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Review of: *La famiglia dell'antiquario*

ABSTRACT

This is a review based on the digital scholarly edition: *La famiglia dell'antiquario - La suocera e la nuora. Commedia in tre atti in prosa 1749-1750* (http://www.intratext.com/IXT/ITA0763/_INDEX.HTM).

The comedy, written by Carlo Goldoni, in this edition has been digitized and studied in depth from the point of view of concordances.

This edition is one of the first attempts for implementation of a digital edition (started in 1996 and concluded in 2005), which is able to enrich the text with more content than a printed edition. The edition is in fact very sparse and can be defined barely as an SDE, in fact there are no references to the author, to the historical context, the textual tradition, there is also a considerable lack of images and many other contents that could enrich this work.

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[1] This review is written by Rebecca Del Bene, currently attending the master degree Digital Humanities and Digital Knowledge at the University of Bologna, graduated in the bachelor's degree Scienze Umanistiche per la Comunicazione at the University of Florence.

OPENING THE REVIEW

The title of this digital edition is *La famiglia dell'antiquario: La suocera e la nuora. Commedia in tre atti in prosa 1749-1750*, edited by Èulogos (http://www.eulogos.it), supervised by Giuseppe Bonghi, initiated in 1996 and finished in 2005. The project is reachable at the following URL: http://www.intratext.com/X/ITA0763.HTM.

This work takes in account the first Goldoni's classical comedy "La famiglia dell'antiquario"; written in the 18th century and performed for the first time in 1750. This digital edition is based on the print source *La famiglia dell'antiquario Signorelli editore, Milano, 1963*, and on the electronic source *Liber Liber* (https://www.liberliber.it/online/autori/autori-g/carlo-goldoni/la-famiglia-dellantiquario/).

The edition is strictly linked to another digital source, the *IntraText Library* (http://www.intratext.com/), described as a "Full-text Digital Library offering books and corpora as lexical hypertexts on Creative Commons License"[2].

Even when surfing deeply the website, it is not possible to find the main purpose of the project.

The editor is Èulogos, through the utilization of IntraText. On the website it's specified only the name of the Professor Giuseppe Bonghi, the person in charge of the website *Biblioteca dei classici italiani*[3] (http://www.classicitaliani.it/, not reachable website), but it's not possible to find any further information about him online, because all the sites have been deleted.

We can only find information about the time spent for the project, i.e. from 1996 to 2005; nothing in particular about financial and personnel resources.

The project has been implemented thanks to IntraText, that uses the lexical hypertextualization (an Èulogos idea) to transform the text into an interactive hypertextual reference and search tool. It was developed in the HLT (Human Language Technologies) research field. IntraText is a function of the Eulogos SLI lexical processing system and the text structure is being formalized with the use of ETML - Èulogos Text Markup Language.

It is a quite complicated task to understand in a complete way who are the contributors, their role and their contribution. This is a project focused work, and not a reader/edition focused one. As a matter of fact, we are provided with quite particular and detailed description about the way the edition is structured. On the other hand, we are not able to go beyond it, discovering which are the ideas and the targets of the edition.

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[2] http://www.intratext.com/

[3] https://www.liberliber.it/mediateca/libri/g/goldoni/un_curioso_accidente/pdf/un_cur_p.pdf

SUBJECT AND CONTENT OF THE EDITION

This SDE is not applicable for any current or future research, since the website has never been updated since 2005; however, there is another similar work from the same period, published exactly in 1996 (when the SDE initiated), that is *L'ipertesto d'autore. "La famiglia dell'antiquario" di Carlo Goldoni*. This project (1991-1996) has been realized and edited by Professor Luca Toschi, from University of Florence: this example of multimedia publishing is based on the idea that all the differences between the three editions of the comedy (Bettinelli, Paperini, Pasquali)[4] must be pointed out, because of their strong differences. In this edition the user could explore simultaneously the three different editions.

The documents and sources selected for the realization of this project are: *La famiglia dell'antiquario Signorelli editore, Milano, 1963* and the web site *Liber Liber*; however, there is a considerable lack of reasoning for this choice. The *Signorelli editore* edition is very difficult to find and in the *Liber Liber* edition there are no information about the source (Bettinelli, Paperini or Pasquali edition) on which is based the edition of 1963.

