

# INTRODUCTION TO DIGITAL SCHOLARLY EDITIONS

1.04.2022, RISE Crash course

Elena Spadini

Presentation online at:

[https://elespdn.github.io/talks/20220401\\_editions\\_crashCourse/editions.html](https://elespdn.github.io/talks/20220401_editions_crashCourse/editions.html)



# TABLE OF CONTENTS

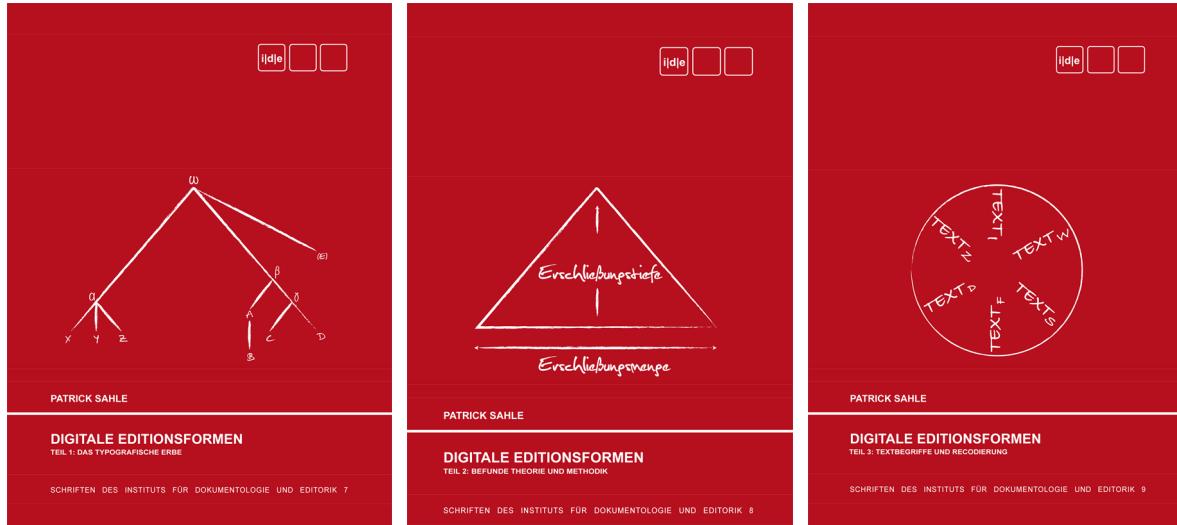
1. Scholarly digital editions
2. Form and content
  1. Multiple forms
  2. Multiple contents
3. Beyond the print paradigm
  1. Beyond formal limits
  2. Beyond content limitations
4. Data!
5. Data visualization
6. Single vs multiple witnesses
  1. Digital documentary editions
  2. Critical and genetic editions
7. Reuse digital editions
8. Conclusions

**1.**

# **SCHOLARLY DIGITAL EDITIONS**

# SCHOLARLY EDITION

A scholarly edition aims to establish a reliable text, following explicit principles. It gives an account of the circumstances of the creation of the work and of its transmission and/or its genesis. A scholarly edition usually offers notes, introductions, and other materials to provide relevant information for the reader.



Patrick Sahle, [Digitale Editionsformen, Zum Umgang mit der Überlieferung unter den Bedingungen des Medienwandels](#), 3 Bände, Norderstedt: Books on Demand 2013

## Digital scholarly editions are not just scholarly editions in digital media: digital ≠ digitized

"Wiedergabe ohne Erschließung ist keine Edition. Eine bloße Reproduktion, ein einfaches Faksimile, eine digitale Bibliothek ist keine Edition"

"Deshalb kann eine digitale Edition nicht einfach die digitale Fassung einer auch im Druck realisierbaren Edition sein – zu ihrem Wesen gehört, dass sie über die Beschränkungen der typografischen Edition hinweggeht"

(Sahle 2016/2: 141-142; 149)

## A digital edition can not be printed without a loss of information and/or functionality

"Eine digitale Edition ist dadurch bestimmt, dass sie nicht ohne wesentliche Informations- und Funktionsverluste in eine typografische Form gebracht werden kann – und in diesem Sinne über die druckbare Edition hinausgeht."

(Sahle 2016/2: 149)

# CATALOGUES

- Patrick Sahle, [A catalogue Digital Scholarly Editions](#)
- Greta Franzini, [Catalogue Digital Editions](#)

# CRITERIA, REVIEWS AND MANIFESTO

- IDE, RIDE. A review journal for digital editions and resources. Criteria (de|en|it|es). 2014.
- MLA (Modern Language Association), White Paper of the MLA's Committee on Scholarly Editions. 2015.
- Christiane Fritze et al., Manifest für digitale Editionen. 2022

digital archive | edition | project | thematic research collection

Price 2009



copy-text | bedierisme | neo-lachmannian school |  
genetic criticism | filologia d'autore | new  
bibliography | Historisch-kritische Ausgabe | etc.

## **2. FORM AND CONTENT, OR PRESENTATION AND DATA**

“The ability to create a **plurality of interfaces for any given dataset** is a major advantage that the digital medium affords us. [...] . Digital scholarly edition projects in which data and interface are tightly coupled and data is not easily representable in rival displays pushes us **back to the paradigm of the print medium where form and content are inseparable.** ”

Witt 2018: 219-20

## **2.1.**

# **MULTIPLE FORMS**

Burckhardt Source



# Samuel Beckett Digital Manuscript Project



## **2.2.**

# **MULTIPLE CONTENTS**

MTA-DE Textological Research Group of 18-19th Century Hungarian  
Literature - Debrecen University Press

Éditions en ligne de l'École des chartes





# PUBLICATION PLATFORMS

- TEI Publisher
- Edition Visualization Technology (EVT)
- ...

## Examples of projects using EVT

- Tarsian project (EVT edition)
- «Soledades» de Luis de Góngora. Edición crítica digital







## Examples of projects using TEI Publisher

- [Sammlung Schweizerischer Rechtsquellen online](#)
- [Forest Finns' Letters to Gottlund](#)





3.

## **BEYOND THE PRINT PARADIGM**

“The digital edition is guided by a different paradigm. If the paradigm of an edition is **limited** to the **two dimensional space of the ‘page’** and to **typographic means of information representation**, than it’s not a digital edition.”

a catalog of Digital Scholarly Editions, edited by Patrick Sahle et al.

## **3.1.**

# **BEYOND FORMAL LIMITS**

- Estoria de Espanna Digital
- The Wandr'ring Jew's Chronicle
- Alcide Digitale
- Lokalbericht



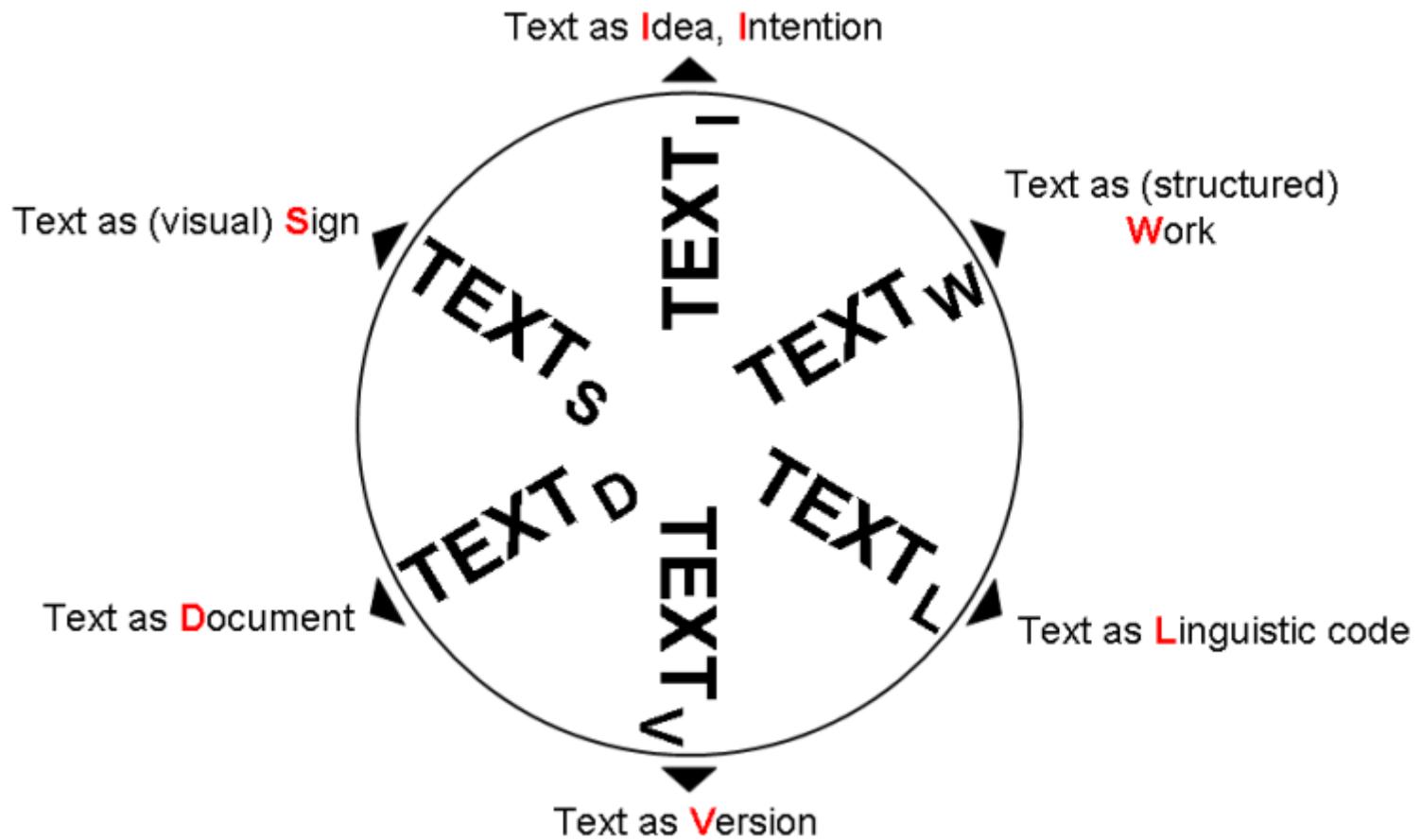






## **3.2.**

# **BEYOND CONTENT LIMITATIONS**



## Exemple: encoding of linguistic features

- Project P.S. Post Scriptum
- Queste del Saint Graal





# 4. DATA!

# DATA-DRIVEN PHILOLOGY

“Ce glissement du regard, du numérique comme medium de diffusion et de lecture d'une philologie traditionnelle, au **computational comme vecteur d'une transformation méthodologique profonde**, mène naturellement vers une philologie qui place en son centre **les données (et leurs modèles)**, par la redéfinition de leur amont (**production**), comme de leur aval (**analyse**).”

