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OpenGadda. A transmedial digital archive.

Final Dissertation in

Scholarly Editing and Digital Approaches

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1 INTRODUCTION

1.1 COPYRIGHT AND THE DIGITAL HUMANITIES

Oftentimes the process of digitization of historical artifacts is stalled by copyright rights - and privacy rules - that deny access to both the material artifact and the digitalized product.

Unless the artifact is public domain – a work with no intellectual property rights – it still belongs under the scope of exploitation of work with all the inherent features and limits [1]. This entails that oftentimes there are limits to what can be published and used online and not.

In part, this is because some artifacts and documents might not be accessible for a specific time in which the economic rights are still not expired, but also oftentimes the regulations around such a topic are still murky and not yet unified.

An example of this can be the article quoted above, which explained how, through the outbreak of COVID-19, there occurred a problematic relationship between museum collections and their digital replicas; such objects would assure free access to the collection without the need to be physically inside of the museum, a key element during this historical period as we were all tasked with staying at home, unless for some emergencies.

This implied that throughout the pandemic people were not able to freely access the culture stored inside museums or other cultural institutions, as they were all thought to be not strictly necessary and this inevitably stalled both the visits aspect but also the possibility of employing, observing, and studying the elements contained inside.

Unless a user could consult digitally the catalogue of the museum or institution.

Still, the protection of copyright – whose main purpose is to safeguard the artists – rendered such a task extremely difficult both in production and after. This was in part due to the fact that there are no clear protocols and neither an appropriate description of digitization, which makes it so that not only there is the need to ask for permission through a long chain of communication to create a digital reproduction, but also oftentimes the digital reproduction itself is oftentimes unable to be accessed due to technical protection measures[2].

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[1] KLINOWSKI M., SZAFAROWICZ K. (2023), p. 2000.

[2] Ibidem, p. 2006.

Another similar situation to the one expressed above has been offered during the seminary about legal issues in the textual scholarship held by The European Society for Textual Scholarship, in October 2023.

A specific case that is relevant to copyright and the issues that it brings to textual scholarship was the one of Professor Elsa Pereira, with her speech titled *Authors' Heirs Obstructing Textual Scholarship in Portugal*; after her work around a national author she had been researching on had been authorized by his heirs - the owners of both the moral and economic rights to the author's work -, she found herself denied the possibility to start with her studies even by the same people who had given her the permission to start her research.

In fact, the same heirs that had allowed the process to begin had taken back the permission bringing forward the worry that the research might ruin the integrity of their ancestor, violating the moral rights[3].

This was possible due to the importance that is given in Portugal to not only economic rights – which had by now exhausted their courses – but also to moral rights which are valid for a longer period and whose focus is on maintaining the author's image and property[4].

Professor Pereira's experience is not unique in the Portuguese research system, as she reported that also other researchers were stalled in their steps by accusations of ruining the author's reputation, through their research[5].

Also, the seminary brought forward the problem that although right now there is a general harmonization of copyright rules between Europe and the world, there are still situations such as the one with the *James Joyce Correspondence*, happening. In fact, although Joyce's copyright rights are currently exhausted in Belgium where the project was developed, the website is not currently available in either Spain or England, due to problems linked to different legislations around the author's rights[6].

This happens because in those specific countries, according to their own statutes around the matter, the copyright rights are not yet exhausted: in Spain, the economic rights won't be exhausted till at least ten other years, and in the UK, there is a specific legislation, called 2039 rules that states:

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[3] ESTS (2023).

[4] PEREIRA E. (2023), section *"Moral Rights"*.

[5] ESTS (2023).

[6] Ibidem, ivi.

> Under the 2039 rule, any literary, dramatic, or musical work created by an unknown author or by an author who died before 1969 and was not published before 1 August 1989, is protected by copyright until 31 December 2039 - unless the unknown author died more than 70 years ago[7].

This stops the UK from directly accessing the work and displaying it, no matter its importance and the fact that in other countries the rights are already exhausted; this is a very heavy limitation, if we consider the fact that James Joyce is one of the most important author in English literature and especially these documents were quite new and could reveal further analyses and information around the author and the man behind his works.

To obviate this problem, the team behind the creation of the digital edition offered to the user to consult what was not protected by copyright - the metadata – through the involvement of Sustainable *Digital Scholarship*[8].

Sustainable Digital Scholarship is a data management service based in the humanities that aims to offer both proper planning but also the most fitting repository to store and visualize data, having even a repository of its own - *Sustainable Digital Scholarship platform* - which is fully open access[9].

Currently, the project regarding James Joyce's correspondence, alongside the *Samuel Beckett Digital Manuscript Project* which has been developed by the same research center, is supported by this system allowing the consultation of the metadata through two different branches: people and letters.

Still, the problem with the unavailability of specific texts in specific countries remains, forcing the developers behind the project to enact an action of «geo-blocking»[10]; this limits not only the access but also the content that users across the entire world can access, due to the different copyright rules across the entirety of the world.

This entire case shows that not only it is problematic for academics to access the items they want to digitalize, but also, they might also have some problems in then rendering the digitized items openly accessible to everybody, without the need for any limitations.

> There are many uncertainties in the copyright laws both nationally and internationally, and it is a very grey area. There are complicated questions when examining the copyright of digitized items.

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[7] RAY A. (2023).

[8] ESTS (2023).

[9] *Welcome to the Sustainable Digital Scholarship (SDS) service*, SDS.

[10] VAN HOUTERT B. (2023).

Is the material that has been digitized considered published or unpublished? Does the original creator own the rights or the preservationist? [11]

All these cases must prove that the production of digital objects is oftentimes altered or even threatened by copyright laws, especially by the uncertainty of such rules that risk limiting further access to culture, while there's a desperate need to make it more easily accessible and interoperable, offering to browse – as in the case, above – collections easily just through a simple click.

This is especially important in the field of textual scholarship when handling 20th-century literature. This period is, in fact, considered a golden age for manuscripts since the authorial attitude around them changed; books started to be regarded as a dynamic production with an attentive analysis of the various details and specifics of the manuscripts that produced the final work, searching in them the author's own dynamic process[12].

Still, the whole dynamic nature of such items risks being frozen in time through the inaccessibility offered by copyright, such as was the case offered by Professor Pereira's own speech[13]. This would entail that the research in the textual scholarship field would focus on other periods, as this one does not offer yet a satisfying model or paradigm to study an author whose manuscripts are not directly accessible to us because of copyright.

1.2 THE PROJECT OPENGADDA

In search of a model that might satisfy this problem, *OpenGadda* came to be first developed.

In fact, the current situation around the 20th century in textual scholarship urged me to handle the problem from a whole new perspective; what to do when the author's manuscripts and/or texts are not available due to copyright reasons?

In fact, when studying the 20th-century Italian writer Carlo Emilio Gadda, a few problems were raised around his works; it was not, in fact, possible to publicize them as their rights – split between the heirs and the publishing houses that had produced his works – had not yet expired and to seek out the permission for our project would mean a long and probably not successful journey.

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[11] ROUTHIER PERRY S. (2014), p. 8.

[12] ESTS (2023).

[13] Ibidem, ivi.

The solution employed aimed to take into account all the ones that were previously given in this set up and after an attentive work of analysis and comparison, it came up with its own idea to solve the problem; what it aimed to do was leave behind the manuscripts, documents, and texts and instead focus on the other sources related to the author that might be freely accessible and might be reproduced without any limitation for the users.

As the title obviously states, *OpenGadda* aims to create an open environment more specifically a website where the user can consult the author's own work and, through the model of a mental encyclopedia, is able to collect in one place only all the possible knowledge around the author chosen, employing only freely accessible documents to avoid incurring in problematics with copyright.

The website will collect different materials around the author, all obtained through freely accessible sources, and be divided into separated sections accordingly, on one side offering the user the possibility to browse a catalog of the items in the collection, while on the other the project will employ the tool of data visualization to visualize the data extracted from the collections and give a further point of view to the user to understand the collection and the author.

Such a new perspective and work plan might create in the future a new paradigm to study an author through new types of documents that differ from the ones classically used in the textual scholarship field, whose focus – especially when paired with genetic criticism – is the manuscripts.

1.3 A TRANSMEDIAL DIGITAL ARCHIVE

The project, in fact, will focus on the author's archives.

Carlo Emilio Gadda was infamous for his obsession with the archival nature. Called an «archiviomane»[14], it was said that he was no younger than thirteen when he first started to record his work, and although at times it was disordered and inconsequential, – needing a planned reorder of some sort during the year 1933 – it was part of the author's perception of his literature and philosophy[15].

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[14] ITALIA P. (2023), p. 1.

[15] Ibidem, ivi.

In the end, archives offer both a representation of an author as a human and as an artist through different conscious – and subconscious – choices in the documents and in the order in which they are set up, portraying a «laboratorio di scrittura»[16] of sorts that could still be contaminated in part by those who come in possession of the materials after the author's death with their own mental system for ordering and creating[17].

For their importance in the reconstruction of the author's life, career, and writing, oftentimes archives aren't only literary objects, they also tend to become historical proofs and the author's testimony through his life, mixing private and public matters[18].