By comparing the edition of 1963 with the three editions transcribed in *L'ipertesto d'autore* (see footnote 4), we can say that the *Signorelli editore* edition is based on the Pasquali Edition (1764). To support this, there are some examples in the Appendix 8.

It can be supported also thanks to a Bonghi's introduction in the *Liber Liber* edition, where he writes: "La famiglia dell'antiquario venne pubblicata per la prima volta nel terzo tomo dell'edizione Bettinelli (1752): per l'edizione Pasquali (1764) Goldoni ne corresse alcune scene." By comparing the three editions we can observe that the Bettinelli and the Paperini are very similar to each other, while the Pasquali contains clear differences, that are the same found inside the *IntraText* edition.

The full text from the printed edition *Signorelli editore* was used and enriched with a series of digital insights. The text has been rewritten adding: links to all the concordances of a specific word; any word integration indicated by a philological annotation; word lists; statistics and links to cited works. The user can freely move from reading to any of the other features. This is possible because relevant words in the text are linked to their respective concordances. There are also search and help options, which are guiding the user and improving his experience within the frames of the edition.

The SDE published the full text taken from the aforementioned printed edition. The provided information consists of:
- word lists (alphabetical, by frequency, by inverse order and by length; in the list words are linked to the concordances);
- concordances, that are an extension of the KWIC model (Key word in context);
- statistics about words, occurrences and other features of the text.

The edition can count up to 21.534 occurrences and 3.533 tokens.

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[4] The books used for the transcription are:

Le Commedie del Dottore Carlo Goldoni Avvocato Veneto fra gli Arcadi Polisseno Fegejo, tomo III, Venezia, Bettinelli, 1752;

Commedie del Dottor Carlo Goldoni Avvocato Veneto, tomo IV, Firenze, Paperini, 1753;

Delle Commedie di Carlo Goldoni Avvocato Veneto, tomo VII, Venezia, Pasquali, 1764.

There aren't any images, transcriptions, comments, context material and bibliography. Furthermore, these omissions are not mentioned.

AIMS AND METHODS

All the descriptions about the used methods are stored in a section of the website called "Biblioteca IntraText". By using it we can understand the way the work was set up.

As previously stated, there are no references about the goals of the project. The authors have provided us with information only in regards to the tool used for developing of this edition, called IntraText. It was employed in creating and making available high-quality electronic editions, particularly for the editorial, philological and linguistics aspects.

The edition is not appropriate for an audience of scholars. It is appropriate for an untrained audience; in fact some technical terms (such as "hapax" and "occorrenza") in the section "Glossario" are explained.

This is a diplomatic edition, focused on works. It is based only on a single edition, that was preferred by the editorial team.

There aren't any images, nor a representation of the original printed edition. The transcription of the text is very detailed. The edition doesn't provide amendments and reconstructing of an ideal text version.

The textual criticism is based only on a single printed edition. The full text is enriched with the links to all the occurrences and concordances among words. There is an obvious lack of commentary and description of the documents and texts.

PUBLICATION AND PRESENTATION

The technology used for the publication of the SDE is the IntraText technology. The IntraText interface applies a cognitive ergonomics model based on lexical hypertext and on the Tablet PC or touch screen interface. It uses a set of tools and methods based on HLT (Human Language Technologies). IntraText uses the lexical hypertextualization to transform text into an interactive hypertextual reference and search tool. IntraText is a function of the Eulogos SLI (Sistema Lessicale Integrato) lexical processing system. Text structure is formalized using ETML - Èulogos Text Markup Language.

The project has also defined the ETML, a markup language to facilitate the transformation of texts into XML (for example TEI). ETML offers simple application tools to properly represent lexical, notational and graphical facts. The ETML was designed to improve the quality of the marking of scientific editions and the organization of work. It is intended for use by non-technical personnel, with the aim of reducing time and employing competent staff on content to increase editorial quality[5]. This technology is pretty simplified compared to other similar technologies and has been developed in such a way that it can be used by humanists.