Camps 2018

“We should make it as **easy** as we can for others to **take** what we have made, to **adapt** it and **augment** it in any way they wish, and then **republish** it. [...] We all know the *topos* that we are standing on the shoulders of the scholars who have preceded us. The digital age offers a variant on this. As well as stand on the shoulders of others, we should help others to stand on our shoulders. This will change who we are. Now, that would be revolutionary.”

Robinson 2016: 199

## Examples of editions providing access to the data

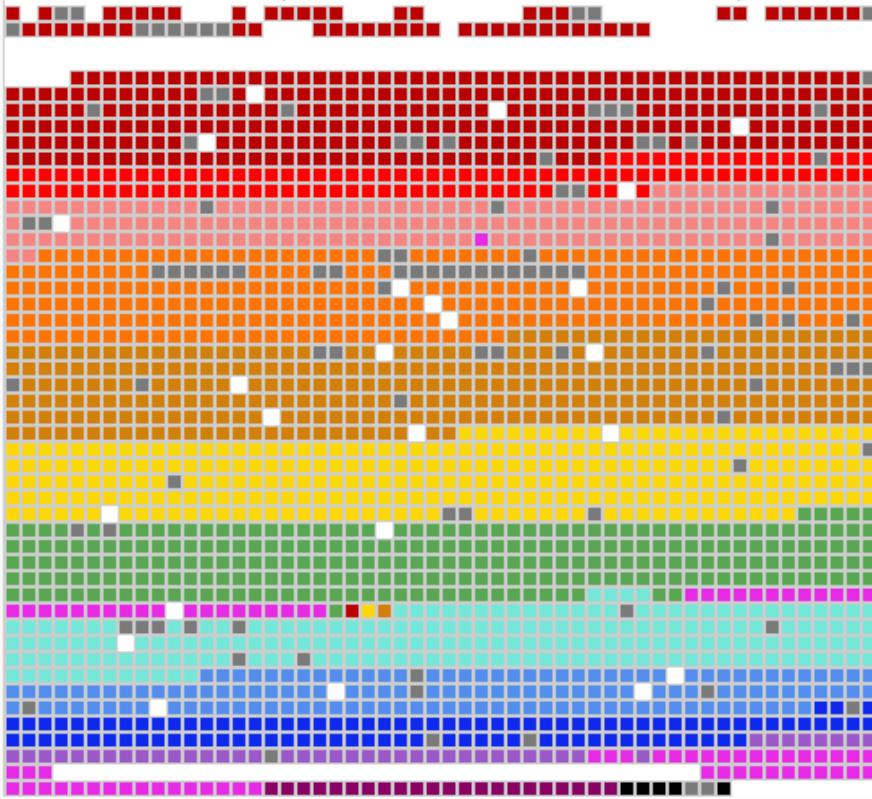
- Der Sturm
- Carl Maria von Weber Gesamtausgabe



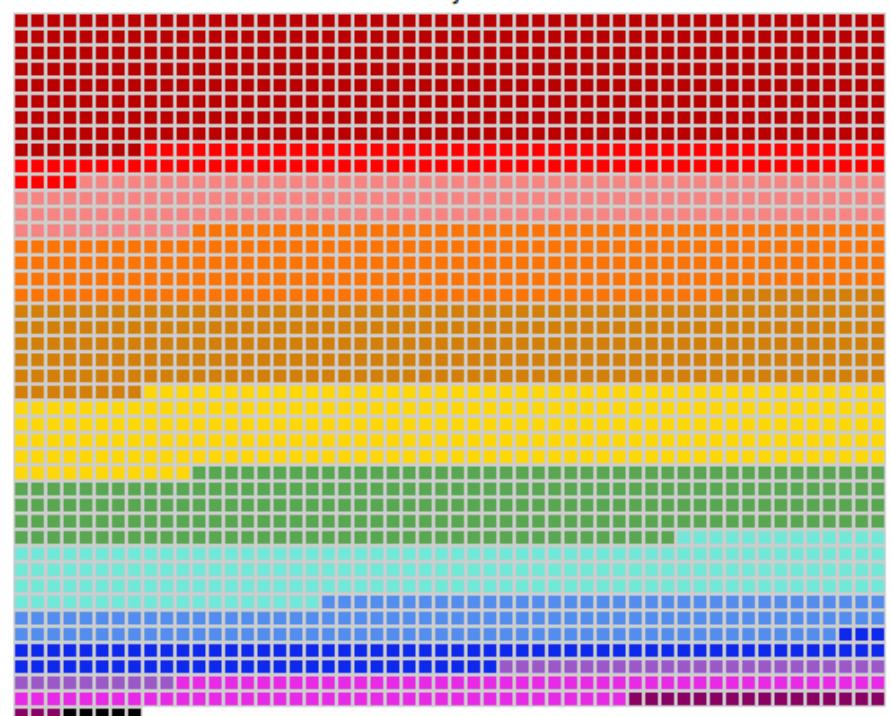


# 5. **DATA VISUALIZATION**

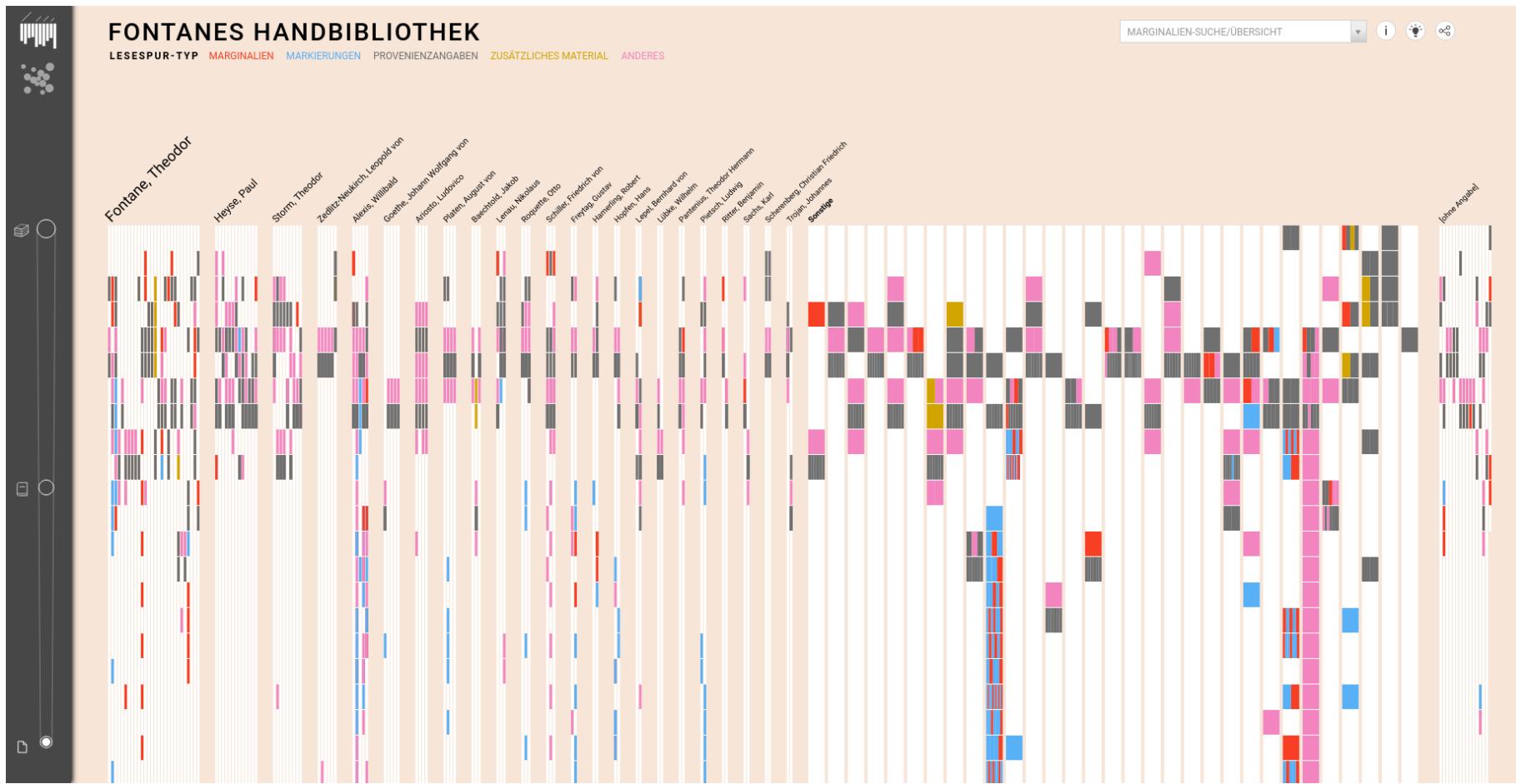
First Draft (MS-HRC-SB-3-10 & MS-HRC-SB-4-1)