> Archives are memory. Archival institutions provide trustworthy evidence of the past, which is used to influence, correct, or create historical narratives, culture, and identity[19].

Hence the role of archives in our society is quite important if not central as «the primary purpose and mission of archives is to provide long-term access to records that hold meaning and value to humankind»[20]; their value is priceless in our context, holding the power to change our perspective and to give to our own lives a specific meaning as we can witness through archives the experience of others and the course of history, in a both private and personal journey through time.

Such a twofold definition of the archive which requires an abstraction from the documents doesn't necessarily distance itself from the whole definition of «work», written by Barbara Bordalejo, after a disciplinary reflection around such a concept, and confronting herself with Tanselle's definition:

> The concept of work, defined as a series of phenomena which occurred during fleeting moments in time, helps to build the bride for that of imagination that is editing[21].

Basically what Bordalejo intends as an author's work, when working with the texts and various editions of a document, is the abstraction that allows us to foresee the author's process in creating and writing, which is – indeed – a similar concept to what an archive might suffice us, as both helping with the writer's writing journey and as a sight into his own life and human experience.

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[16] ALBONICO S., SCAFFAI N. (2015), p. 12.

[17] Ibidem, ivi.

[18] Ibidem, p. 13.

[19] SHEIN C., LAPWORTH E. (2016), p. 3.

[20] Ibidem, p. 2.

[21] BORDALEJO B. (2013), p. 75.

Hence in the future when bringing forward the concept of work we shall focus on it, as an abstraction obtained from the document to portray from a new perspective the author's life and creative journey.

It is also important to note that through the employment of this concept of «work» and erecting it above the concept of documents, we aim not to simply create a facsimile (or documentary) edition of these digital archives. Instead, the final product shall be a further work of not only digitization but also of transmedialisation:

If asked what is the gist of the matter in our still ongoing change from analog to digital media–what 'the real revolution' is–my answer, at least, would be transmedialisation. The shift from media orientation to data orientation with its focus on abstraction, modeling, and multipurpose representations can be shown particularly clearly for the field of scholarly editions[22].

It is not anymore about the simple production of a digitized archive, through making the archives available on the net, as an electronic reproduction, but there's one step further; it is not anymore the medium through which we express our data that it is the focus of the project, but it is the data itself that can be manipulated, browsed and depicted through different planes of knowledge by the users, themselves.

No different from editions that require a paradigm to be fully digital, archives require the need to have some clear and proper practices in their production, and more importantly, as stated there is the need for a shift in the production.

> Digital archives are playing an increasingly important role in the texts we access, use, and create and, in turn, are shaping the ways we think about, write, and research texts [23].

They also require, as stated by the quote above a whole change in the collective perception of the texts and cultural heritage, requiring us all to rethink through a new paradigm and ideology the basic structure, as it is not anymore about the sterile production of a digital substitute but instead it required a level of theoretical knowledge and expertise to maintain the object's main characteristics through the conservation, stating standards that should be interoperable.

From having the digital product based on its media aspect, the focus is now shifted to the importance of treating a text as a set of data, specifically rendering it «machine-readable and

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[22] SAHLE P. (2016), p. 22.
[23] PURDY J. (2011), p. 28.

accessible»[24], so that it can be modified and manipulated by different digital tools (e.g., Transkribus or Jupyter Notebooks, as in this case[25]).

In this case, the focus is not on the documents, instead, we are working through processes such as data analysis, data modeling, and data visualization, to extract all the relevant information from the text and produce a representation of the extracted data, through graphs or charts.

Hence our approach will be data-based, considering the documents as a peculiar kind of dataset that allows us the extraction of data and their representation.

1.4 A FOCUS ON DIGITAL ARCHIVES

After having explained one of the two concepts behind our title, I shall now move on to explaining what is intended and defined as digital archives in this project; «digital archives» is a very loose definition, especially when such a concept is used in the singular form:

> On the other hand, digital archives are already critical on the bibliographic level and imply the possibility to incrementally add further critical information, other forms of representation (such as transcription), and may finally even present an edited text. Some projects that started by calling themselves archives have later changed their name to editions. If we take the critical engagement and the application of scholarly knowledge as the defining characteristics of an edition, then we can say that from a certain point on, an archive starts to be an edition. However, the disparate handling of the content in a project may as well lead to the observation that some parts have the character of an edition while others resemble an archive[26].

Sahle strictly links his concept of digital archives with the one edition, creating a miscellaneous concept that has both the characteristics of an edition and prompts a digital edition to have some of the traits of archives, in specific situations. In conclusion, it opens a miscellaneous setting that just broadens without a specific limit and ends up falling into the digital edition category, no differently than what was stated by Kenneth. M. Price:

> Archive in a digital context has come to suggest something that blends features of editing and archiving[27].

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[24] ASKE K., ET AL (2022), p. 288.

[25] Ibidem, Ivi

[26] SAHLE P. (2016), p. 28.

[27] PRICE KENNETH M. (2009), p. 22.

In part, this is true as the project does focus on a few traits that could be related to digital editions – it is a digital reproduction of a historical artifact, operated through a very specific paradigm[28] - and yet through a narrowed search the differences between a digital archive and a digital edition become clear and evidenced: digital archives are inherently collections, oftentimes employed for preservation, and while this may be in part true also for digital editions as well, inherently a digital edition isn't a collection[29].

It can be the object of a collection, but unlike archives, it is just a single piece.

Another specific trait of digital archives if compared with the concept of digital editions is their varied nature:

> Digital archives are often notable for their depth and breadth of coverage of whatever the stated thematic interest is. Such scope has not been common in editing [30].

Digital archives oftentimes offer a miscellaneous kind of content in different settings both from the format, the type, and even the material, and such a trait is better represented in archives, whereas in editions the whole differences tend to be smoothed over to create a homogenous content.

Another problem in defining properly the concept of digital archives is that there is a lack of a proper definition, instead preferring to let it be defined by the actions that are employed to create such a digital product:

> A digital archive would involve the collection, organization, digitization, and description of a corpus of materials and then publishing them in a public forum[31].

The first two activities are inherently part of an archive, while the following have been integrated due to the introduction of the new medium – the Web – where to store our products. While such a task might seem strictly automatic, there's a level of creation and – indeed – editing that requires the involvement of new or previously proven practices and methods.

From all these definitions, we are working with a digital product that employs and has some of the similar characteristics as a digital scholarly edition – such as the need for «the critical engagement and the application of scholarly knowledge» - but still retains its specific

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[28] SAHLE P. (2016), pp. 14-18.

[29] STOKER R. (2023)

[30] PRICE KENNETH M. (2009), p. 23.

[31] *Digital Archive* in *York University Pressbooks.*

characteristics that come from the activities that build such a product and are specifically of its field of study and work.

These are common also to archives that also are not inherently digital and although such an act might be transposed in the digital world, through the employment of automatic tools or similar, it still leaves to the people working on it a certain degree of creativity[32].

In conclusion, digital archives for this project are going to be a product of a process based on a specific paradigm to represent digitally a variety of different material items through the employment of critical and archival techniques and automatic tools.

After having defined what a digital archive is, it is good to discuss a bit about the advantages and disadvantages that such a structure might offer to store the records, specifically in our case study; for example, it is not possible, with the current situation, to swiftly access to a specific record and neither to execute a thematic search on the entirety of the archives, as they haven't been harmonized and neither fully integrated among each other.

 If one were to search all the records around a specific work of the author, one would have to go from each archive and scroll through the records to find the specific information.

Now there is a partial digitalization of Carlo Emilio Gadda's archives, which «Gaddaman», created by the University of Pavia, which contains a first attempt at advanced research through not only the specific author's work but also the text typology or its material, but it is only present for four funds, Bonsanti, Citati, Garzanti Rascioni.

Through digitalization – and not only, as behind such a process, a few other actions were taken to ensure an integrated view of the entirety of the archives to create a database of the entirety of them – one would be able to browse much more easily not only through all the archives in one single platform but also optimize their time through a thematic search of different categories:

> Furthermore, digitally, we can create what is very difficult to create physically to wit, a complete archive collected in one virtual place and available virtually everywhere, even though (pleasant paradox) some of its items are unique[33].

Such are some of the gifts of digital archives: further integration of elements that in the real world are geographically apart and hence would force the academic to travel from one point to

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[32] *Digital Archive* in *York University Pressbooks.*
[33]SHILLINGSBURG P. (2013).

the other, whereas he could easily sort through a database online with a click; the possibility of storing everything on the Internet also offers further safety, as it is renowned that records might deteriorate or be lost through the effect of time, and having a digital facsimile might offer an alternative, even more so when there might be the possibility of 'annotating' these records:

> This integration is a gift because in pre-digital archives writing spaces are often physically separated from research resources, which disconnects researching and writing processes[34].

The possibility to write one's annotations on a separate digital facsimile – and a second time to share them through a collaborative environment – would further open the possibility to study in a closer way documents that aren't easily accessible, saving on one side the original but without limiting access to it.

Still, there are oftentimes limits to the digital preservation of a document as there is still the risk of the platform employed or the format used to become no more relevant or antiquate, due to the constant evolution of technology, which requires constant updating and attention for the newest technologies employed in the archival administration. This might cause the loss of documents and digital facsimiles through the passage, which is one of the biggest disadvantages of digital archives.