The interface (Appendix 1) is clearly organized and is very intuitive. At the top stands the title of the edition and apart form this there is a menu with the following functions: Indice, Parole (alfabetica, frequenza, rovesciate, lunghezza, statistiche), Aiuto, Biblioteca IntraText.
By clicking on the item "Indice" we remain (or return) on the homepage; instead if we move on one of the voices of "Parole" we open the sections dedicated to the lists of words according to alphabetical order, frequency, reversed words (i.e. considering the characters of the word from the last to the first), length. In the section "Statistiche" we can observe the numbers of this edition, in fact are indicated: occurrences, tokens, the ratio between occurrences and tokens, occurrence of empty words, empty words, average length of occurrences and average length of words. Scrolling down the page, we can access the graphs that show the distribution of occurrences allowing different points of view.
If we move to "Aiuto" we access a quick guide on IntraText editions, while from the entry "Biblioteca IntraText" we can get to the dedicated website (http://www.intratext.com/ - Appendix 2).
In the section of the homepage below the title, we find the index (Appendix 3) of the work, divided into "Introduzione", "Atto Primo", "Atto Secondo" and "Atto Terzo". Below these titles we are able to find links that refer to the scenes of the comedy (Appendix 4).
At any step the user is provided with clear knowledge about the currently displayed content and its position in the SDE, as well as how other content can be accessed
The interface is in line with the commonly used visual models, even if it is very simple and poor in content. What is missing are the images, that would have been useful to understand if the transcription has taken place in a coherent manner.

The access to the various contents is user-friendly and intuitive. One can explore all the contents without previous knowledge. From the main page we get access to all the other pages, while from the various sections of the text you can directly reach the previous or following content. While we have

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[5] http://www.isticom.it/documenti/rivista/2002_151.pdf

to return to the initial page to get to the most distant content from the point of view of chronological development of the plot.

The website interface is pretty plain. All the contents are visible and accessible from the homepage. The search can be restricted only in a few ways, i.e. by clicking on one of the lists of words sorted according to different methods (as described above), or by typing CTRL + F to bring up a window at the top right, where one can write the searched word.

There are available some support functions such as the index (summary), visible on the home page, and the help (Appendix 5) section, in which there is a rich guide to explore the contents of the edition; the last entry in this guide is a glossary, where the meaning of some terms such as hapax, occurrence, empty words is explained. All of this makes it clear that the edition is also designed for those who are not experts in the subject and want to get accustomed themselves in the text.

No comment devices and descriptions are used. From the section "Parole" you can access a series of lists that allow the in-depth study of the text from various points of view, such as alphabetic, length, and frequency (Appendix 6).

Considering the fact that there is no image made available, it becomes a quite complicated task for the user to check if the transcription (which was done by hand and not with the Optical Character Recognition OCR software) is correct. Errors in the transcription can only be checked comparing the Liber Liber e-book edition.

The user can not change the way of representation of the material, the only thing that the reader can do is to hide/view links to concordances (Appendix 7).

The single parts of the SDE are connected to each other in a clear and simple way.

In the website there are only two references to external sites: the site of Èulogos[6] and the IntraText Library. The latter is a full text digital library that offers books and corpora as lexical hypertexts on Creative Commons. Managed by experts, it includes books, periodicals, complete works, archives and cooperates with outstanding religious and research institutes and organizations. Exploring deeply the IntraText library, we can find a collection of many works by Carlo Goldoni[7]. The various works can be compared to each other from the point of view of concordance (KWIC), but the document can not be downloaded.

There are no technical interfaces for reusing data in other contexts and data can not be extracted nor downloaded.

The SDE does not support or integrate any social media or other virtual platforms. There isn't a presence on social networks, perhaps because the project was finished in 2005 and Facebook (for example) was born only in 2004. Probably no one had thought that the social networks would have assumed such importance, in a way that they could also be used as a medium for dissemination of a project concerning a digital edition.

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[6] http://www.eulogos.it/, this is the correct website. While the website indicated inside the site of the edition (www.eulogos.net) is impossible to reach.

[7] http://www.intratext.com/IXT/ITA1289/

On the *Liber Liber* website, where we find the e-book edition which is the basis of the following SDE, there is a possibility to download the work in three formats: PDF, TXT, RTF. The same possibility is not available on the digital edition website.