Base Text Subdivided by Color into 14 Sections



Beckett, Samuel. *L'Innommable / The Unnamable*: a digital genetic edition (Series 'The Beckett Digital Manuscript Project', module 2). Edited by Dirk Van Hulle, Shane Weller and Vincent Neyt. Brussels: University Press Antwerp (ASP/UPA), 2013, <http://www.beckettarchive.org>



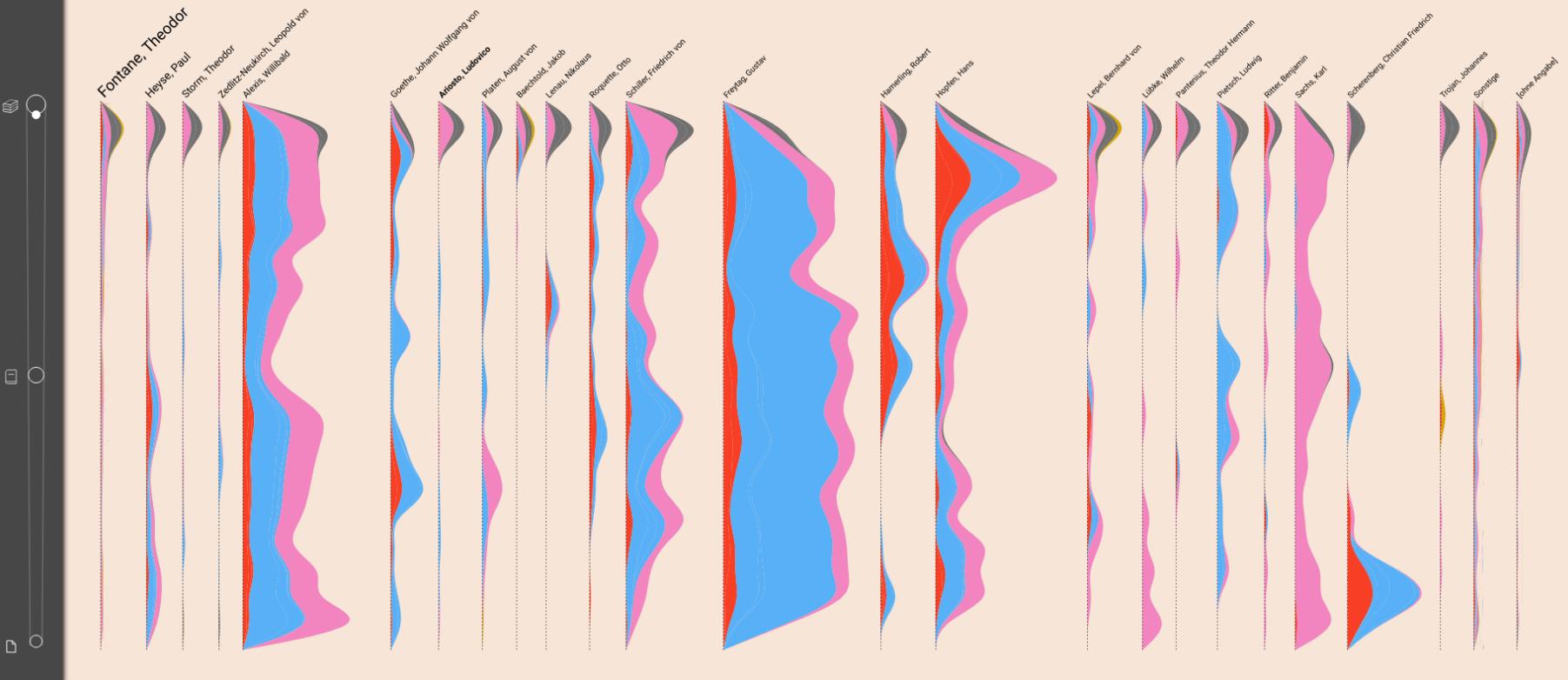


# FONTANES HANDBIBLIOTHEK

LESESPUR-TYP MARGINALIEN MARKIERUNGEN PROVENIENZANGABEN ZUSÄTZLICHES MATERIAL ANDERES

MARGINALIEN-SUCHE/ÜBERSICHT

i



Gustave Roud

# Essai pour un paradis

Payot, 1933

Every node is a document

Bloc-notes 1963-1964  
1965-1967  
Archive / Shelfmark

Title

Date or Publisher

Location

Types of Nodes

Publications Manuscripts

Book Preparatory material

Article Diary document

Periodical

Parts of documents

Circle represents parts of diaries  
or sections of books

Genetic stage

Clean copy

Corrected proofs

Final manuscript

Presence of photos or illustrations

★ ★ ★ ★

Genetic dossiers

Areas containing documents

Central nodes

Red genetic dossier have a genetic link with the main document.

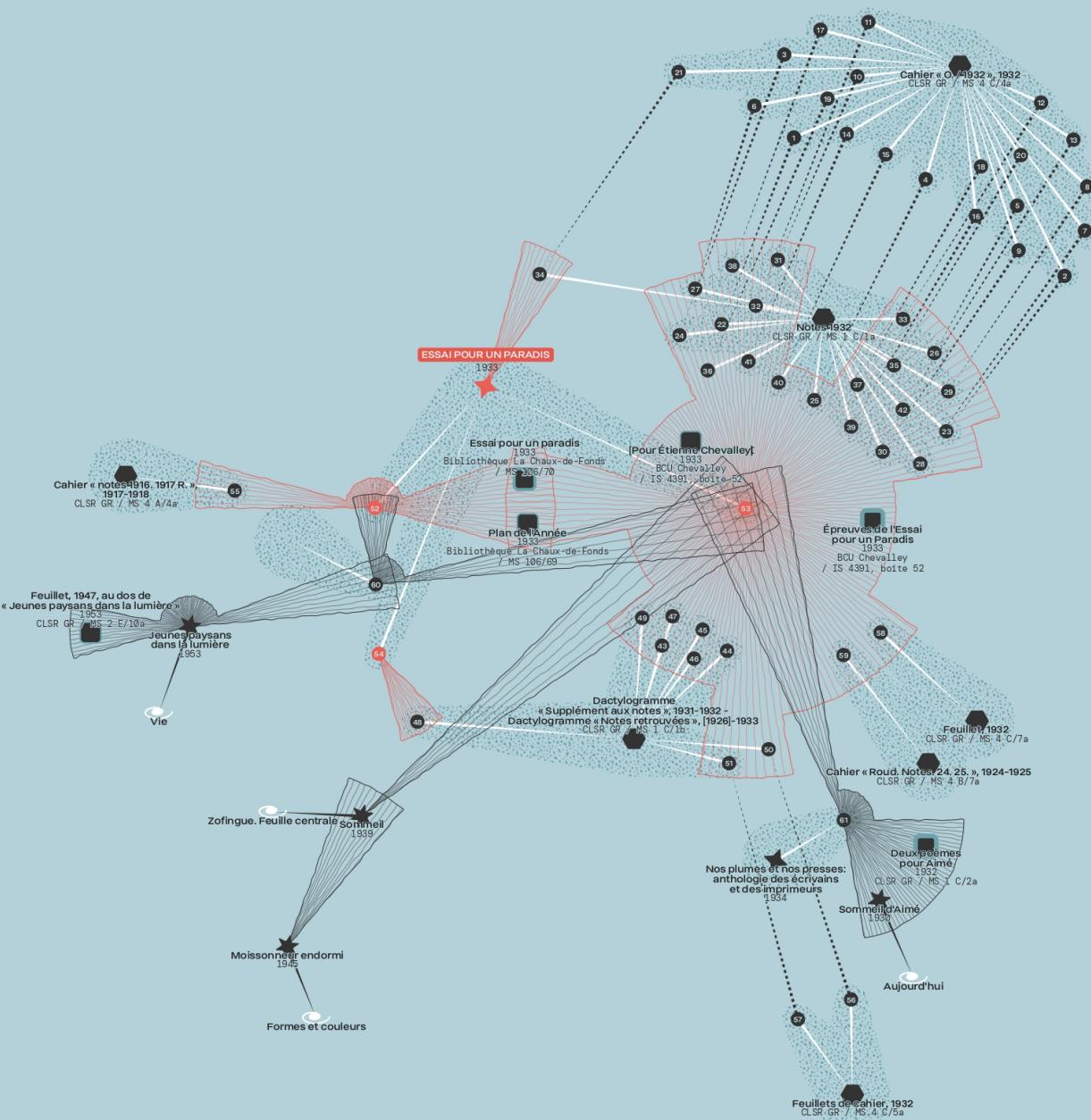
Types of connections

is published in >

is part of >

is rewritten in >

The visualization is realized by  
Université de Lausanne and DensityDesign  
(Politecnico di Milano) in the context of the project  
*Gustave Roud, Œuvres complètes*