> As noted, when artifacts undergo a digital preservation process, there is the risk that the preserved item will eventually not even resemble the original[35].

There might be the danger of not only inherently losing the document through the constant update of formats and platforms, but also the possibility of leaving behind the authenticity of the record, producing a simple substitute of it with no history nor actual value behind. Here's the need to challenge constantly the theory behind such digital production and open a discussion about it, not to diminish the authenticity of the final – digitalized – product.

While the dangers of the decadence of technology and corruption of authenticity are currently troubling academics, it is also good to say that users consulting digital archives can «customize»[36] their own experience:

> Digital archives allow for the creation of personalized research spaces and classification systems, which can make researchers, particularly novice researchers like our students, more likely to see research-based writing as feasible and productive. (…) Researchers were not previously able to save

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[34] PURDY J. (2011), p. 37.

[35] ROUTHIER PERRY S. (2014), p. 6.

[36] Ibidem, ivi.

search results accessible from multiple locations, create personalized classification systems, or influence the generation of search results[37].

A whole new world is opened to researchers and users alike, through the employment of new technology and a bigger offer of activities when working with a digital archive, allowing them not only research; as said above, but the possibility to operate through a search tool or even more simply, offering the user thematic path, might help them through adjusting the research and browsing of the archives to their own specific and personal needs, heightening also the accessibility.

The possibility to store separate results or annotations further enhances the point stated above about the enhancement of collaboration and integration.

Obvious there's still much to be done and discovered in this ever-evolving world, but it is safe to say that such a structure might be a good idea for the development of what we aim to obtain: freer access to Gadda's archives; the possibility to store and allow the perusal in such a way of the archives would undoubtedly heighten their usability and accessibility to experts or not, giving the user the possibility to easily visualize with one click the whole of Gadda's archival intent, accessing different archives comfortably from his seat and traveling through cities with just the cursor of his computer.

It would not be possible access to the direct manuscript for copyright reasons, but what would be offered would certainly give an insight into the author's work in a new key of interpretation. Alongside the consultation of the digital archive, still, we would also offer a thematic path of visualization related to the data directly extracted from the archives:

> The digital humanities (DH) and the data visualization communities have grown larger in recent years. This fact is attracting scholars from both areas of knowledge who are keen on designing tools that can reveal insight on humanistic data in an increasingly broader range of disciplines[38].

Data visualization has been a field that has had a rather florid – albeit not without challenges – in its collaboration with Digital Humanities, through different projects that aim to not only offer a new visualization of what many might define as aseptic datasets but also a new perspective as a way to not only research through the data but also to offer a storytelling behind such a research with a whole proper setup of research questions, studies and graphical representations.

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[37] PURDY J. (2011), p.40.

[38] BENITO-SANTOS A., SÁNCHEZ R. T. (2020), p. 2.

This is the path I have decided to carry through as a solution to the impossibility of accessing the author's direct work, whether it is his document or the texts, and in the following chapters, I will describe the work and the environment in which such a choice came to come alive and how it proceeded through its development.

2 THE STATE OF THE ART OF PERSONAL AND LITERARY ARCHIVES

2.1 PERSONAL ARCHIVES

Still, before starting with the actual explanation behind our work, it is good to offer an insight into the archives, the author, himself, and some specific case studies of digital archives that have offered us new and different points of view, to offer to the reader a better understanding of the context around the project and keep them to term with the state of the arts.

I will start by discussing the peculiar nature of the author's archives, as they are not statal archives but instead, they are «personal archives»– a direct translation from the Italian «archivi di persona».

It is important to state that personal archives are a fruit of the time they were born into, as they came to be more and more popular throughout the end of the 19th century and the beginning of the 20th.

> Nel corso dell'Ottocento e del Novecento si assiste tuttavia a un importante cambiamento nel panorama documentario: agli archivi di famiglia si sostituiscono progressivamente gli archivi di persone e ciò in conseguenza di complessi mutamenti che vedono la famiglia perdere di centralità nell'organizzazione sociale ed economica[39].

The loss of the centrality of family as a concept and a nucleus brought the individual to feel as the new center of their world, capable of making and creating their destiny and the rise of the bourgeoise and important – individual - figures further cemented such belief and brought forward the need to focus onto the singular person, instead of the collectivity. Before this situation, family archives had had mainly administrative reasoning behind:

> I tradizionali archivi familiari – per lo più appartenenti a famiglie nobiliari – erano di norma costituiti in larga misura da documentazione relativa all'amministrazione del patrimonio o alla conduzione delle attività economiche familiari, da titoli di proprietà testamenti e altri documenti che agli eredi occorreva conservare per fini pratici, mentre solo in via accessoria vi eran confluiti documenti personali, quali corrispondenza o diari[40].

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[39] BARRERA G. (2006), p. 617 [My translation] «During the 19th and 20th there is an importante change in the documentary environment: family archives are progressively substituted by personal archives and this is due to complex changes that see family lose its centrality in the social and economic organization».

[40] Ibidem, p. 618 [My translation]«Traditional family archives – mostly belonging to noble families – were usually constituted by the documentation related to the administration or the economic activities of the family, from titles of wills and other documents for heirs for practical purposes, while only accessorily they were constituted by personal documents, such as correspondence or diaries».

Family archives' main purpose was administrative and only in a second time they could be a testimony of the family members' interest; the individual nature was not relevant in these archives, and they were mainly built out of a necessity to store administrative records and properties with no true interest in their style or the nature and value behind the statements stored inside.

Personal archives, instead, had a whole lot of different types of reasons to exist – social, cultural, political, etc. – and not very often they were strictly administrative; they allowed the creator's own personality to shine through:

> La conservazione di carte personali costituisce innanzitutto un'affermazione di soggettività da parte dell'individuo interessato[41].

It is the willingness of the subject who chose to store for the future and create his archives, and there is not anymore, a practical need for it, but a necessity for the individual to bring forward his subjectivity and to pass it along. It is, in fact, true that:

> Gli archivi di persona rappresentano una particolare tipologia di archivi privati il cui elemento caratterizzante e unificante è l'individuo che li ha prodotti[42].

A characteristic of personal archives is that the sole unifying element among the inner pluralism that characterizes them is their creator; the private nature alongside the individual and subjective characterization of such archives shines through clearly and it is what differentiates this archival typology from the other ones; personal archives are focused on the individual as a person and store all the meaningful elements that compose their life, as that is the sole shared element among the records stored inside.

> Quando poi questi sceglie di lasciare le proprie carte ai propri eredi (biologici, intellettuali, politici o altro) o allo Stato, allora si rende manifesto il senso di appartenenza che lega l'individuo alla collettività prescelta come destinataria delle carte, e il desiderio di contribuire alla costruzione della sua memoria[43].

Still, aside from a subjective need to pass along their records, there is also a collective nature – a collective memory – around these archives once their creator chooses to pass them down,

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[41] Ibidem, p. 619 [My translation] «The conservation of personal cards constitutes most importantly the affirmation of a subjectivity from the person interested».

[42] BARRERA G. (2006), p. 618 [My translation] «Personal archives represent a peculiar typology or private archives in which the unifying elemnt is the person who produced them».

[43] Ibidem, p. 619 [My translation] «When then they choose to leave their own documents behind to their heirs (biological, intellectual, political or other) or to the State, then it is clear the sense of of belonging which binds the person to the collectivity choosen as a destinatary for their papers, and the desire to contributed to the building of the memory».

to the point of assuming also a political nature. Hence personal archives have a private nature that still has echoes through different dimensions other than the archival own, and more than archival products, they belong straight up in the cultural heritage environment[44].

Another characteristic brought by the change from family archives to personal archives was that now archives weren't produced anymore by strictly aristocratical families instead anybody could create their archive and then leave it either to their heirs or to the State:

> Mentre gli archivi di famiglia erano generalmente espressione dell'aristocrazia – vuoi del sangue, vuoi economica – gli archivi di persone sono espressione di individui appartenenti ai ceti sociali più diversi, anche se le classi dirigenti continuano a essere assai più rappresentate delle altre[45].

Although it is still the richer population who can leave something of their own behind, the landscape of personal archives' creators is far more varied, which prompts not only a better variety in the people behind the archives but also in what is stored inside of them, hence introducing a second characteristic of this typology:

> Tra i caratteri distintivi di questi archivi si può segnalare la presenza di: documenti legati al percorso di studi e alla formazione, all'attività professionale e a riconoscimenti ricevuti; documenti relativi alla vita privata e familiare, documentazione amministrativa e, nel caso di persone che abbiano ricoperto importanti cariche pubbliche è possibile vi sia documentazione relativa all'attività istituzionale, ma trattenuta per prassi tra le carte personali[46].

This is the case with Gadda's archives, as there is a huge variety of different documents that follow through the various genres described in the paragraph above, such as his high school diplomas but also different personal and private ticket notes about his manuscripts or his personal life. Among the paper records, there is also an array of different personal objects - watches, design objects, awards, etc. – hence picturing a rather varied content that doesn't fall into the typical depiction of archives.

The heterogeneous nature of these archives also implies a multi-level set of relationships among the different records; alongside the archival need to reorder the records, there is also the

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[44] TOMASI F. (2017), p, 284.

