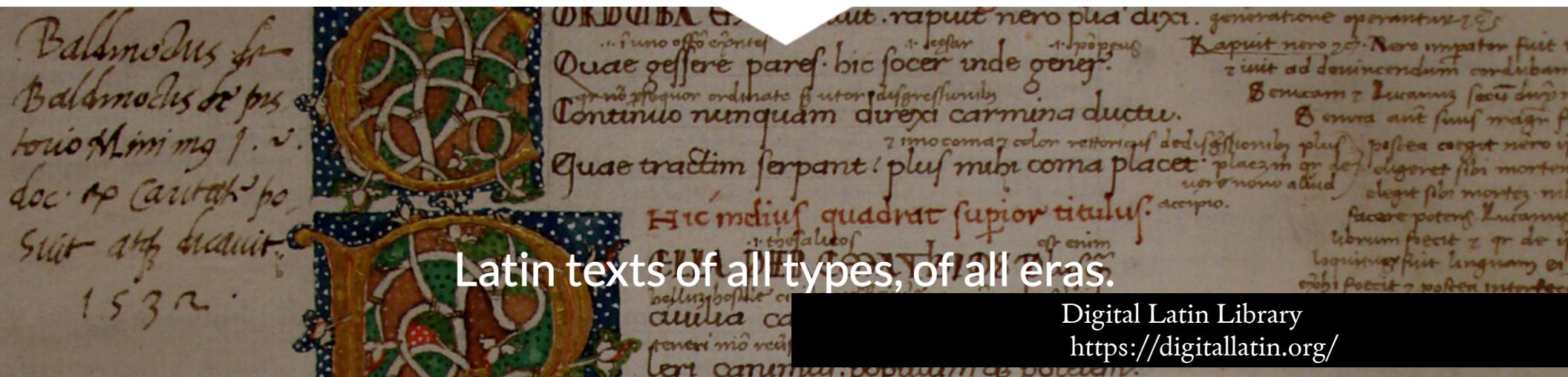
Our two-fold mission

1

Publishing and curating critical editions of Latin texts, of all types, from all eras, and facilitating an ongoing scholarly conversation about these texts through open collaboration and annotation.

2

Facilitating the finding and, where openly available and accessible online, the reading of all texts written in Latin.



Digital Latin Library
<https://digitallatin.org/>

Guidelines for Encoding Critical Editions for the Library of Digital Latin Texts

Version 1.3.0. Last Updated 2020-03-04. Revision [5c0a424](#)

Table of contents (click to open)

1. Acknowledgments

The following guidelines are the product of a collaboration between Samuel J. Huskey (University of Oklahoma) and Hugh Cayless (Duke Collaboratory for Classical Computing), but many others deserve acknowledgment for their contributions.

Cynthia Damon (University of Pennsylvania) and Robert Kaster (Princeton University) read and commented on the guidelines from their perspectives as editors of critical texts. Their insights into the methods and practices of textual criticism, particularly with regard to terminology, have been invaluable. They also contributed pilot projects for use in evaluating and refining the encoding guidelines. In addition, Robert Kaster devoted considerable time to developing the typology of variant readings in the section "[Tagging Readings for Analysis](#)." Since that typology is the basis for a significant feature of the *Library of Digital Latin Texts*, his efforts deserve special recognition here.

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<https://digitallatin.org/>

Chris Weaver (University of Oklahoma) and June Abbas (University of Oklahoma), both co-PI's with Huskey on the Digital Latin Library project, provided important

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Poem 1. [Corydon, Ornytus]