## List of parts

- Cahier « O... » 1932, Cahier GR / MS 4 C/4a  
 1 7 mars [1932] (part n. 1)  
 2 11 mars [1932] (part n. 5)  
 3 17 mars [1932] (part n. 7)  
 4 19 mars [1932] (part n. 8)  
 5 6 mars [1932] (part n. 9)  
 6 22 mars [1932] (part n. 10)  
 7 Notes retrouvées (part n. 13)  
 9 30 mars [1932] (part n. 15)  
 10 Mardi 18 d'Oliver à Paris [1932] (part n. 16)  
 11 30 mars [1932] (part n. 23)  
 12 30 mai [1932] (part n. 23)  
 13 30 juin [1932] (part n. 26)  
 14 27 juin [1932], À La Croix (partn. 27)  
 15 20 juin [1932] (part n. 28)  
 16 18 juin [1932], Mur du cimetière (part n. 30)  
 17 16 juin [1932], après-midi (part n. 31)  
 18 15 juin [1932], suite (part. 32)  
 19 1er juin [1932] (part n. 36)  
 20 Cahier de juin (part. 37)
- [Ah l'innocence de mon bonheur] (part n. 1)  
 22 7 mars [1932] (part n. 3)  
 23 11 mars [1932] (part n. 5)  
 25 12 mars [1932] (partn. 6)  
 26 18 mars [1932] (part n. 8)  
 27 21 mars [1932] (part n. 9)  
 28 22 mars [1932] (partn. 10)  
 29 16 mars (part n. 14)  
 30 30 mars [1932] (part. 16)  
 31 21 avril [1932] (partn. 17)  
 32 19 mai [1932] (part n. 22)  
 33 30 mai [1932] (part n. 23)  
 34 essai de médecine (part n. 27)  
 35 1er Juin [1932] (part n. 28)  
 36 Dimanche 1er juillet (part n. 31)  
 37 16 juin [1932], après-midi (part n. 32)  
 38 18 juin [1932], Mur du cimetière (part n. 33)  
 39 20 juin [1932], La Croix (part n. 34)  
 40 22 juin [1932], suite (part n. 35)  
 41 27 juin [1932], À La Croix (part n. 36)  
 42 30 juin [1932] (part n. 37)
- Dactylogramme « Supplément aux notes », 1931-1932  
 - Dactylogramme « Notes retrouvées », [1926]-1933  
 43 Dimanche 12 [juin 1932] (part n. 4)  
 44 « Carrée de La Götzat » (part n. 5)  
 45 18 avril [1932] (part n. 7)  
 46 28 avril [1932] (part n. 8)  
 47 Sians [date] (part n. 14)  
 48 Projet de conte (part n. 15)  
 49 4 septembre CH (appelle de Vlucheren) [1932] (part n. 23)  
 50 6 septembre [1932] (part n. 24)  
 51 4 octobre [1932] (part n. 26)
- Essai pour un paradis (1933), Mermod**  
 I. Nuit (part n. 1)  
 II. Matin (part n. 2)  
 III. Fin (part n. 3)
- Cahier « notes 1916, 1917 R. », 1917-1918**  
 ii. V. 17 Saint-Jean-en-Maur (part n. 1)
- Feuilles de cahier, 1932**  
 6 septembre [1932] (part n. 5)  
 7 4 octobre 1932 (part n. 6)
- Feuillet, 1932**  
 58 Mercredi 14 décembre 1932 (part n. 3)
- Cahier « Roud. Notes. 24, 25. », 1924-1925**  
 59 Mardi 3 juin [1924] (part n. 20)
- Écrits (1950), Mermod**  
 60 Essai pour un paradis (part n. 4)
- Nos plumes et nos presses: anthologie des écrivains et des imprimeurs (1934), Imprimerie Held**  
 61 Deux poèmes du temps de la moisson

**6.**

## **SINGLE VS MULTIPLE WITNESSES**

## **6.1.**

# **DIGITAL DOCUMENTARY EDITIONS**

“ we could define this new type of editorial object, the **documentary digital edition**, as the recording of as many features of the original document as are considered meaningful by the editors, displayed in all the ways the editors consider useful for the readers, including all the tools necessary to achieve such a purpose.”

Pierazzo 2011

ex. : "*Lo Stufaiuolo*" by Anton Francesco Doni. A Scholarly Edition,  
Elena Pierazzo (ed.), 2015.

Codice Pelavicino



# Briefe und Texte aus dem intellektuellen Berlin um 1800



# Testaments de Poilus



Increase of diplomatic editions

← perception of the medium

← sources availability

← philological traditions working on single witness texts

## **6.2.**

# **CRITICAL AND GENETIC EDITIONS**

2 octobre 1949 N

silencieux, puis éteignoir, quand ce sera le tour ~~des yeux~~, de l'œil, et pire que le mal, musée thèque du mal. [1774] Mais ici il convient de glisser. [1775] Peu importe le dispositif, du moment que j'arrive à dire, avant \*\*\* de perdre l'ouïe, à dire, C'est une voix, et elle me parle; [1776] à demander, enhardi, si ce n'est pas la mienne; [1777] à décider, peu importe comment, que je n'en ai pas; [1778] à passer du froid au chaud, du glacé au bouillant, obscurément aux effets similaires. [1779] C'est un départ, il est parti, ils ne me voient pas, mais ils m'entendent, haletant, rivé, ils ne savent pas que je suis rivé. [1780] Il sait que ce sont des mots, il ne sait pas si ce ne sont pas les siens, c'est comme ça que ça commence, jamais personne ne s'est arrêté en si bonne voie, un jour il les fera siens, se croyant seul, loin de tous, hors de portée de toute voix, et il viendra au jour dont ils lui parlent. [1781] Oui, je sais que ce sont des mots, il fut un temps où je l'ignorais, comme j'ignore toujours que ce soient les miens. [1782] Ils peuvent donc espérer. [1783] A leur place ça me suffirait ~~ee~~ que je sache ce que je sais, je ne me demanderai pas autre chose que de savoir que ce que j'entends, ce n'est pas le bruit innocent et forcé des choses muettes dans leur nécessité de durer, mais le babil ~~Hignoble bavardage~~ ~~l'interminable défile~~ ~~des éternels moribonds~~, terrifié des condamnés au à silence. [1784]

To compare all **French** versions of this sentence with CollateX, click [here](#).  
To compare all **English** versions of this sentence with CollateX, click [here](#).

- L'Innommable* Segment 1783, version 1 (MS-HRC-SB-4-1, p. 01r)

A leur place ça me suffirait ~~ee~~ que je sache ce que je sais, je ne me demanderai pas autre chose que de savoir que ce que j'entends, ce n'est pas le bruit innocent et forc e des choses muettes dans leur n cessit  de durer, mais le babil ~~lignoble bavardage~~ ~~l'interminable d lire~~ ~~des  ternels moribonds~~ terrifi  des condamn s au silence.



- L'Innommable* Segment 1783, version 2 (Minuit 1953, p. 138)

A leur place ça me suffirait que je sache ce que je sais, je ne me demanderais pas autre chose que de savoir, de ce que j'entends, que ce n'est pas le bruit innocent et forc e des choses muettes dans leur n cessit  de durer, mais le babil terrifi  des condamn s au silence.

- The Unnamable* Segment 1783, version 3 (MS-HRC-SB-5-9-2, p. 26r)

In their shoes ~~I should~~ I'd be content with my knowing what I know, ~~few~~ I'd demand no more of me than to know that what I hear is not the innocent and necessary sound of dumb things in their need to endure, but the terrified babble of the condemned to silence.



- The Unnamable* Segment 1783, version 4 (MS-HRC-SB-5-10, p. 76r)

In their shoes I'd be content with my knowing what I know, I'd demand no more of me than to know that what I hear is not the innocent and necessary sound of dumb things in their need to endure, but the terror-stricken babble of the condemned to silence.



- The Unnamable* Segment 1783, version 5 (MS-WU-MSS008-3-71, p. 75r)

In their shoes I'd be content with my knowing what I know, I'd demand no more of me than to know that what I hear ~~is~~ not the innocent ~~or~~ and necessary sound of dumb things ~~in their~~ constrained ~~urge~~ to endure, but the terror-stricken babble of the condemned to silence.



- The Unnamable* Segment 1783, version 6 (Grove Press 1958, p. 94)

In their shoes I'd be content with my knowing what I know, I'd demand no more of me than to know that what I hear is not the innocent and necessary sound of dumb things constrained to endure, but the terror-stricken babble of the condemned to silence.

- L'Innommable* Segment 1783, version 7 (Minuit 1971, p. 113)

A leur place ça me suffirait que je sache ce que je sais, je ne me demanderais pas autre chose que de savoir, de ce que j'entends, que ce n'est pas le bruit innocent et forc e des choses muettes dans leur n cessit  de durer, mais le babil terrifi  des condamn s au silence.

[< back to Synoptic Sentence View](#)

[prev](#) | [next](#)

## CollateX results: [1783]

variant, invariant.

Doubleclick or select a word to highlight it in the Synoptic Sentence View.

Version 1  Version 2  Version 3 [Recollate](#)

ee	que je sache ce que je sais, je ne me	demanderai	pas autre chose que de savoir	que	ce que j'entends,
	que je sache ce que je sais, je ne me	demanderais	pas autre chose que de savoir	, de	ce que j'entends,
	que je sache ce que je sais, je ne me	demanderais	pas autre chose que de savoir	, de	ce que j'entends,

[< back to Synoptic Sentence View](#)

[prev](#) | [next](#)

## CollateX results: [1783]

[variant](#), [invariant](#).

Doubleclick or select a word to highlight it in the Synoptic Sentence View.