[45] BARRERA G. (2006), p. 618 [My translation] «While family archives were generally an expression of the aristocracy – blood or economic – personal archives are the expression of people with different social statuses, although the most important classes still are the most represented».

[46] Ibidem, ivi [My translation] «Among the distinctive traits of there archives there is the presence of: documents linked to the person's instruction, to his professional activity and to the awards they received; documents related to his private life, administrative documents, and in the case he covered public positions it is possible that there is documentation related to his institutional activity, present among his personal documents».

importance of indagating the various connections not only through the records but also in the people mentioned, due to the strictly subjective and private nature of these archives:

> The study of these systems supports the development of a deeper understanding and interpretation
> of the archive creator's work and life[47].

It is not only strictly the records stored inside of an archive that give us further knowledge and understanding of an individual's life but also the connections not only among the people and the documents, but also among the documents themselves, and external people to the documents. While the heterogeneity of these records is not only a building characteristic and might represent a strength – as it allows for a more complex and three-dimensional study of the individual and their context – it is also an inner flaw.

This means that the description of the records contained in the archives might be quite problematic and it might risk the possibility of loss or of not fully convening the peculiarities of the specific object:

> Anche i fondi di persona si fanno dunque, sempre più, archivi misti e ibridi: ne discende la necessità
> di valutare gli standard di descrizione richiesti da ogni diversa tipologia di documento, considerando
> quanto già esistente in rapporto all'economia del lavoro[48].

There is a hybrid and confusing nature to the various items as the archival world lacks a mean to properly describe and collect in categories most of the objects contained in these types of archives, due to the shift in perspective that happened when they became a historical source of importance; there is the need for categories that will be both unifying and yet a base to build and integrate[49] and this was problematic – the difficulty to create a proper description and categorization of the items – that we encountered through the creation of our dataset from the archives.

This is especially difficult when the material support of the records is ever-changing and ever-evolving with the invention of new technologies; from the use of the parchment, we moved onto paper and from there the print and printed document:

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[47] GIOVANNETTI F. (2023), p. 10.

[48] DEL VIVO C. (2020), p. 79 [My translation] «Also personal archives become then, more and more hybrid and mixed archives: therefore there is the need to value the standards employed to describe them requested by the different typology of documents present, considering what has already been done with the economy of the work».

[49] Ibidem, p. 80.

> Si diffondono a partire dalla seconda metà del novecento anche altri supporti documentali, sempre più distanti dalla testimonianza cartacea: ad esempio le registrazioni audio su bobine magnetiche, le audio e videocassette e così via [50].

The constant evolution and the variety present inside of these archives require a specific level of description and structure, that – unlike in other types of archives – is not present and has to be reinforced also through the involvement of an act of normalization, which has been employed also in the case of Gadda's archive in this project.

As said above, the author's archives presented different and vast typologies in their records both in the material supports and the genre, which required us to follow different types of description and harmonization to properly categorize them and extract the data. The archival standards currently employed – ISAD and ISAAR, the former being employed for archival records and the latter for archival authorities – still lack the fluidity needed fully to describe the duplex nature of many items and their ever-changing nature.

This is especially difficult when many of these personal and literary archives have not yet been studied, no matter their interest and influence, or fully cataloged, especially when different institutions are holding their items, as was the case with our project.

Another problem that might arise when taking care of personal archives is the one related – as in our case – to copyright and privacy issues, as stated before:

> Da questa sintetica rassegna di materiali possiamo facilmente rilevare che, se la documentazione si riferisce a epoche recenti, è inevitabile imbattersi in problemi di tutela dei dati personali[51].

Oftentimes archives for the nature of their components contain documents that are inherently private to the life of the author but in a few cases – such as political or juridical archives – can also have some sensitive information around the State and the public sphere; hence requiring a specific level of attention, the request of permission and the possible waiting of a few years to be able to access to some specific data.

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[50] DEL VIVO C. (2012), p. 4 [My translation] «During the second part of the 20th century different types of document supports spread, more distant from the paper ones already present: for examples audio recordings on magnetic coils, audios and videotapes and so on».

[51] CARUCCI P. (2009), p. 2 [My translation] «From this sythentic list of materials, we can easily see that, if the documentation is related to different time periods, it is impossible not to risk problems related to personal data.

> Il diritto alla privacy riguarda la consultabilità dei documenti per motivi di studio e di ricerca, il
> diritto d'autore riguarda l'uso di documenti, o meglio i diritti derivanti dalla loro riproduzione e
> diffusione[52]

Such a problem just intensified in the 90s in Italy due to the contrast between the Cultural Heritage Minster and the Interior Minister, as the former was constantly stalled by the latter due to the constant refusal of permissions, received. Such a policy aimed to protect individual, democratic liberties but at the same time it also proved to be quite a difficult obstacle to promote the culture and the opening of personal archives to the public.

Another challenge around the matter of privacy was also presented when technology was raised to diffuse the content of the archives:

> La concentrazione dei dati provenienti da settori diversi, favorita dall'informatica determina, nel
> caso di una gestione illiberale dell'informazione, il rischio di violare le libertà individuale delle
> persone[53].

Furthermore, as it became easier to both make anything available online and to find anything there, it also became easier for privacy to be violated, especially when the documents in the archives also enveloped third parties, hence it would not be possible to simply depend on the author's permission, anymore.

> Mettendo gli strumenti di ricerca on line, l'archivista diventa diffusore dei dati, e quindi si assume
> la doppia responsabilità di chi gestisce i documenti e di chi diffonde dati sensibili[54].

It is not explicitly stated what to do in such cases and whose responsibilities it is, as in the case of copyright, especially when there is the further difficulty of digitalization, a helpful tool but also a dangerous weapon if the risks that are related to the more legal side of the archival field are not properly calculated and handled, through a direct guide. In Italy, the guide employed for matters of diffusion, communication, and privacy is the «Codice di deontologia e buona condotta», which offers a few alternatives for those who must handle sensitive data.

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[52] Ibidem, p. 11 [My translation] «The right to the privacy is related to the use of documents for study or research reasons, copyright is related to the use of documents or better regarding the rights related to the reproduction and diffusion».

[53] Ibidem, p. 4 [My translation] «The concentration of data from different sectors, favored by computer science, determines, in the case of the illiberal handling of information, the risk of violating the freedom of each»

[54] Ibidem p. 10 [My translation] «With many tools of research online, the archivist becomes the diffusor of data, hence he assumes the double responsibility of handling the documents and those who diffuse the sensitive data».

The possibilities are either the employment of a request for permission – that shall remain if accepted, limited to only that case – or simply the non-employment of the material containing the sensitive data. In conclusion, as the archive is about people, it also requires a level of attention when handling the data inside of it, especially in the case of third parties, as in that case there is not only the problem of acquiring the author's – or the heir's permission – but also of the third parties involved. There are time limits to such boundaries, but seeing as many of the creators of personal archives are quite recent, it is still a struggle that comes with this specific type of archive.

2.2 LITERARY ARCHIVES

Despite the difficulty that such peculiar archives might pose, there was a newfound interest in personal archives in the second half of the 20th century, specifically for literary archives:

> Literary archives refer to a collection of literary works created by writers, encompassing a wide variety of formats including author manuscripts, drafts, letters, diaries, photographs, audio-visual material, e-records, publishing contracts, financial records, and other personal papers[55].

Literary archives belong in both the personal and authorial archives environment, as they are the archives of single individuals and the materials contained inside allow to depict the intellectual life of the author, their connections, and their cultural background[56]. In this specific case, we call them literary archives as they belong to writers and hence mix the two disciplines of archival research and literature[57].

This, as it will be seen later, is both an added value but also a problem that has yet to be solved as it creates conflict between the duplex nature of these specific archives as both historical and literary products and hence that need to be studied on both fronts.

Still before diving into the problem, there is the need to go further into the current state of the arts around literary archives; as stated above, the interest in them has only been recent as they have become slowly an archival typology due to the importance of the records stored inside of them that allow not only a reconstruction of the author's image but also can be quite a historical resource to collocate the author in a context.

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[55] JAMIESON A. (2022).

[56] ZAGRA G. (2009).

[57] ALBONICO S., SCAFFAI N. (2015), p. 9.

Still, when reconstructing the image of the author from their archives, there is an interesting reflection to make as the image is built upon the materials that were left to us by the author and not only. The order or disorder inside of an archive or the presence of materials or their absence can be quite a clue as well in recreating both the author's life and its creative process, as «both objective and involuntary aspects and subjective and voluntary can be the base of the formation of the archive and its preservation and transmission»[58].

This also entails that we obtain a specific image of the author which might also be different from the reality of things, still, it is what the author wished to leave us, another matter to consider when dealing with literary archives is the author's own intense need for immortality and to leave something behind, mixed with the practical needs to record anything for the future, whether for simple archival interest and attitude as in Gadda's case but also for a future elaboration as was the case of the Enrico Filippini's archive.

> Questa volontà di registrare i fatti vissuti per non dimenticarli in una lotta contro il tempo è il segno che Filippini avrebbe voluto sottoporre ogni esperienza a un'ulteriore rielaborazione artistica e farla diventare così parte del tentativo di dare forma letteraria al racconto dell'io[59].