- C. Nondum Solis equos declinis mitigat aestas,
quamvis et madidis incumbant praela racemis
et spument rauco ferventia musta susurro.
5 cernis ut ecce pater quas tradidit, Ornyte, vaccae
molle sub hirsuta latus explicere genista?
nos quoque vicinis cur non succedimus umbris?
torrida cur solo defendimus ora galero?
- O. Hoc potius, frater Corydon, nemus, antra petamus
ista patris Fauni, graciles ubi pinea denset
10 silva comas rapidoque caput levat obvia soli,
bullantes ubi fagus aquas radice sub ipsa
protegit et ramis errantibus implicat umbras.
- C. Quo me cumque **vocas**, sequor, Ornyte; nam mea Leuce,
dum negat amplexus nocturnaque gaudia nobis,
15 pervia cornigeri fecit sacraria Fauni .
prome igitur calamos et si qua recondita servas;
nec tibi defuerit mea fistula, quam mihi nuper
matura docilis compegit arundine Ladon.
- O. Et iam captatae pariter successimus umbrae.
sed quenam sacra descripta est pagina fago,
20 quam modo nescio quis properanti falce notavit?
aspicis ut virides etiam nunc littera rimas
servet et arenti nondum se laxet hiatu?
- C. Ornyte, fer propius tua lumina: tu potes alto
cortice descriptos citius percurrere versus ;
nam tibi longa satis pater internodia largus
25 procerumque dedit mater non invida corpus.
- O. Non pastor, non haec triviali more viator,

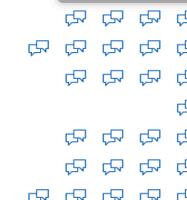

vocas] vacas
P p
 Hide orthographical variants Hide morphological variants Hide lexical variants

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- I. Calpurnius and Nemesianus
- II. Overview of the Tradition
- III. Manuscripts: The First Family (N.G)
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- V. The Third Family (P)
- VI. Two lost manuscripts

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[Poem 2. \[Idas, Astacus, Thyrsis\]](#)

[Poem 3. \[Iollas, Lycidas\]](#)

[Poem 4. \[Meliboeus, Corydon, Amyntas\]](#)

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To Theo van Gogh. The Hague, Sunday, 29 September 1872.

[see original](#)



Source status:

Original manuscript

View

Original text

1r:1

Location:

Amsterdam, Van Gogh Museum,
inv. no. b1 V/1962

Date:

Letter headed: '[Den Haag, 29 september 1872]' (see *Textual Notes*). The date is based on the harness racing mentioned in the letter ([l. 18](#)), which took place on 28 September 1872.

Additional:

[Waarde] Theo,

Dank voor je brief, het deed mij genoegen dat je weer goed aangekomen zijt. Ik heb je de eerste dagen ge mist & het was mij vreemd je niet te vinden als ik s'mid dags t'huis kwam.

Wij hebben prettige dagen sa men gehad, en tusschen de droppeltjes door tech nog al

View

Translation

1r:1

The Hague, 29 September 1872.

My dear Theo,

Thanks for your letter, I was glad to hear that you got back safely. I missed you the first few days, and it was strange for me not to find you when I came home in the afternoon.

View

Notes

X

X

a Expression meaning 'to make the most of an opportunity'. In the context of this letter, it could also be meant literally.

1

Theo attended secondary school in Oisterwijk in the province of North Brabant. He walked the 6 km to school from his **parents'** house in Helvoirt. The fact that Vincent assumes Theo must have felt 'anxious'

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some walks and see a thing or two

Scholarly Editing



Scholarly Editing: Exercise I

By considering at least two examples describe the main features of various digital scholarly editions through these questions:

- ▶ Which features remained the same, which are different?
- ▶ What is the benefit of a digital edition?
- ▶ What is the difference between an edition and a transcription?
- ▶ How does it influence the reader's interaction with the text?

Examples of Editions

<https://ebeowulf.uky.edu>

<http://www.homermultitext.org>

<https://menota.org>

<http://www.perseus.tufts.edu>

<http://www.blakearchive.org>

<http://www.janeausten.ac.uk>

[https://ldlt.digitallatin.org/library/texts/
urn:cts:latinLit:phio830.phio01.dll_1/](https://ldlt.digitallatin.org/library/texts/urn:cts:latinLit:phio830.phio01.dll_1/)

Scholarly Editing: Exercise 2

Based on the examples from Exercise 1 design your own digital edition, consider the following questions:

- ▶ What is the main purpose of your digital edition?
- ▶ Who is supposed to use it?
- ▶ How is it supposed to be used?
- ▶ How should it be structured?
- ▶ What features/functionalities should it contain?
- ▶ How will you implement the features/functionalities and assure the sustainability of your edition?

Scholarly Editing