Version 1  Version 2  Version 3  Version 4 [Recollate](#)

and necessary sound of dumb things	in their	need	to endure, but the	terrified	babble of t
and necessary sound of dumb things	in their	need	to endure, but the	terror-stricken	babble of t
ef and necessary sound of dumb things	in their	constrained	urge	to endure, but the	terror-stricken
and necessary sound of dumb things		constrained		to endure, but the	terror-stricken

ita de his quae animo ac mente sentiuntur et ipse  
eisque que et

"quia":  
4 occurrences X

Cod. Sang. 178

BSB-Hss Clm 6267

Cod. Lat. 121

CSEL 40



Bod\_1611

Bod\_1611

Bod\_1625

Bod\_1625

Bod\_1637

Bod\_1637

0 5 10 15 20 25 30 35 40 45 50

Ham. To be, or not to be, that is the question, Whether tis<sup>1</sup>  
nobler in the minde<sup>2</sup> to suffer The slings and arrowes of  
outragious fortune,<sup>3</sup> Or to take Armes<sup>4</sup> against a sea<sup>5</sup> of  
troubles, And by opposing<sup>6</sup> end them: To die<sup>7</sup> to sleepe No  
more:<sup>8</sup> and by a sleepe,<sup>9</sup> to say we end The hart-ake,<sup>10</sup> and the  
thousand naturall shocks<sup>11</sup> That flesh is heire to; tis a  
consummation Deuoutly<sup>12</sup> to be wisht to die to sleepe, To  
sleepe,<sup>13</sup> perchance to dreame, I there's the rub, For in that  
sleepe<sup>14</sup> of death what dreames may come?<sup>15</sup> When we haue<sup>16</sup>  
shuffled off this mortall coyle Must giue vs<sup>17</sup> pause, there's the  
respect That makes calamity of so long life: For who would  
beare the whips and scornes of time, Th'oppressors<sup>18</sup> wrong, the  
proude<sup>19</sup> mans contumely, The pangs of office,<sup>20</sup> and the  
lawes<sup>21</sup> delay, The insolence of office, and the spunes<sup>22</sup> That  
patient merit<sup>23</sup> of th'unworthy<sup>24</sup> takes, When himselfe<sup>25</sup> might  
his quietas<sup>26</sup> make With a bare bodkin;<sup>27</sup> who would fardels  
beare, To grunt and sweat vnder<sup>28</sup> a weary life? But that the  
dread of something after death, The vndiscouer'd country,<sup>29</sup>

Ham. To be, or not to be, that is the question, Whether tis<sup>1</sup>  
nobler in the mind<sup>2</sup> to suffer The slings and arrowes of  
outragious Fortune,<sup>3</sup> Or to take armes<sup>4</sup> against a Sea<sup>5</sup> of  
troubles, And by opposing<sup>6</sup> end them: To die<sup>7</sup> to sleepe No  
more:<sup>8</sup> and by a sleepe,<sup>9</sup> to say we end The hart-ake,<sup>10</sup> and the  
thousand naturall shocks<sup>11</sup> That flesh is heire to; tis a consummation  
Deuoutly<sup>12</sup> to be wisht to dye to sleep, To sleep<sup>13</sup> perchance to  
dreame, I there's the rub, For in that sleep<sup>14</sup> of death what  
dreames may come,<sup>15</sup> When we have<sup>16</sup> shuffled off this mortall  
coyle Must give us<sup>17</sup> pause, there's the respect That makes  
calamity of so long life: For who would beare the whips and  
scornes of time, Th'oppressors<sup>18</sup> wrong, the proud<sup>19</sup> mans  
contumely, The pangs of office<sup>20</sup> and the Lawes<sup>21</sup> delay, The  
pangs of dispiz'd love the lawes<sup>21</sup> delay, The insolence of  
office, and the spurnes<sup>22</sup> That patient merit<sup>23</sup> of  
th'unworthy<sup>24</sup> takes, When himselfe When he himself<sup>25</sup> might  
his quietus<sup>26</sup> make With a bare bodkin,<sup>27</sup> who would fardels  
beare, To grunt and sweat vnder<sup>28</sup> a weary life? But that the

Ham. To be, or not to be, that is the question, Whether tis<sup>1</sup>  
nobler in the mind<sup>2</sup> to suffer The slings and arrowes of  
outragious fortune,<sup>3</sup> Or to take armes<sup>4</sup> against a sea<sup>5</sup> of troubles,  
And by opposing<sup>6</sup> end them: To dye<sup>7</sup> to sleepe No more;<sup>8</sup> and  
by a sleepe<sup>9</sup> to say we end The heart-ake,<sup>10</sup> and the thousand  
naturall shocks<sup>11</sup> That flesh is heire to; tis a consummation  
Devoutly<sup>12</sup> to be wisht, to dye to sleep, To sleep<sup>13</sup> perchance to  
dreame, I there's the rub, For in that sleep<sup>14</sup> of death what  
dreames may come,<sup>15</sup> When we have<sup>16</sup> shuffled off this mortall  
coyle Must give us<sup>17</sup> pause, there's the respect That makes  
calamity of so long life: For who would beare the whips and  
scornes of time, Th'oppressors<sup>18</sup> wrong, the proud<sup>19</sup> mans  
contumely, The pangs of despised love,<sup>20</sup> and the Lawes<sup>21</sup>  
delay, The insolence of office, and the spurnes<sup>22</sup> That patient  
merit<sup>23</sup> of th'unworthy<sup>24</sup> takes, When as himselfe<sup>25</sup> might his  
quietus<sup>26</sup> make With a bare bodkin?<sup>27</sup> who would fardels beare,  
To grunt and sweat under<sup>28</sup> a weary life? But that the dread of  
something after death, The undiscover'd Country,<sup>29</sup> from

102 Enter Hamlet.  
103 Pol.  
104 I heare him comming, withdraw my Lord.  
105  
106 Ham.  
107 To be, or not to be, that is the question,  
108 Whether tis nobler in the minde to suffer  
109 The slings and arrowes of outragious fortune,  
110 Or to take Armes against a sea of troubles,  
111 And by opposing end them: To die to sleepe  
112 No more: and by a sleepe, to say we end  
113 The hart-ake, and the thousand naturall shocks  
114 That flesh is heire to; tis a consumation  
115 Deuoutly to be wisht to die to sleepe,  
116 To sleepe, perchance to dreame, I there's the rub,  
117 For in that sleepe of death what dreames may come?  
118 When we haue shuffled off this mortall coyle  
119 Must giue vs pause, there's the respect  
120 That makes calamity of so long life:  
121 For who would beare the whips and scornes of time,  
122 Th'oppressors wrong, the proud mans contumely,  
123 The pangs of office, and the lawes delay,

102 Enter Hamlet.  
103 Pol.  
104 I heare him comming, withdraw my Lord.  
105  
106 Ham.  
107 To be, or not to be, that is the question,  
108 Whether tis nobler in the mind to suffer  
109 The slings and arrowes of outragious Fortune,  
110 Or to take armes against a Sea of troubles,  
111 And by opposing end them: To die to sleepe  
112 No more: and by a sleepe, to say we end  
113 The hart-ake, and the thousand naturall shocks  
114 That flesh is heire to; tis a consummation  
115 Deuoutly to be wisht to die to sleep,  
116 To sleep, perchance to dreame, I there's the rub,  
117 For in that sleep of death what dreames may come?  
118 When we haue shuffled off this mortall coyle  
119 Must giue vs pause, there's the respect  
120 That makes calamity of so long life:  
121 For who would beare the whips and scornes of time,  
122 Th' oppressors wrong, the proud mans contumely,  
123

Download

ALL

PUNCTUATION

GRAPHEMICS

ABBREVIATION

TYPOGRAPHY

CONTENT

SEPARATION

# ESTABLISHING THE CRITICAL TEXT

Critical text. Example: [FaustEdition](#)

No critical text. Example: [Commedia](#)

“Yet, there is one thing missing from Shaw’s edition. She does not provide her own edited text. This absence strikes me as the single most remarkable element of the edition. It shifts the focus away from the editor, as maker of a text, to the documents themselves and what we might learn from them. The centre of the edition is not the product: the edited text, with all else seen as **ancillary, preparatory, and explanatory**. The centre of the edition is the **process**: the search for understanding of all these documents and how they relate to each other.”

Robinson 2016

“The reader cannot have the task of establishing the text. It would be as if the citizens analyze the documents of a trial instead of the judge.”

Paola Italia, "Testi come beni comuni: per una filologia digitale sostenibile",  
*Intersections. New perspectives for public humanities*, 2020.

## **8. REUSE DIGITAL EDITIONS**

# QUI LIT ET UTILISE LES ÉDITIONS NUMÉRIQUES ?

- **personnes** (lire, faire des requêtes, extraire, reutiliser, citer)
  - GUI (interface graphique)
- **machines** (faire des requêtes, extraire, citer)
  - APIs
  - query endpoints (SQL, SPARQL, XPath, XQuery, Cypher, etc.)

## Utilisation par les personnes

# GUI COMME ARGUMENT SCIENTIFIQUE ET GUIDE

“an interface (GUI or API) of a DSE is always closely linked to the **data model** of the underlying data and the editorial principles expressed in this data model, in that regard it is a form of pre-selective data management. Interfaces are an **interpretation of knowledge** and provide users with a more or less “guided tour” through the data and its general presentational setting. Furthermore, they allow the user to **answer research questions** and aim at supporting the generation of knowledge.”

Bleier et al. 2020, Intro

# QUI ET COMMENT CRÉER DES GUIS

- Partie du travail scientifique (grande diversité)
- Utiliser méthodes comme User Experience Design,  
Focus groups

# EXTRAIRE LES DONNÉES (XML-TEI)

**agrégateurs.** Ex. : [CorrespSearch](#) (Dumont 2016)

**creation de corpus.** Ex. : [Distant Reading for European Literary History](#) (COST Action CA16204)

**analyse** linguistique, paleographique ou autre, à partir de l'encodage présent. Ex. : [Ursus de Bénévent, \*De Nomine\*, a cura di Paolo Monella, 2017](#)

Si elles sont à disposition ... Contre-exemple : [\*Electronic Bewulf. Fourth Edition\*, Kiernan and Jacob \(eds.\), 2015](#)

## **Utilisation par les personnes et les machines**

# COMMENT CITER LES ÉDITIONS NUMÉRIQUES

Voir **instructions** dans chaque édition

Question des mises à jour → **versioning**

- Versioning as documentation. Ex. :
  - Tim Hitchcock, Robert Shoemaker, Clive Emsley, Sharon Howard and Jamie McLaughlin, et al., *The Old Bailey Proceedings Online, 1674-1913* ([www.oldbaileyonline.org](http://www.oldbaileyonline.org), version 8.0, March 2018)
  - Ainsworth, Peter, and Godfried Croenen, ed., *The Online Froissart*, version 1.5 (Sheffield: HRIOnline, 2013),  
<http://www.dhi.ac.uk/onlinefroissart>
- Versioning as version management (git)
- Versioning as retrievable milestone versions (IRI)

# COMMENT CITER LES ÉDITIONS NUMÉRIQUES

L'absence de page → CTS et DTS

“DTS provides a standard way for clients to interact with collections of TEI documents”

Romanello 2020

## **Utilisation par les machines**

# APPLICATION PROGRAMMING INTERFACES (API)

**Générique.** DTS, appliqué à plusieurs éditions : ex. TEI Publisher  
[Demo Van Gogh Letters](#)

**Spécifique.** Ex. : Complete Works of Carl Maria von Weber. Digital Edition, <http://weber-gesamtausgabe.de/A070002> (Version 4.3.0 of February 1, 2021)

**Van Gogh Letters**

Sort by Date Filter by Title

1 Found 929 items

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

To Hendrik Verzijl. The Hague, Saturday, 26 October 1872.