This further proves and showcases the already mentioned view of an archive as a writing lab of the author, especially when it does not only own the author's own published work but also the unpublished ones. This is peculiarly the case with Gadda, not just due to the vast heterogeneity in the media present in his archives but also due to the wide variety of different works present, belonging to different genres and types.

It is especially through the unpublished work that we can obtain a further vision of the author and especially his historical context[60]. In fact, after the author's death and the end of the use of these documents, they start to acquire further value as a historical resource, and this makes them precious when working through reconstructing a cultural figure:

> La ricostruzione della testimonianza che lo scrittore ha affidato alle proprie carte non può limitarsi ai soli aspetti d'interesse immediatamente letterario-filologico, ma deve idealmente contemplare la globalità dei materiali e cogliere i legami tra di essi: non solo le pagine attinenti alla sua sfera privata,

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[58] Ibidem, p. 10.

[59] FUCHS M. (2015), p. 135 [My translation] «This willingness to record the facts which happened while he was alive not to forget the fight against time is a sign that Filippini wanted each experience to undergo a further artistic rielaboration and have it become part of his attempt to give a literary form to the of the I»].

[60] ALBONICO S., SCAFFAI N. (2015), pp. 14-15.

come i diari o le prove creative che in una certa misura attestano il tentativo di un racconto dell'io,

ma anche l'epistolario, la documentazione amministrativa quella legata all'attività professionale[61].

For example, the correspondence between the author and their publishers can be quite helpful to understand not just the time and production of their work, but also it can allow a better understanding of the publishing market and the author's reaction and involvement in it. Similarly, the presence of adaptation of the author's work can give us an insight into the changes operated in the author's work to adapt to new media. Another interesting case is to see whether the author kept any publishing material – such as the cover of his books – might also allow us to better understand his intentions and his involvement in the publishing of his work.

Printed materials are especially, to take into consideration with our specific author, Carlo Emilio Gadda, whether we are talking about entire newspapers or even some smaller parts cut and kept in the archives; when they are quite numerous, they allow a reconstruction of the perception of the author's work, and they can also imply a first study of the author's thoughts about the criticism or praise received. The possibility to also conserve newspapers with the author's work allows us for a better understanding of their bibliography and further studies on such a theme as it happens when working on Gadda's archives; there were a whole lot of excerpts from works that were not yet identified and this would probably operate as an interesting starter for some further studies around his works, especially when there is a way to consult his archives much more easily as we aim to do with this project.

In fact, another useful field that literary archives can offer to their scholars is all those different types of literature that are not yet often observed nor studied – e.g.: grey literature, fashion magazines, trip guides – that can be either written by the author or stored in the archives as they are further helpful in creating the author's portrait in a way that goes further than the original point of view of simply analyzing the published work. In all these documents, as shown, there is a mixture coming from the public and private spheres, because although these archives are strictly personal and set around an individual, in many cases, they can contain different documents all encircling their life and the activities around it: naturally there are the published

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[61] FUCHS M. (2015), p. 127 [My translation] «The reconstruction of the testimony to whom the writer has entrusted his own documents can't be liminted to just the interested aspects literary-philological, but it needs to ideally comprehend the globality of the materials and see the links among them: not just pages inherent to his private life, such as diaries or creative attempts, that in a certain amount they prove the attempt of the tale of the I, but also the epistolary, the administrative documentation and the one connected to his professional life».

works and the manuscripts behind them, but also the economical deals with the publishing houses or other administrative matters.

> Scritti che si trovano a metà strada tra pubblico e privato, così come tra registrazione di eventi vissuti e rielaborazione artistica. Sondare questo terreno significa interrogarsi sul rapporto che s'instaura tra vita e letteratura e più in particolare sui processi creativi, implicati non solo nella creazione di un'opera ma anche macroscopicamente nella costruzione dell'archivio[62].

This entails a further need to investigate the new perspectives that we can extract from these archives, as it is not solely with the author's own literary life that we find ourselves dealing but also with his own life and own it has affected not just his works and his literary career but also the process of archiving that followers, which is another interesting point to make with Gadda, but that will be discussed in the further chapters to offer a better understanding of how the author worked on his works and archives.

Right now, it is important to say that also when completing and ordering his archives, Gadda's own private life appeared and influenced his choices, which offers a further point of reflection for the scholar analyzing the archives and their content.

One thing to take into consideration when using the archive as either a portrait of the author, a helpful insight into his creative production, or a historical source is that there might have been some problematic interferences; the possibility that hands, different from the author's own, might have touched the archives is not a new problematic, especially when reordering the archives through different principles than the ones obtained. As stated above even an unordered archive can clarify better the author or its cultural background, hence the imposition of external principles not made by the productor – the author – of the archive can be misleading.

Another problem to take into consideration is the risk of dispersion that has already been mentioned above; many times, either a lack of attention or an economic interest might have the heirs who oversee the archives dispersing the original patrimony left to them. This entails the need to avoid such a thing at all costs, and this can be done only when the historical value behind these archives is recognized by the archival Supervision.

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[62] FUCHS M. (2015), p. 127 [My translation] «Writings that are halfway through public and private, as among the registering of the events which happened and the artistic rielaboration. To probe this enviroment means ask themselves about the relationship between live and literature and more precisely, on the creative processes which are not only related to the creation of the work but also macroscopically to the construction of the archives».

When such a value is recognized, a technician is tasked with handling the documents that are usually stored in one single place – either the place where they were currently stored or a private or public institution – and to handle the ordering and cataloging of such items, through either the help of the author, themselves, when he left clear instructions to handle his archives or the heirs. The process of cataloging and ordering also requests out of the scholar a few choices around the principles to employ, for example with the correspondence where the letters might be thematically, alphabetically, or chronologically ordered, although there has been also the possibility to operate with a mixed principle.

The choice among which criteria to employ is based on the different needs expressed by the author as, for example, a chronological order might entail their need to express their own life through specific steps. Naturally, such a choice can only be expressed when there are specific instructions from the author, and when in the case there are not, those who oversee the cataloging operate through a more mixed principle stated above as operating only through one single ordering method might restrict the information that we can obtain by the author's archive.

Similarly, as stated above, something that does not have to be ignored is the lack of information and the deletions – whether they were first created by the author, in the following time by the heirs, or also are not able to be released because of privacy issues; all of these «talking silences»[63] can be employed to further have an insight in the author but also in how his archive was handled by those who worked on it and who were involved in preserving it.

We have already expressed a few problems that might come with these specific archives – belonging to intellectuals and more specifically to writers – mostly due to their rather recent recognition as an archival typology; in this project, I was many times faced with a whole lot of problematics that corresponded with the lack of a homogenous knowledge around such archives and the most appropriate descriptions for them.

Alongside the problems that come from these archives still needing a further standardized model when it comes to cataloging, ordering, and describing, the duplex nature of the items stored inside of these archives is quite troubling; in fact, as we have stated above the items contained in these archives belong to different fields, more specifically archival studies, and literature.

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[63] ALBONICO S., SCAFFAI N. (2015), p. 20.

This has brought forward a rather enflamed discussion between the scholars of both fields as there is a lack of communication between them; this was mostly created, aside by the absence of a dialogue between scholars of archival studies and 20th-century literature, by the complexities that might come with the dissemination of the material study and the lack of criticism that institution has for themselves and their criteria, which are oftentimes difficult to discern and not always precise and accurate; whenever there it so to choose which discipline to employ to describe an item, one line prevails over the other, which automatically entails a loss of information.

Whereas there should be a set of operations of discovering knowledge focused on both the fund and the author oftentimes the latter is ignored while some other different operations are not yet defined unequivocally. There has not yet been achieved also a discreet level of abstraction and flexibility which just freezes in place the whole procedure inevitably and mixes the two fields with no true collaboration but a simple simplification of the matter.

Usually, it is the archival line that tends to prevail as it is usually thought as the most «reassuring» and it entails that the historical information about the funds and their peculiarities will be kept, whereas the more literary route – the interpreting one – risks the loss of this information although it might be more appropriate as literary archives are after all composed more by literary materials – manuscripts or typescripts and printed books.

Hence the need for a description that might combine in a meaningful way these two environments without causing any loss of information.

The employment of the most used archival standard – ISAD - can be extremely reductive for various reasons: it can be troublesome as it just describes the structure and lacks a focus on the archival unit, which is instead where the focus should be considering its importance. Even after the cataloging and description, we can obtain a problem when we are not able to offer our user «full and structured access»[64] which might be confusing for the person who is just overwhelmed by the data offered to them with no further explanation.

A solution to this might be the integration of some further standards – such as EAD and MARC21 – for the description of the literary elements or the creation of software such as Sesamo, employed by the region Lombardia, that combine through XML markers the archival and literary dimension.

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[64] ALBONICO S. (2015), p. 179.

Although solutions have been brought up the lack of dialogue between the two disciplines remains ever present as there has not yet been found a common ground: there is a wide variety of possible solutions and tools that could be employed but the lack of communication is not just between literary and archival scholars, but computer science experts and humanities own has reduced.