The site of the edition is responsive, in fact the SDE is easily accessible also from mobile devices, such as smartphones. The creators of the edition made the contents usable even from smaller screens than those of a computer, managing to adapt to the development of technologies, although the development of the edition was completed in 2005.

Up to now, there isn't SDE format compatible with e-reader devices.

All references in regards to rights and licenses are connected within the IntraText library website. In the "Copyright Statement"[8] section, it is written that, unless otherwise specified, the contents of the site are published under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License[9]. In the same section it is also added that if a work is under this license you can copy, distribute, transmit and adapt the contents of the work, provided that the following conditions are met:

- attribution of paternity to IntraText;
- use for non-commercial purposes;
- sharing the work without altering or transforming its contents. Otherwise the modified work can be distributed only if under an identical license.

The edition does not present features that deserve some special attention. There are no images, notes, comments, interactivity, etc. These absences of the above mentioned functions should be reconsidered by the editorial team. At their place we should be presented with appropriate content that will raise our interest and attention. In its present form the edition is reduced to an analysis of the concordances of words in the text.

Giuseppe Bonghi wrote a small introduction to the work in the e-book edition on the *Liber Liber* website. Although on the SDE website it is written that a Bonghi introductory note is attached to the text, such is not present.

There is a very useful help system for using the site, but further information about the project (such as technical implementation) can only be found by searching online and not directly through the digital edition page.

The sources are reported, and the methodology of the edition is properly explained in the section "Aiuto" of the site, even though the functioning of the site is very simple and intuitive.

The edition has been closed since 2005 and probably it won't have many long-term prospects. As a matter of fact, up to nowadays the site has never been modified. The organization that edited the edition is Èulogos, and it is also the one that should continue to deal with its sustainability and diffusion.

Thirteen years after its completion, the project is easily accessible, but unfortunately its producers have not given enough thought to provide a way to keep it up with technology.

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[8] http://www.intratext.com/info/CopyEng.htm
[9] https://creativecommons.org/licenses/by-nc-sa/3.0/

CONCLUSION

The edition can be considered an SDE, even though it is not one of the most complete ones. It could be defined as a diplomatic edition, because it is based on a single source (even is a digitized version and not a manuscript) that is followed very thoroughly. The representation of the work is based on precise rules and easy to understand. The editorial decisions are obvious and the whole project represents a work of scientific quality. However, the representation of the textual tradition is missing. In fact nothing in this SDE allows the reader to discover something more beyond the original text. The project could be enriched with a collection of images, with references in regards to the life of the author, to the historical panorama, to the reason for some writing decisions.

The following citation from the essay of Joris van Zundert denote this edition:

> "Most digital scholarly editions on the Internet express the particular idea the scholar responsible for the edition has about what a digital edition is or should be; normally, the idea is a re-representation of the book. We find collections of page-based facsimiles and transcriptions presented as self-contained units, wrapped up in and bound by the front matter that is the interface".[10]

The edition has aimed to create a navigation system that can maintain the separation between the texts and the structural differences, and also unifies the consultation through the concordances. These goals have been achieved.

The edition follows the two editorial rules: declares the goals and acts accordingly and with respect to the quality scientific standards. However, it is an incomplete edition, because it has the minimum requirements to be considered an SDE but does not go any further. The contents are only the texts and concordances of the words (both of good quality); there are no images, comments or text information. To sum up, in my opinion this edition does not offer enough material and documents and there are vast ways and field for its improvement.

This SDE overcomes the possibilities of a print edition as it manages to study the text in depth, in a way that would be impossible in a classic edition. Finding the concordances identifies the terms most used by the author

The project is already finished, but there could be many proposals for improvement. Hereby I would like to suggest some:
- to insert an initial presentation of the work and of the author;
- to add other languages besides Italian; in fact, a non-Italian user might find it pretty difficult to explore the edition;
- to insert the meaning of the words in a dictionary inside the website; since the language used is an Italian of the 18th century, not all users could know the meaning of the terms used;
- to add images, in order to browse the original edition on which the digital edition is based, also to check the correctness of the transcription;

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[10] Pierazzo, Driscoll (2016).