To Theo van Gogh. The Hague, Friday, 13 December 1872.

To Theo van Gogh. The Hague, mid-January 1873.

Language  Show top 50

- English 10
- French 322
- Dutch 596

From  Show top 50

- Jo van Gogh-Bonger 5
- Joseph Roulin 4
- Paul Gauguin 16
- Theo van Gogh 39
- Vincent van Gogh 844

To  Show top 50

JSON Raw Data Headers

Save Copy Collapse All Expand All Filter JSON

▼ @context:

- dts: "https://w3id.org/dts/api#"
- @vocab: "https://www.w3.org/ns/hydra/core#"
- dc: "http://purl.org/dc/terms/"
- title: "Letter Collection"

▼ member:

▼ 0:

- ▼ dts:dublincore:
  - ▼ dc:license: "http://creativecommons.org/licenses/by-nc-sa/4.0/ https://creativecommons.org/licenses/by-nc-sa/4.0/legalcode"
  - dc:creator: ""
- ▼ dts:passage: "/exist/apps/vangogh/api/dts/documents?id=db/apps/vangogh/data/let629.xml"
  - title: "To Theo van Gogh. Arles, Thursday, 21 June 1888."
  - @type: "Resource"
  - @id: "let629.xml"

▼ 1:

- ▼ dts:dublincore:
  - ▼ dc:license: "http://creativecommons.org/licenses/by-nc-sa/4.0/ https://creativecommons.org/licenses/by-nc-sa/4.0/legalcode"
  - dc:creator: ""
- ▼ dts:passage: "/exist/apps/vangogh/api/dts/documents?id=db/apps/vangogh/data/let640.xml"
  - title: "To Theo van Gogh. Arles, Sunday, 15 July 1888."
  - @type: "Resource"
  - @id: "let640.xml"

▼ 2:

- ▼ dts:dublincore:
  - ▼ dc:license: "http://creativecommons.org/licenses/by-nc-sa/4.0/ https://creativecommons.org/licenses/by-nc-sa/4.0/legalcode"
  - dc:creator: ""
- ▼ dts:passage: "/exist/apps/vangogh/api/dts/documents?id=db/apps/vangogh/data/let672.xml"
- ▼ title: "To Theo van Gogh. Arles, Saturday, 1 September 1888."
- @type: "Resource"
- @id: "let672.xml"

▼ 3:

- ▼ dts:dublincore:
  - ▼ dc:license: "http://creativecommons.org/licenses/by-nc-sa/4.0/ https://creativecommons.org/licenses/by-nc-sa/4.0/legalcode"
  - dc:creator: ""
- ▼ dts:passage: "/exist/apps/vangogh/api/dts/documents?id=db/apps/vangogh/data/let875.xml"
- ▼ title: "To Theo van Gogh and Jo van Gogh-Bonger. Auvers-sur-Oise, Sunday, 25 May 1890."
- @type: "Resource"
- @id: "let875.xml"

▼ 4:

- ▼ dts:dublincore:
  - ▼ dc:license: "http://creativecommons.org/licenses/by-nc-sa/4.0/ https://creativecommons.org/licenses/by-nc-sa/4.0/legalcode"
  - dc:creator: ""
- ▼ dts:passage: "/exist/apps/vangogh/api/dts/documents?id=db/apps/vangogh/data/RM16.xml"
- ▼ title: "Crossed-out, unsent fragment of a letter to Paul Gauguin. The verso contains the sketch enclosed with letter 693 to Eugène Boch. Arles, probably September or October 1888."
- @type: "Resource"
- @id: "RM16.xml"

Exemple : projet sur Johanna Schopenhauer

**utiliser données existantes**

Sources : *Carl Maria von Weber Gesamtausgabe* et *CorrespSearch*



# “ES KANN DEM KÜNSTLER NICHTS ERFREULICHER SEIN ALS ENTHUSIASMUS ZU ERREGEN”

[View letter](#) →



all	▼	search term	<a href="#">Search</a>
-----	---	-------------	------------------------



[The Project  
WeGA](#)



[Carl Maria  
von Weber](#)



[Complete  
Indices](#)



[News of the  
Project](#)

# SCHOPENHAUER, JOHANNA

Home > Johanna Schopenhauer



## Basic data

- 👤 Trosiener, Johanna Henriette (Birth Name)
- ✳️ July 9, 1766 in Danzig
- ✝ April 17, 1838 in Jena
- 💼 Schriftstellerin, Salonière
- 📍 Hamburg, Weimar, Bonn, Jena

## Iconography



Biographies

Backlinks (23)

## Biographical information from the WeGA

- Tochter des Kaufmanns und Senators Christian Heinrich Trosiener (1730–1797) und dessen Frau Elisabeth, geb. Lehmann (1745–1818)
- 16. Mai 1785 Heirat mit dem Kaufmann Heinrich Floris Schopenhauer (1747–1805), gemeinsame Kinder: Arthur (1788–1860), [Adele](#); die Familie lebte ab 1793 in [Hamburg](#)
- nach dem Tod des Ehemanns finanziell unabhängig; lebte mit ihrer Tochter [Adele](#) ab September 1806 in [Weimar](#), veranstaltete dort regelmäßige literarische Teegesellschaften
- ab 1813 Beziehung mit [G. F. von Gerstenbergk](#), daraufhin 1814 Zerwürfnis mit dem Sohn Arthur Schopenhauer
- nach großen Vermögensverlusten (1819) als Berufsschriftstellerin tätig
- lebte ab 1829 im Rheinland ([Unkel/Bonn](#)), ab 1832 gänzlich in [Bonn](#), ab 1837 dann in [Jena](#)

## Documents

WeGA Text

Wikipedia Article

ADB Article

NDB Article

GND entry

GND Beacon Links

XML-Preview

# SCHOPENHAUER, JOHANNA

Home > Johanna Schopenhauer



## Basic data

- 👤 Trosiener, Johanna Henriette (Birth Name)
- \* July 9, 1766 in Danzig
- † April 17, 1838 in Jena
- 💼 Schriftstellerin, Salonière
- 📍 Hamburg, Weimar, Bonn, Jena

## Iconography



Biographies

Backlinks (23)

## Details from the GND

### Name

Schopenhauer, Johanna

### Dates

\* July 9, 1766

† April 16, 1838

### Profession(s)

Schriftstellerin

Romanschriftstellerin

## Documents

WeGA Text

Wikipedia Article

ADB Article

NDB Article

GND entry

GND Beacon Links

GND	
Link zu diesem Datensatz	<a href="http://d-nb.info/gnd/118610473">http://d-nb.info/gnd/118610473</a>
Person	Schopenhauer, Johanna
Geschlecht	weiblich
Andere Namen	Schopenhauer, Johanna Henriette (Vollständiger Name) Schopenhauer, J. Schopenhauer, Joanna Trosiener, Johanna (Früherer Name) Trosiener, Johanna Henriette Trossina, Johanna
Quelle	Friedrichs Schriftstellerinnen d. 18. u. 19. Jh. NDB/ADB: <a href="https://www.deutsche-biographie.de/gnd118610473.html#ndbcontent">https://www.deutsche-biographie.de/gnd118610473.html#ndbcontent</a> Wikipedia: <a href="https://de.wikipedia.org/wiki/Johanna_Schopenhauer">https://de.wikipedia.org/wiki/Johanna_Schopenhauer</a>
Zeit	Lebensdaten: 1766-1838
Land	Deutschland (XA-DE)
Geografischer Bezug	Geburtsort: Danzig Sterbeort: Jena
Beruf(e)	Schriftstellerin Romanschriftstellerin

```
curl -L -H "Accept: application/tei+xml"  
https://weber-gesamtausgabe.de/en/gnd/118610473
```

```
<idno type="gnd">118610473</idno>
<persName type="reg"><surname>Schopenhauer</surname>, <forename>Johanna</forename></persName>
<persName type="alt" subtype="birth"><surname>Trosiener</surname>, <forename>Johanna</forename> <forename>Henriette</forename></persName>
<birth>
  <date when="1766-07-09"/>
  <placeName>
    <settlement key="A130052">Danzig</settlement>
  </placeName>
</birth>
<death>
  <date when="1838-04-17"/>
  <placeName>
    <settlement key="A130071">Jena</settlement>
  </placeName>
</death>
<sex>f</sex>
<occupation>Schriftstellerin</occupation>
<occupation>Saloni  re</occupation>
<residence><settlement>Hamburg</settlement></residence>
<residence><settlement key="A130014">Weimar</settlement></residence>
<residence><settlement key="A130029">Bonn</settlement></residence>
<residence><settlement key="A130071">Jena</settlement></residence>
<note type="bioSummary">
  <list>
    <item>Tochter des Kaufmanns und Senators <persName>Christian Heinrich Trosiener</persName> (1730–1797) und dessen Frau <persName>Elisabeth, geb. Lehmann</persName> (1745–1818)</item>
    <item>16. Mai 1785 Heirat mit dem Kaufmann <persName>Heinrich Floris Schopenhauer</persName> (1747–1805), gemeinsame Kinder: <persName>Arthur</persName> (1788–1860), <persName key="A003457">Adele</persName>; die Familie lebte ab 1793 in <settlement key="A130009">Hamburg</settlement></item>
    <item>nach dem Tod des <rs type="person">Ehemanns</rs> finanziell unabh  ig; lebte mit ihrer Tochter <persName key="A003457">Adele</persName> ab September 1806 in <settlement key="A130014">Weimar</settlement>, veranstaltete dort regelm  ige literarische Teegesellschaften</item>
    <item>ab 1813 Beziehung mit <persName key="A002319">G. F. von Gerstenbergk</persName>, daraufhin 1814 Zerw  fnis mit dem Sohn <persName>Arthur Schopenhauer</persName></item>
    <item>nach gro  en Verm  gensverlusten (1819) als Berufsschriftstellerin t  ig</item>
    <item>lebte ab 1829 im <region>Rheinland</region> (<settlement>Unkel</settlement>/<settlement key="A130029">Bonn</settlement>), ab 1832 g  nztig in <settlement key="A130029">Bonn</settlement>, ab 1837 dann in <settlement key="A130071">Jena</settlement></item>
  </list>
</note>
</person>
```

# Application Programming Interface (API)

## Querying correspSearch automatically

### Overview

With the help of the Application Programming Interface (API), you can query the web service automatically via URL parameters (see below). The results can be used and distributed under the terms of the [Creative Commons License CC-BY 4.0](#)

The correspSearch API (TEI-XML output format) is available in the **stable version 1.1**.