3 THE AUTHOR BEHIND THE ARCHIVES, CARLO EMILIO GADDA

3.1 THE LIFE OF AN AUTHOR AND ARCHIVIST

It is an interesting research to analyze how much Carlo Emilio Gadda's own life impacted his literary creation: many of his works do have biographical notions while others do appear to have some echoes from his own life, inevitably creating a clear link between reality and literary creation.

It is always reality that inspires Gadda to create his own work, being the starting point for a knowledge form that inevitably has him dipping his hands in his own story.

> Così lavora Gadda: partendo dalla realtà, da esperienze direttamente vissute, da parenti e conoscenti, zie e controzie, nonne e contrononne amici, compagni di scuola e di gavetta, ingegneri e muratori, nobildonne, garzoni del macellaio e direttori d'orchestra, personaggi incontrati per caso e conosciuti da tempo, tutti osservati con l'occhio dello storico (la realtà è comprensibile solo nelle sue risonanze passate) e dell'entomologo (la realtà è comprensibile solo se parte di unsistema integrato[65].

A quite interesting story that was better narrated in *Il Duca di Sant'Aquila* by Gian Carlo Roscioni, one of Gadda's own closest friends, to whom he also left part of his own cultural patrimony and about which we will discuss later when talking more in-depth about the author's own archives. Naturally, Carlo Emilio Gadda's own story is not just his own, as Gian Carlo Roscioni shows us in his biography of the author, but the one of his own family as the cultural context helps better understand the author's own character and literary disposition.

Firstborn of his father's second nuptials, Carlo Emilio Gadda has two other siblings, Clara and Enrico, with whom he will show a clear and strong bond, as shown by his own consternation and sadness in his letters after Enrico's death in a plane accident or his interest and clear affection for his sister, with whom there is a documented correspondence in many of his archives and also in the book that showcases all of his letters throughout the war and more historical references to such a period, *La Guerra di Gadda.*

Gadda's father, Francesco Ippolito Gadda did not have a degree, working in the family textile industry; he lost his first wife during the birth of their sole child together, Emilia, who when he remarried was around the same age as his second wife, Adele Lehr. Adele is an

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[65] ITALIA P. (2014), p. 24 [My translation] «This way Gadda worked: starting from the reality, from experience he directly was involved in, from relatives or acquaitances, aunts, grandmothers friends, schoolmates, engineers and masons, noblewomen, apprentices from the butcher shop and conductors, people met accidentally and known for long, all observed through an historical eye»

interesting figure both in and out of Gadda's own literary production: of Hungarian descent, she has a clear predisposition for culture and literature being a literature teacher. A discreet bourgeois portrayal formed by Adele's own involvement in the cultural field through her work – as a teacher first and then a principal – and Francesco's own textile factory of silkworms. It is in this context that Carlo Emilio Gadda was born on the 14th of November 1893 in Milan, as the eldest of the couple's three children.

His father dies in 1909 and alongside some other unsatisfactory investments – among which the acquirement of the infamous villa in Longone – the family goes through a rather troublesome economic period. Such a period is reigned in by Adele while Carlo finishes his st; this entire situation will influence his relationship with his mother - in part explored in his book, *La Cognizione del Dolore* – and it will always be a mix of affection and hostility, inevitably marked by these first economic difficulties.

As soon as WWI started, Gadda decided to voluntarily take part in it, animated by a hopeful need to take part in it that would run out throughout the harsh experience of imprisonment in Celle, where he would meet with some of his lifelong correspondents and write both his own experience and a diary of sorts that will be published after his death and is currently stored in the archive of the Biblioteca Centrale Nazionale, *Giornale di guerra e prigionia*. Upon coming back to Italy there is a further shock for Gadda at the knowledge of the loss of his beloved brother, Enrico:

> Mamma adorata,
>
> con l'anima annientata, dividendo il mio pensiero tra te, Clara e il mio povero morto che amavo più
> di me stesso, devo fare tutto come un automa[66].

After these shocking events, Carlo Emilio Gadda set up to work as an engineer, traveling outside of Italy, although once back home he not only signed himself up to the Fascist party but also, attended university to obtain a degree in philosophy, which he never will complete although he had already set up onto a thesis subject with the infamous professor Piero Marinetti. By this time, we are around the 1920s when Carlo Emilio Gadda not only started to write his first works but also sets onto a collaboration with the Florentine magazine, S*olaria*, which had already hosted many other Italian intellectuals Eventually it is in Florence that will become his

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[66] *GG* 2021, p. 191 [My translation] «Dear mother,

With my soul destroyed, sharing my thought among you, Clara and my dear dead who I loved more than myself, I need to do everything as a robot».

home in the years 1940, after the abandonment of his career as an engineer and the death of his mother in 1936.

He stayed in Florence for a time to write his comical portrayal of the bourgeoise class, *L'Adalgisa,* and then after ten years, by now settled in the literary and cultural world, he moved to Rome, where he collaborates for the RAI while creating some of his most known works, such as *Quer Pasticciaccio Brutto di Via Merulana.* One of his last works, although it had already been finished by 1945*, L'Eros e Priapo*, signals the effective break with fascism, as it is an interesting parody against the far-right political movement and its ideas; it will be published in part censured due to the sexual and scandalous nature of some pages. Carlo Emilio Gadda died in Rome on the 21st May 1973, and he will be buried there.

I have wanted to give you a small presentation of this author's life not just for those who might not be familiar with him, but also because as said above, Gadda's own life influenced him in his production and not only; an interesting notion to notice is the centrality of three cities in the author's life: Milan, Rome, and Florence, «le tre tappe principali del percorso biografico dell'autore»[67].

Obviously, Milan is the city where Gadda was born and where he received his first education as an engineer. It is also the city where he had his own familiar nucleus and most interestingly the set-up of some of *L'Adalgisa*, already mentioned above.

Then we have Florence where he fully embraces his literary soul, pursuing his career as a full-time writer and collaborating with the infamous magazine, *Solaria*, where he also publishes some of his first works such as *La Madonna dei Filosofi* and Letteratura where instead will be published in parts *Quer Pasticciaccio di Via Merulana.* The collaboration with *Letteratura* is particularly interesting as the magazine is owned by Alessandro Bonsanti who will then become a dear friend and supporter of Gadda. He also lived here also the years of the Second World War, not taking an active part in it as he had with the First World conflict, which might be a result of his own experience as he had proved to be quite marked by the whole experience and the loss he had faced.

The move to Rome meant for Gadda a more stable style of life, also thanks to the direct collaboration with RAI, as well as the publishing of his masterpiece, *Il Pasticciaccio*, which

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[67] VELA C. (2015), p. 39 [My translation] «The three main steps of the author's biographical journey».

will later become a movie and is set in the same city where the author will now reside until his death.

It is not just his own works and his life that link Gadda to these cities, but it is also the fact that in each of the above-mentioned cities there is at least an archive containing materials left behind by the author, more specifically:

- In Milano, you will find the archive of the Trivulziana Library, with the funds Citati and Roscioni and the Archive Garzanti.
- In Florence, you will find the archive Bonsanti.
- In Rome the archive of the National Central Library and the archive SIAE of the Library and Theatre Burcardo.

In conclusion, Gadda's own archives follow the trajectory of his life and hence it is important to be aware of his own history, especially when there is an interesting history behind the formation of his archival nucleus, «storia archivistica d'insieme»[68],

As I have previously discussed about Gadda's own life now it is time to talk about the life of his own archives, starting from the formation; as stated above, Gadda started his own archival career from a young age, collecting throughout his life a series of different objects that went through different periods of his life. So far, all the materials have been stored in his house in Milan on San Simpliciano Road.

In 1933, it was then moved to Longone, where the Gadda family had a country house – a quite troublesome part of the author's own life. The country house was sold a few years later after Adele Lehr's death in 1937. This naturally implied that the archives needed to be stored in a warehouse before they could follow their own author in Florence, first, where Gadda stayed throughout the second worldwide conflict, and then in Rome.

Part of the material still stays behind in Florence, under the tutelage of Alessandro Bonsanti, while what Gadda brought with him to Rome was eventually reworked and rewritten for future publications. Although Rome was the final step in the author's life it was not for the archives which were slowly broken through the various heirs and sent to different cities, operating a final physical dispersion that resists to this day.

This small superficial summary is already enough proof of how Gadda's own story is also the one of his own archives, but there are a few specific cases that deserve to be mentioned

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[68] VELA C. (2015), p. 44 [My translation] «An archivistic story overall».

because as stated in the previous chapter the author's own archive can be a proof of historical importance in reconstructing the portrayal of the person behind the archives.

In this specific case, an interesting year is 1933, which signals a period of stability for Gadda; he has been travelling across the world due to his work as an engineer and it is only through this year that he stabilizes himself in the family country house in Longone. It is clear then his intention to operate a reorder of the various materials he had so far, almost halfway through his life and hence the «Riordinamento 1933»[69] upon his settling in the new house.

It is a clear intention of ordering around this interesting material that showcases some of Gadda's firstly published works alongside his first attempt at a novel, but what is even more interesting is the creation of an inventory of all his materials that can be quite useful to reconstruct both the first setting of the archives before the dispersion but also understanding the absences present, such as both the materials that are not necessary and what Gadda is currently working on those years.