- to make the interface more modern and appealing, in such a way as to invite the user to explore the edition;
- to add references to the author, to the way in which the work was conceived and the changes that have occurred in the text, to the historical context, allowing the reader to have a more complete overview;
- to add explanatory notes to the text.

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Creative Common
https://creativecommons.org/licenses/by-nc-sa/3.0/

Èulogos website
http://www.eulogos.it/

Intratext Digital Library
http://www.intratext.com/

APPENDIX

Appendix 1

Appendix 2

Appendix 3

- LA FAMIGLIA DELL'ANTIQUARIO
  - Introduzione
  - L'autore a chi legge
  - Personaggi

- ATTO PRIMO
  - Scena Prima. Conte Anselmo, Brighella
  - Scena Seconda. Il Conte Anselmo solo
  - Scena Terza. La Contessa Isabella e detto
  - Scena Quarta. Il Conte Anselmo solo
  - Scena Quinta. Doralice e detto
  - Scena Sesta. Il Conte Giacinto e detti
  - Scena Settima. Il Conte Giacinto e Doralice
  - Scena Ottava. Doralice e poi Colombina
  - Scena Nona. Colombina sola
  - Scena Decima. La Contessa Isabella, poi il Conte Giacinto
  - Scena Undicesima. La Contessa Isabella, poi il Dottore
  - Scena Dodicesima. Colombina e detti
  - Scena Tredicesima. La Contessa Isabella e Colombina
  - Scena Quattordicesima. Il Cavaliere Del Bosco e dette
  - Scena Quindicesima. La Contessa Isabella e il Cavaliere Del Bosco
  - Scena Sedicesima. Brighella ed Arlecchino vestito all'armena, con barba finta
  - Scena Diciassettesima. Il Conte Anselmo e detti
  - Scena Diciottesima. Il Conte Anselmo, poi Pantalone
  - Scena Diciannovesima. Pantalone, poi Doralice
  - Scena Ventesima. Doralice, poi Brighella
  - Scena Ventunesima. Doralice, poi il Cavaliere Del Bosco
  - Scena Ventiduesima. La Contessa Isabella e detti

- ATTO SECONDO
  - Scena Prima. Doralice ed il Conte Giacinto
  - Scena Seconda. Doralice sola
  - Scena Terza. Colombina e detta
  - Scena Quarta. Doralice, poi Colombina
  - Scena Quinta. Doralice, poi il Cavaliere Del Bosco
  - Scena Sesta. Colombina e detti
  - Scena Settima. Doralice ed il Cavaliere Del Bosco
  - Scena Ottava. Colombina e detti
  - Scena Nona. Il Conte Anselmo con un libro grosso manoscritto e Brighella
  - Scena Decima. Il Conte Anselmo, poi Pantalone
  - Scena Undicesima. Pantalone solo

Appendix 4

Carlo Goldoni
La famiglia dell'antiquario
IntraText CT - Lettura del testo

- LA FAMIGLIA DELL'ANTIQUARIO
  - ATTO PRIMO
    - Scena Terza. La Contessa Isabella e detto

Precedente - **Successivo**

Clicca qui per nascondere i link alle concordanze

Scena Terza. La Contessa Isabella e detto

ISABELLA (Ecco qui la solita pazzia delle medaglie!)

ANSELMO Oh, Contessa mia, ho fatto il bell'acquisto! Ho ritrovato un *Pescennio*.

ISABELLA Voi colla vostra gran mente fate sempre de' buoni acquisti.

ANSELMO Direste forse che non è vero?

ISABELLA Sì, è verissimo. Avete fatto anche l'acquisto di una nobilissima nuora.