### Output Formats

#### TEI-XML (stable)

**Base URL:** <https://correspSearch.net/api/v1.1/tei-xml.xql>

The correspondence metadata are provided in TEI-XML format. The TEI encoding is generally compliant (apart from two differences) to the Correspondence Metadata Interchange (CMI) format, a highly reduced and restricted subset of the TEI Guidelines. See here for more information about the CMI format. The correspSearch API aggregates letter metadata from different sources which entails two necessary exceptions from the CMI format:

1. Since it is possible that `correspDesc` elements represent different sources, each `correspDesc` element has to be linked to the source it refers to. This is done by usage of the attribute `correspDesc/@cs:source`, the value of which should be the same as `sourceDesc/bibl/@xml:id`. Since the TEI Guidelines do not allow `@source` in `correspDesc`, this attribute has to be noted within a separate namespace. The namespace for the abbreviation "cs" is <http://www.bbaw.de/telota/correspSearch>.
2. The names of the data providers, who have to be mentioned due to the CC BY license, are included in the XML output.

### Contents

- 1 Overview
- 2 Output formats
  - 2.1 TEI-XML
  - 2.2 TEI-JSON
  - 2.3 BEACON
  - 2.4 CSV
- 3 Parameters

### Use our API with csLink

The JavaScript widget csLink refers from an edited letter in its own digital edition to temporally nearby letters of the correspondence partners from other editions.

[[Download & more Information](#)]

### Licensing of the data

The data provided via the TEI-XML or the TEI-JSON API is available for subsequent use under the terms of the [Creative Commons license CC-BY 4.0](#).

```
<date when="2021-05-31T21:10:40.998+02:00"/>
</publicationStmt>
-<sourceDesc>
-  <bibl type="hybrid" xml:id="AWS-Online">
    Digitale Edition der Korrespondenz August Wilhelm Schlegels
    <ref target="https://august-wilhelm-schlegel.de/briefedigital/">https://august-wilhelm-schlegel.de/briefedigital/</ref>
  </bibl>
-  <bibl xml:id="IFFLAND" type="online">
    August Wilhelm Ifflands dramaturgisches und administratives Archiv. Digitale Edition, hg. v. Klaus Gerlach. Berlin-Brandenburgische Akademie der Wissenschaften, Berlin.
    <ref target="http://iffland.bbaw.de">http://iffland.bbaw.de</ref>
  </bibl>
</sourceDesc>
</fileDesc>
-<profileDesc>
-  <correspDesc source="#IFFLAND" ref="https://iffland.bbaw.de/A0005599">
    -<correspAction type="sent">
        <persName ref="http://d-nb.info/gnd/118610473">Johanna Henriette Schopenhauer</persName>
        <placeName ref="http://www.geonames.org/2950159">Berlin</placeName>
        <date when="1804-12-28" cert="high"/>
    </correspAction>
    -<correspAction type="received">
        <persName ref="http://d-nb.info/gnd/118555324">August Wilhelm Iffland</persName>
    </correspAction>
  </correspDesc>
-  <correspDesc source="#IFFLAND" ref="https://iffland.bbaw.de/A0005603">
    -<correspAction type="sent">
        <persName ref="http://d-nb.info/gnd/118555324">August Wilhelm Iffland</persName>
        <date when="1804-12-30" cert="high"/>
    </correspAction>
    -<correspAction type="received">
        <persName ref="http://d-nb.info/gnd/118610473">Johanna Henriette Schopenhauer</persName>
    </correspAction>
  </correspDesc>
-<correspDesc source="#AWS-Online" ref="https://august-wilhelm-schlegel.de/briefedigital/briefid/1317" key="1317">
    -<correspAction type="sent">
        <persName ref="http://d-nb.info/gnd/118607960">August Wilhelm von Schlegel</persName>
        <placeName ref="http://d-nb.info/gnd/1001909-1">Bonn</placeName>
        <date when="1836-01-01">[zwischen 1832 und 1837]</date>
    </correspAction>
    -<correspAction type="received">
        <persName ref="http://d-nb.info/gnd/118610473">Johanna Schopenhauer</persName>
        <placeName ref="http://d-nb.info/gnd/1001909-1">Bonn</placeName>
    </correspAction>
  </correspDesc>
-<correspDesc source="#AWS-Online" ref="https://august-wilhelm-schlegel.de/briefedigital/briefid/1321" key="1321">
    -<correspAction type="sent">
        <persName ref="http://d-nb.info/gnd/118607960">August Wilhelm von Schlegel</persName>
        <placeName ref="http://d-nb.info/gnd/1001909-1">Bonn</placeName>
        <date when="1836-07-03">3. Juli [zwischen 1832 und 1837]</date>
```

# QUERY ENDPOINTS

Faire une **requête** directement à la base de données d'une édition

Exemple : projet d'analyse de réseaux sur les sources de Dante



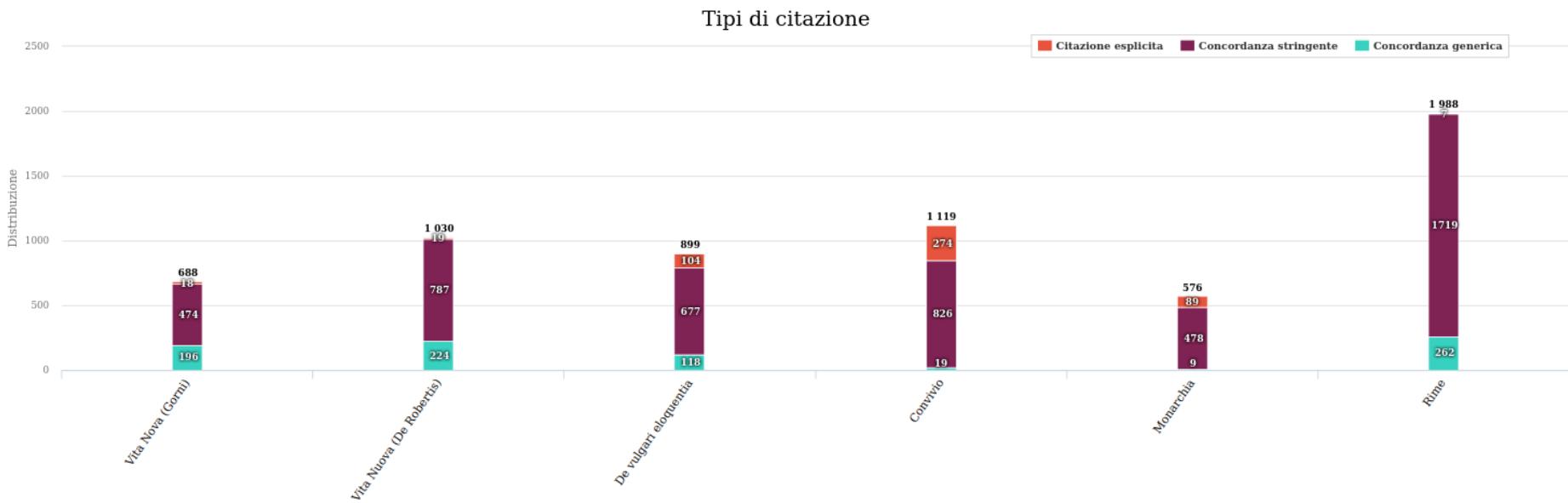
## Risultato

### Per tipo di citazione

nelle opere di Dante

Visualizza la distribuzione dei diversi tipi di citazione nelle opere di Dante.

Seleziona l'istogramma per vedere la distribuzione nei libri e nei capitoli di ogni opera.