This is obviously but a starting point – a model of sorts – for what is yet to come and what will be added just a year after, before all these good intentions of order and cataloging are promptly shut down by his mother's death that inevitably triggers another ambitious project, *La Cognizione del Dolore*, and with it the need to free himself of the house that inevitably signs a first dispersion with the need to move the materials collected so far around, in a new place.

Still, it is interesting that although the archival material is brought apart, much of what had been the «Riordinamento 1933» still stays behind with Gadda to his own death in Rome. The reason behind this might be the little literary content that such material held, as most of it is, instead, private materials that have now come to form the Liberati archive and hence held for Gadda enough sentimental value that it was difficult for him to separate from. This is also proved by the fact that in all the other archives and funds that Gadda left behind alive, there is not much of this period and instead far more of his literary works, clearly showcasing a sentimental link with the materials he had collected that mostly surrounded his family and his life, instead of his own literary works.

It is clear already that up to this point, there is something strictly personal and needed in the way that Gadda collects and catalogs his own. It is a habit that has been present in the engineer and author since the start of his own life and although at first, it appeared as a hoarding of

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[69] VELA C. (2015), p. 45 [My translation] «Reordering 1933».

objects and writings, it slowly came to have an order in such a way that allowed him to make sense of his life, especially in a period such as the one that went from his move to Longone to the death of his mother.

There are other moments across his life during which Gadda works on taking care of the materials that he has collected so far, whether it is his own literary works, personal items, or private documents, but a year that is quite important for this operation is 1969 when the author organize his own collection for a future dispersion in a «un'ultima ricognizione»[70].

Although there are certainly some intentions about reworking some of his past works, he still ends up starting a severance of the materials, which is slowly delivered to those who are the closest to him and have supported him throughout his career.

In fact, it is important to say that all these archives were «dedicati»[71]. As written above, Gadda was very careful in working on his archives and what and who left his materials. Hence each archive contains a specific part of the author's own production, and this is also due to the various relationships the author had with the people that he left these materials to.

The possibility of rebuilding the archive's history has not only given us a better understanding of the historical background of the author's own life and intentions, but the content of the archives has allowed us to discover far more about his own works, especially with the work that had either not been published or the ones that were just in part. In fact, it was stated in the paragraph above that oftentimes it is the unpublished works that offer the best and most interesting opportunity when we work with literary archives.

In this case, specifically, we can tell that Gadda had many ambitious projects, working at the same time on «secret projects»[72] and other important published works of his production, which were inevitably linked together:

> Il caso *Adalgisa/ Fulmine sul 220* era il più eclatante, ma sarebbe stato incompleto se non avessimo potuto legare *il Fulmine* ai *Disegni milanesi,* ovvero al *San Giorgio in casa Brocchi* e all'Incendio di via Keplero, ricostruendo un progetto ambizioso di "satira borghese" [73].

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[70] VELA C. (2015), p. 50 [My translation] «A last reconnaissance».

[71] Ibidem, p. 21 [My translation] «dedicated».

[72] ITALIA P. (2014), p. 20.

[73] Ibiden, Ivi [My translation]«*The Adalgisa/Fulmine 220* is the most striking, but it would be incomplete if we could not bind *il Fulmine* to the *Disegni milanesi*, that is to the *San Giorgio in casa Brocchi*, and to the *Incendio di via Keplero,* building again the ambitious "burgeois satire"».

This clearly shows the need to study the archives to better understand the context through which the author's work is not just published but also written and ideated. For this aim and purpose, a study of the author's notebooks might be helpful as they not only contain their first drafts but also thematic paths that could further link us to the environment in which his works were published and written[74].

Similarly, the publishing of his correspondence is quite helpful in making us understand his own relationship with the publishing world, which inevitably affects his own literary production with the creation of the so-called « libri obbligativi»[75].

The study of these archives can also give a different input on how to approach the study of the literary works as we have a better insight into his creative process which is quite similar to «divagazioni e garbugli»[76] as the title of one of his own books, due to the large number of variant readings and annotations that arrived to us through signaling an high level of indecisiveness and metaliterature.

This has us revaluing the way his own works should be published and shown, as there have been suggestions of employing an evolutive apparatus on a base work, instead of the last one for the publications of the manuscript works, as this would give a better insight in the author's mind and creation[77].

3.2 A CLOSER LOOK TO THE ARCHIVES

After the insight that I have given you on the archives, I think that it might be good to finally delve into each one of them to better understand their contents, classifications, and history, and to do so I will follow the geographical parameters that I have previously explained.

First, we have Milan:

- Garzanti Archive[78]: the materials were donated after the publication of *Il Pasticciaccio* to Livio Garzanti, head of the publishing house that had most believed in Gadda:

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[74] Ibidem, p. 22.

[75] Ibidem, p. 23 [My translation] «obligated books».

[76] Ibidem, p. 25 [My translation] «digressions and tangles».

[77] Ibidem, p. 26.

[78] The Garzanti Archive can be found at the following site,
https://www.lombardiabeniculturali.it/archivi/complessi-archivistici/MIBA00884E/

> Quaderni recanti i primi progetti letterari, i racconti rimasti inediti, gli avantesti delle prove narrative degli anni Trenta, e molti quaderni di lavoro ancora da studiare, appunti letterari e saggistici, note critiche e schemi compositive[79].

In conclusion, many of these works are what Gadda offers as a loan to his friend with the promise of more to come from his production, perfectly showcasing the «libri obbligati» rhetoric. The whole ensemble of the materials left to Livio Garzanti seems to be the infamous «cuoféno»[80] described by Gadda, which refers to a series of items mostly belonging to the period 1930-1940, with the few exceptions of his scholastic notebooks (1902-1903) and travel notebook through his trip to Spain in 1953.

These materials stayed till the beginning of the 90s in boxes with the publishing house and then they were cataloged and studied according to the criteria employed by Dante Isella.

In this specific case, it was employed a double cataloging system both cataloging the material according to the notebooks and according to themes contained inside. First, the notebooks, themselves, were cataloged through specific sigla that were either written by the author himself or related to the content, there was also a subdivision according to the various themes and works to which the various items present. Each notebook and item, in this archive, was also constituted by a physical description, the sequence of textual blocks inside of it, incipit and explicit.

Then there was a cataloging operated through «Schede tematiche», which entailed that each different textual block could be connected to a specific work or theme in the author's own literary production. These double cataloging criteria allowed the possibility that each textual block inside of the notebooks – that could contain different materials coming from different works or themes – could be both linked to a specific notebook and a specific theme or work that composed the author's production.

Obviously, this was done with specific attention to not be too tight around the subdivision of themes and works to entail that we could offer further insight into the author's own production and ethics of working, but not only. In fact, another interesting discovery is that we can operate through analyzing this archive according to the thematic cards, specifically around Gadda's own education as much of the material inside of these archives can testify to both his

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[79] ITALIA P. (2014), p. 21 [My translation] «Notebooks with the first literary projects, short stories which remain unpublished, the avantesti of the narratives attempts of the 1930s, and many notebooks of his work that have yet to be studied, literaty and essaystic notes, critical notes and compositive schemes».
[80] ITALIA P. (2004).

own educational journey as an engineer and philosophy major but also his own interest for studying the language.

Specifically interesting is the discovery of the translation of the work *Applamäner* by Achim von Armin. This showcased a clear continued interest in the studying of German outside of the notebooks he left behind and especially this could be linked to the book stored in the Burcardo Library, *Dramen* by Achim von Armin and Joseph Freihern von Eichendorff which also contained the above-mentioned work.

In conclusion, the possibility to both visualize the notebooks and the themes and works that characterize the materials contained in this archive is quite helpful for further studies that might then be integrated with Gadda's own libraries or his own bibliography.

Among the notebooks, it is not present the correspondence of Gadda in this archive as it seems to contain mostly literary or public documents, as it was everything that could be useful for the future publishing success after *Il Pasticciaccio.* Still, it retains some information about the network through the presence of a whole series of addresses across the notebooks and news about Gadda's own travels and cultural environment.

These archives were first published in the magazine, *I quaderni dell'Ingegnere. Studi e testi gaddiani,* created by Dante Isella, and their schematic cards are currently available through the platform Wiki Gadda.

- Still in Milan, we have both the Roscioni[81] and Citati Fund[82] that are currently stored in the Trivulziana library.

They were both cataloged through similar schemes that were then enhanced to both maintain their original cataloging and their own specific categories. The scheme is composed by the level of the fund – Roscioni or Citati -, then series, and finally the single unit that is described according to the specific document, according to the ISAD principles.

Then the description of each item was assigned to the software Sesamo 4.1 employed by the region Lombardia which we have already mentioned as a possible solution to implement the archivistic description with the more literary one for literary archives. The employment of such a tool was extremely helpful in both creating a complete description of these archives – for

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[81] The Roscioni Fund can be found at the following site, https://www.lombardiabeniculturali.it/archivi/complessi-archivistici/MIBA0087ED/
[82] The Citati Fund can be found at the following site, https://www.lombardiabeniculturali.it/archivi/complessi-archivistici/MIBA008818/

example through the employment of the tag «Contenuto» - and a detailed and precise one that took into full consideration the entirety of the hands behind the annotations left behind in such a work and all their specificity[83].