Appendix 5

Èulogos IntraText
Istruzioni e aiuto

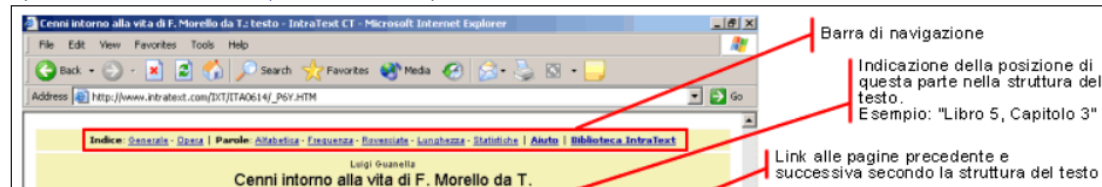## Sommario

- **Guida rapida**
- **Presentazione: IntraText e Raccolte IntraText**
- Struttura dell'IntraText: **Indice, Testo, Concordanze, Liste, Statistiche**
- **Suggerimenti per leggere meglio un testo in edizione IntraText**
- **Compatibilità**
- **La tecnologia Èulogos IntraText**
- **Glossario**

Guida rapida

Figura 1: La pagina di testo IntraText
(testo dimostrativo da non usare per lettura o citazione)

Barra di navigazione

Indicazione della posizione di questa parte nella struttura del testo.
Esempio: "Libro 5, Capitolo 3"

Link alle pagine precedente e successiva secondo la struttura del testo

Appendix 6

Indice | Parole: Alfabetica - Frequenza - Rovesciate - Lunghezza - Statistiche | Aiuto | Biblioteca IntraText

Appendix 7

Non sicuro | www.intratext.com/IXT/ITA0763/49.HTM

App   Nuova scheda   Mail UNIBO   Facebook   Trenitalia   FastSubITA Serie TV

Indice | Parole: Alfabetica - Frequenza - Rovesciate - Lunghezza - Statistiche | Aiuto | Biblioteca IntraText

Alfabetica [« »]	Frequenza [« »]
me 158	22 camera
medaggie 5	22 dite
medaglia 5	22 farò
medaglie 22	**22 medaglie**
medesima 4	22 pace
medesimo 5	22 quanto
meggio 1	22 quella

Carlo Goldoni
La famiglia dell'antiquario
IntraText - Concordanze

medaglie

Atto, Scena

```
 1  0,  int|        dilettante di quadri, di medaglie, di pietre incise, e di
 2  1,    1|     poltrona, esaminando alcune medaglie, con uno scrigno sul tavolino
 3  1,    1|       in tante statue, in tante medaglie.~BRIGHELLA La me perdona;
 4  1,    3|       qui la solita pazzia delle medaglie!) ~ANSELMO Oh, Contessa
 5  1,    3|        mettere in ordine le mie medaglie. ~ISABELLA E il mio gioiello
 6  1,    3| ISABELLA In grazia delle vostre medaglie.~ANSELMO In grazia della
 7  1,    4|      Voglio attendere alle mie medaglie, e se si vogliono rompere
 8  1,    5|        mì mancano ancora sette medaglie).~DORALICE Avete voluto
 9  1,    5|  niente.~ANSELMO (Queste sette medaglie le troverò).~DORALICE Non
10  1,    6|       ANSELMO (Uh, povere le mie medaglie!).~GIACINTO Nemmeno un abito? ~
11  1,    6|     non posso più) (prende le medaglie, le mette nello scrigno,
12  1,    7|      Che volete ch'io dica? Le hanno incantato.~DORALICE
13  1,   14|       che non sa altro che di medaglie. Se lo dico a mio figlio,
14  1,   18|    pace; ho da badare alle mie medaglie, al mio museo, al mio museo.~
15  2,   10|      ANSELMO Io abbado alle mie medaglie.~PANTALONE Mio zenero non
16  3,    6| appartamento d'Isabella) Le mie medaglie, le mie medaglie. Mai più
17  3,    6|       Le mie medaglie, le mie medaglie. Mai più non m'intrico con
18  3,    6| spendere il mio tempo nelle mie medaglie (parte per la porta di mezzo). ~
```

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Appendix 8

Paperini


```
        Sarebbe bella, che avesse lasciata
me per servir
        Doralice! <g>Voglio un poco
chiarirmi. Colombina.<\g>


                SCENA XIV

        Colombina, e detta

COLOMBINA  Signora. <g>[...]<\g>
ISABELLA   Dimmi un poco. Hai <g>tu<\g> veduto
quando il
        Cavaliere Š andato nelle camere di
Doralice?
COLOMBINA  L'ho veduto benissimo.
ISABELLA   Quanto vi Š stato?
```

Bettinelli


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        sarebbe bella, che avesse lasciata
me per servir
        Doralice! <g>Voglio un poco
chiarirmi. Colombina<\g>.