## Virtuoso SPARQL Query Editor

[About](#) | [Namespace Prefixes](#) | [Inference](#)

Default Data Set Name (Graph IRI)

### Query Text

```
PREFIX efrbroo: <http://erlangen-crm.org/efrbroo/>
PREFIX dnt: <http://perunaenciclopediadantescadigitale.eu/prindante/danterdfs/DanteRDFS.rdf#>
PREFIX dcterms: <http://purl.org/dc/terms/>
PREFIX crm: <http://purl.org/NET/cidoc-crm/core#>
```

```
SELECT distinct ?LuogoFrammentoDantesco ?FrammentoDantescoTesto ?IRIFontePrimaria ?titoloFontePrimaria
FROM <http://perunaenciclopediadantescadigitale.eu/resource/opere/note>
where {?LuogoFrammentoDantesco dnt:citesCitazioneEsplicita ?IRIFontePrimaria.
?body efrbroo:hasFragment ?LuogoFrammentoDantesco.
?IRIFontePrimaria dcterms:alternative ?titoloFontePrimaria.
?body efrbroo:hasFragment ?LuogoFrammentoDantesco.
?FragDante crm:hasNote ?body.
?FragDante dnt:efChars ?FrammentoDantescoTesto.}
ORDER BY ?LuogoFrammentoDantesco
LIMIT 100?
```

LuogoFrammentoDantesco	FrammentoDantescoTesto	IRIFontePrimaria	titoloFontePrimaria
<a href="http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/1/capitolo/1/paragrafo/1/exprFrag1/0">http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/1/capitolo/1/paragrafo/1/exprFrag1/0</a>	"SÌ COME DICE LO FILOSOFO ... DESIDERANO DI SAPERE"	<a href="http://dbpedia.org/resource/Metaphysics_(Aristotle)">http://dbpedia.org/resource/Metaphysics_(Aristotle)</a>	"Metaphysica (Aristotele)"
<a href="http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/1/capitolo/1/paragrafo/1/exprFrag1/1">http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/1/capitolo/1/paragrafo/1/exprFrag1/1</a>	"SÌ COME DICE LO FILOSOFO ... DESIDERANO DI SAPERE"	<a href="http://dbpedia.org/resource/Metaphysics_(Aristotle)">http://dbpedia.org/resource/Metaphysics_(Aristotle)</a>	"Metaphysica (Aristotele)"
<a href="http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/1/capitolo/10/paragrafo/10/exprFrag1/83">http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/1/capitolo/10/paragrafo/10/exprFrag1/83</a>	"ONDE ... ALTRO"	<a href="http://perunaencopediadantescadigitale.eu/resource/Volgarizzamento_Etica_Nicomachea">http://perunaencopediadantescadigitale.eu/resource/Volgarizzamento_Etica_Nicomachea</a>	"Volgarizzamento dell'Etica Nicomachea"
<a href="http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/1/capitolo/11/paragrafo/14/exprFrag1/90">http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/1/capitolo/11/paragrafo/14/exprFrag1/90</a>	"GRIDA TULLIO"	<a href="http://dbpedia.org/resource/De_finibus_bonorum_et_malorum">http://dbpedia.org/resource/De_finibus_bonorum_et_malorum</a>	"De finibus bonorum et malorum"
<a href="http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/1/capitolo/11/paragrafo/8/exprFrag1/89">http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/1/capitolo/11/paragrafo/8/exprFrag1/89</a>	"ONDE BOEZIO"	<a href="http://dbpedia.org/resource/Consolation_of_Philosophy">http://dbpedia.org/resource/Consolation_of_Philosophy</a>	"De consolatione philosophiae"
<a href="http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/1/capitolo/12/paragrafo/10/exprFrag1/101">http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/1/capitolo/12/paragrafo/10/exprFrag1/101</a>	"COME DICE LO FILOSOFO NEL QUINTO DELL'ETICA"	<a href="http://dbpedia.org/resource/Nicomachean_Ethics">http://dbpedia.org/resource/Nicomachean_Ethics</a>	"Ethica Nicomachea"
<a href="http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/1/capitolo/12/paragrafo/3/exprFrag1/94">http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/1/capitolo/12/paragrafo/3/exprFrag1/94</a>	"DICO CHE, SÌ COME VEDERE SI PUÒ CHE SCRIVE TULIO"	<a href="http://dbpedia.org/resource/Laelius_de_Amicitia">http://dbpedia.org/resource/Laelius_de_Amicitia</a>	"De amicitia"
<a href="http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/1/capitolo/2/paragrafo/14/exprFrag1/26">http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/1/capitolo/2/paragrafo/14/exprFrag1/26</a>	"LA QUALE ... NON SI POTEA"	<a href="http://dbpedia.org/resource/Confessions_(St._Augustine)">http://dbpedia.org/resource/Confessions_(St._Augustine)</a>	"Confessiones"
<a href="http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/1/capitolo/4/paragrafo/9/exprFrag1/34">http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/1/capitolo/4/paragrafo/9/exprFrag1/34</a>	"COME DICE AGUSTINO"	<a href="http://dbpedia.org/resource/Confessions_(St._Augustine)">http://dbpedia.org/resource/Confessions_(St._Augustine)</a>	"Confessiones"
<a href="http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/1/capitolo/7/paragrafo/16/exprFrag1/61">http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/1/capitolo/7/paragrafo/16/exprFrag1/61</a>	"TRANSMUTAZIONE"	<a href="http://dbpedia.org/resource/Psalms">http://dbpedia.org/resource/Psalms</a>	"Salmi"
<a href="http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/1/capitolo/8/paragrafo/16/exprFrag1/72">http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/1/capitolo/8/paragrafo/16/exprFrag1/72</a>	"PER CHE DICE SENECA"	<a href="http://dbpedia.org/resource/De_Beneficiis">http://dbpedia.org/resource/De_Beneficiis</a>	"De beneficiis"
<a href="http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/1/capitolo/8/paragrafo/5/exprFrag1/65">http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/1/capitolo/8/paragrafo/5/exprFrag1/65</a>	"COME QUANDO"	<a href="http://perunaencopediadantescadigitale.eu/resource/Aforismi">http://perunaencopediadantescadigitale.eu/resource/Aforismi</a>	"Aforismi"
<a href="http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/1/capitolo/8/paragrafo/5/exprFrag1/66">http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/1/capitolo/8/paragrafo/5/exprFrag1/66</a>	"COME QUANDO"	<a href="http://perunaencopediadantescadigitale.eu/resource/Ars_Medica">http://perunaencopediadantescadigitale.eu/resource/Ars_Medica</a>	"Ars medica"
<a href="http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/1/capitolo/9/paragrafo/8/exprFrag1/78">http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/1/capitolo/9/paragrafo/8/exprFrag1/78</a>	"UNA RONDINE"	<a href="http://dbpedia.org/resource/Nicomachean_Ethics">http://dbpedia.org/resource/Nicomachean_Ethics</a>	"Ethica Nicomachea"
<a href="http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/2/capitolo/10/paragrafo/10/exprFrag1/274">http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/2/capitolo/10/paragrafo/10/exprFrag1/274</a>	"E UN'ALTRA INFERMITADE ... DEL LORO SIGNORE"	<a href="http://dbpedia.org/resource/Ecclesiastes">http://dbpedia.org/resource/Ecclesiastes</a>	"Ecclesiaste"
<a href="http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/2/capitolo/10/paragrafo/3/exprFrag1/269">http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/2/capitolo/10/paragrafo/3/exprFrag1/269</a>	"NON ... SANZA ALCUNO DISCORRIMENTO"	<a href="http://dbpedia.org/resource/Consolation_of_Philosophy">http://dbpedia.org/resource/Consolation_of_Philosophy</a>	"De consolatione philosophiae"
<a href="http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/2/capitolo/10/paragrafo/5/exprFrag1/270">http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/2/capitolo/10/paragrafo/5/exprFrag1/270</a>	"PIETOSO LO CHIAMA"	<a href="http://dbpedia.org/resource/Aeneid">http://dbpedia.org/resource/Aeneid</a>	"Aeneis"
<a href="http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/2/capitolo/12/paragrafo/2/exprFrag1/275">http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/2/capitolo/12/paragrafo/2/exprFrag1/275</a>	"QUELLO NON CONOSCIUTO DA MOLTI ..."	<a href="http://dbpedia.org/resource/Consolation_of_Philosophy">http://dbpedia.org/resource/Consolation_of_Philosophy</a>	"De consolatione philosophiae"
<a href="http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/2/capitolo/12/paragrafo/3/exprFrag1/276">http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/2/capitolo/12/paragrafo/3/exprFrag1/276</a>	"AMISTADE"	<a href="http://dbpedia.org/resource/Laelius_de_Amicitia">http://dbpedia.org/resource/Laelius_de_Amicitia</a>	"De amicitia"
<a href="http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/2/capitolo/12/paragrafo/3/exprFrag1/277">http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/2/capitolo/12/paragrafo/3/exprFrag1/277</a>	"AVEA TOCCATE PAROLE"	<a href="http://dbpedia.org/resource/Laelius_de_Amicitia">http://dbpedia.org/resource/Laelius_de_Amicitia</a>	"De amicitia"
<a href="http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/2/capitolo/13/paragrafo/10/exprFrag1/306">http://perunaencopediadantescadigitale.eu/resource/work/convivio/libro/2/capitolo/13/paragrafo/10/exprFrag1/306</a>	"SÌ COME DICE ORAZIO ..."	<a href="http://dbpedia.org/resource/Ars_Poetica">http://dbpedia.org/resource/Ars_Poetica</a>	"Ars poetica"

# **8. CONCLUSIONS**

“By means of this new tool [Tustep], which we have in electronic data processing, new and higher standards are imposed not only on the results of others sciences, but also on critical editions - standards which can scarcely be satisfied by traditional methods. This is, in my view, the main reason why electronic data processing should be employed in the preparation of critical editions, especially in large and complex projects. The question **whether it is possible or not to save time and / or money** by these methods is only of secondary importance. The expenses necessary for future critical editions may possibly be even **higher** than they have been in the past when these tools were not yet available.”

Ott 1973

# DIGITAL SCHOLARLY EDITION. FEATURES?

**Edition**: a scientific hypothesis among others,  
interpretation is central

**Digital edition** : data-driven philology, explicit and  
reproducible, international community, different  
approaches possibles, less hierarchy among the  
elements



Image : Michael Mandiberg, [DATA BASE](#), 2009 (CC BY-SA 2.0)

# Thank you.

List of works cited.

[Introduction to digital scholarly editions](#) by Elena Spadini  
(RISE Crash Course, 01.04.2022, University of Basel)

is licensed under [CC BY-SA 4.0](#) 