                SCENA XIV

        Colombina, e detta

COLOMBINA  Signora. <g>[...]<\g>
ISABELLA   Dimmi un poco. Hai <g>tu<\g> veduto
quando il
        Cavaliere Š andato nelle camere di
Doralice?
COLOMBINA  L'ho veduto benissimo.
ISABELLA   Quanto vi Š stato?
COLOMBINA  Pi— di due ore; e poi poco fa vi Š
```

Pasquali


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                SCENA XIV

        Colombina, e detta

COLOMBINA  Signora, <vr>il padrone la prega di
passare nel suo
        appartamento.
ISABELLA   Che cosa vuole da me?
COLOMBINA  Non lo so, Signora; so, che vi Š il
Signor
        Pantalone.
ISABELLA   Bene, bene, sentiremo le novit….<
\vr> Dimmi un poco:
        Hai <vr>[......]<\vr> veduto, quando
il Cavaliere Š
        andato nelle camere di Doralice?
```

IntraText

COLOMBINA Signora, il padrone la prega di passare nel suo appartamento.

ISABELLA Che cosa vuole da me?

COLOMBINA Non lo so, signora; so che vi è il signor Pantalone.

ISABELLA Bene, bene, sentiremo le novità. Dimmi un poco, hai veduto quando il cavaliere è andato nelle camere di Doralice?

COLOMBINA L'ho veduto benissimo.


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        innocente. Io non lo dico.
ISABELLA   Basta; se vi sentite di dirlo,
andate fuori di questa
        camera.
DOTTORE    Questa Š una bellissima cosa. Ora
mi vuole, ora mi
        scaccia.
ISABELLA   Se mi fate rabbia. Andatemi a
prender da bere.
DOTTORE    Vado.   si parte per prendere da
bere
ISABELLA   <g>Maladettissima<\g>! a me
vecchia?
DOTTORE    Eccola servta.   le porta un
bicchiero di vino colla
        sottocoppa
ISABELLA   Non voglio vino.
DOTTORE    Ander• a <g>pigliare<\g>
dell'acqua.   si parte come
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ISABELLA   <vr>Maladettissima<\vr>! A me
vecchia?
DOTTORE    Eccola servita.   le porta un
bicchiero di vino
                colla sottocoppa
ISABELLA   Non voglio vino.
DOTTORE    Ander• a <vr>pigliar<\vr>
dell'acqua.   si parte, come
                sopra
ISABELLA   Vi saluto, perch, siete pi— vecchia
di me?
DOTTORE    Ecco l'acqua.   porta un
<v>bicchiero<\v> d'acqua
ISABELLA   <vr>Maladetto<\vr>! Fredda me la
portate?
DOTTORE    Ma la calda dov'Š?
ISABELLA   Al <vr>fuoco<\vr>, al <vr>fuoco<
\vr>.
DOTTORE    La prender• calda.   si parte, come
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        innocente. Io non lo dico.
ISABELLA   Basta; se vi sentite di dirlo,
andate fuori di
        questa camera.
DOTTORE    Questa Š una bellissima cosa. Ora
mi vuole,
        ora mi scaccia.
ISABELLA   Se mi fate rabbia. Andatemi a
prender da bere.
DOTTORE    Vado.   si parte per prendere da
bere
ISABELLA   <g>Maladettissima<\g>! A me
vecchia?
DOTTORE    Eccola servita.   le porta un
bicchiero di
        vino colla sottocoppa
ISABELLA   Non voglio vino.
DOTTORE    Ander• a <g>pigliare<\g>
dell'acqua.   si parte come
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ISABELLA Se mi fate rabbia! Andatemi a prender da bere.

DOTTORE Vado (si parte per prendere da bere).

ISABELLA Maladettissima! A me vecchia?

DOTTORE Eccola servita (le porta un bicchier di vino colla sottocoppa).