- Roscioni Fund. It was acquired in 2002 by the Trivualizana Library, through the the direct interest of Dante Isella, alongside the Citati fund.

This is the testimony of the long-lasting friendship between Carlo Emilio Gadda and Gian Carlo Roscioni, who will even go as far as to write a biography about his dear friend; the friendship started in 1962 and it evolved through an also intellectual collaboration that brought eventually to the formation of this fund and the presence of various of Gadda's works in the publishing history of Einaudi. It is Roscioni, himself, who operated a first organization on the material he received, effectively creating a set of series and subseries other than the one of the original formation of the fund:

> Roscioni infatti non solo ha provveduto allo smistamento dei materiali nei sei faldoni, ma ha anche individuato precise fasi redazionali e nuclei tematici suddividendo le carte in fascicoli e sotto-unità e corredandole di indicazioni e ipotesi filologiche[84].

There is then a specific logic imposed by the received of the documents that organizes the archives in six different folders (A-F) it was kept by Barbara Colli who operated a second cataloging according to the ISAD model.

> Nella descrizione dei materiali, il testo di Gadda, citato sistematicamente negli incipit e negli explicit testuali, nonché nelle numerosissime note apposte in più luoghi delle carte, è sempre stato dato direttamente dopo i due punti senza ricorrere all'uso delle virgolette (per evitare ogni eventuale ambiguità rispetto alle non poche occasioni in cui le virgolette sono d'autore). Si sono riportate puntualmente anche tutte le indicazioni di Roscioni presenti sulle cartellette da lui utilizzate per la conservazione e da noi mantenute nell'ordinamento definitivo[85].

Furthermore, through the second cataloging, the original precepts created by Roscioni that entailed the three different levels – series, subseries, and archival unity, which were the single

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[83] *Archivio degli Archivi* pp.9-10.

[84] VENTURI F. (2014), p. 47 [My translation] «Roscioni, in fact, did not only provide to the sorting of the six folders, but he also identified the different publishing phases and the thematic nuclei, dividing the documents in folders in sub-units and with indications and philological hypotheses».

[85] COLLI B. (2011), passim [My translation] «In the first description of the materials, Gadda's text, systematically quoted in the textual incipit and explicit, and also in the numerous notes in various parts of the documents, is always given directly after the colo without the use of quotes (to avoid any possible ambiguity, towards the few quotes written by the author). Also all the indications left by Roscioni on the folders employed by him for the conservation and believed to be maintained in the proper order, have been represented.

documents – were kept alongside the original notes left behind by the author himself in a perfect mixture of the two person that first operated on the archive. The six series articulate in the following way:

1) Prefaces of published works and various.
2) Prefaces of published works and various.
3) Gadda's texts in volume or magazine; volumes of his library.
4) Biographical material (not just related to Gadda but also to his own family and Roscioni), interviews, and photographs.
5) «Letteratura» articles with corrections; volumes of the author's library with annotations.
6) Manuscript materials from *Meditazione Milanese*.

The first two series are a testimony to the collaboration between Roscioni and Gadda as they contain many of Gadda's own work which were published by Einaudi – *La Congizione del Dolore, Le Meraviglie d'Italia, Gli Anni, Il Castello di Udine* -, although not only as there are also some works which were not published through the above-mentioned publishing house – *Giornale di Guerra e Prigionia, Poesie, San Giorgio in casa Brocchi and il Primo Libro delle Favole* - but instead they were probably gifts exchanged between the two cultural figures.

Some of the unpublished materials present in this archive have been published on *I Quaderni dell'Ingegnere*, alongside Gadda's correspondence with Antonion Semenza and what remains has a similar typology to the one contained in the fund described above.

The archive already proves to have quite a complexity in the genres contained but also the various documents, as there is a huge variety and heterogeneity that goes from printed drafts to loose papers, which appear to be the most common type present in such a huge and wide archive[86].

● Citati Fund, which was also acquired in 2002 by the Milan municipality and then stored in the Trivulziana Library.

Similarly, to the Roscioni fund, it is also the proof of an editorial friendship between Carlo Emilio Gadda and Pietro Citati that produced different works – *Il Pasticciaccio, I viaggi la morte e gli Accopiamenti Giudiziosi* - this time published by the Garzanti. There is also a clear correspondence between the two intellectuals in part also preserved in this specific archive. Originally divided into four wrapping paper packages, it was then conformed to the same

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[86]VENTURI F. (2014), p. 48.

cataloging as the one operated in the Roscioni fund by Barbara Colli. The series are four and I will illustrate them also taking care of also showing the reader the original subdivision:

1) The first series (⟨ with subdivision A that was titled Testo dell'Adalgisa salvo i primi racconti in bozze e qualche saggio critico e filosofico».) mostly contains material related to *L'Adalgisa* and the annotations related to it, *Lavori in Maremma* and the first and fourth section of *La Cognizione del Dolore*.

2) The second series (⟨ with the subdivision B) contains *Trinnzanzi, I Confronti della Poesia, Come lavoro,* and the printed drafts of *Quattro figlie ebbe e ciascuna regina*.

3) The third series (®) contains materials related to *La Cognizione*.

4) The fourth series (γ) contains the correspondence between Citati and Gadda, a postcard, and a reminder.

Unlike the previous archives, the works inside of these specific archives are mostly related to published works and contain some form of homogeneity with not such difference between manuscripts and printed materials[87].

Now we can move onto another city in Gadda's own path: Florence.

● Florence is currently hosting the Bonsanti contemporary archive in the Gabinetto G. P. Vieusseux[88].

This specific archive does not only contain documents related to Gadda, in the homonymous fund but also has other funds related to his own family alongside containing a good amount of his own correspondence. For this specific project, I only worked on his own documents leaving out the ones of his own family and the correspondence that had already been digitized. We can precisely reconstruct the history behind this archive as it follows Gadda in his move to Florence after having been stored in Longone, and here they are in part left to the friend and intellectual, Alessandro Bonsanti, once the author decides to move to Rome.

The items left behind that are proof of the author's own archival tendency and obsession and probably had been organized through the «Riordino 1933», were inevitably ruined by the flooding that hit Florence on the 4th of November 1966, while they were stored in boxes in the underground of the Gabinetto.

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[87] VEZZONI A. (2014), p. 81.
[88] The Bonsanti archive can be found at the site, https://www.vieusseux.it/archivio-contemporaneo/elenco-dei-fondi.html

Thanks to a work of restoration operated by Angela Gavazzi, Maurizio Copedé, and Gloria Manghetti there was in part the possibility of saving those documents from being forever tarnished or destroyed. This would have been a straight-up pity if we consider the cultural importance that was reserved among the many items left behind, as although we only operated on the specific Gadda fund, the possibility of deep inside the funds and materials that had once belonged to his own family and to study his own correspondence can give us a further insight in the social environment in which the author worked and lived and what influenced him.

The fund was cataloged through the years 2000-2007 by Carlotta Gentile and Paola Italia and such an interevent was quite helpful in further understanding the importance and the extraordinary content of such an archive, finally allowing a further step into what Dante Isella, himself, thought to be the future of the future gaddian philology[89].

Moving onto the final city that was part of Gadda's life, Rome, there are archives:

● The archive of the theatre and library Burcardo[90], owned by the SIAE (Società Italiana Authori e Editori).

At first, it was believed to be mostly composed by the author's library, left to the Burcardo's own and it had already received a first cataloging through the catalog Patrizi and Cortellessa in 2001. Then later further studies by Maria Teresa Iovinelli, who also produced a description of it by starting on the catalogue above mentioned, there were found many documents that belonged to Gadda and more importantly explored his career as an engineer, both in a pragmatic way connected to his own work and in another literary attitude.

Recently in 2013, in fact, there have been some newfound literary discoveries through a tour of the archive related to some writings in the period of 1920s with some notes related to *La Meccanica*. This specific archive is not present in our project since it is not yet available a full cataloging as different folders have yet to be examined and studied, which is a work that is currently being operated by the student Edoardo Panei but there will be in the future the possibility to integrate this archive as well.

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[89] VELA C. (2015), p. 39.

[90] The archive of the theatre and library Burcardo can be found at the site, https://www.siae.it/it/chi-siamo/cultura-e-impegno-sociale/biblioteca-museo-teatrale/

- The second archive present in Rome is the archive of the National Central Library of Rome[91].

It mostly owns literary works and most specifically in 2019 it acquired in action six unedited notebooks, which were part of the *Giornale di Guerra e prigionia* and talked about Gadda's experience after Caporetto and his imprisonment; they were restored and then published in a new critical edition in 2023. They helped shine a better light on the life that Gadda conducted in his experience as a soldier during World War I, showing the negative sides and his own terrible experience due to the humiliating and senseless nature of war.

Looking outside of the cities that characterized Gadda's own life, there are three more archives more specifically two in Pavia and one in Villafranca di Verona.

In Pavia, specifically:

- There is an archive in the Manuscript Center[92], which is currently storing documents that were previously part of the Roscioni fund and then were donated to Maria Corti in 1968.

It is part of a single folder containing the fourth elaboration steps of the *Madonna dei Filosofi*, alongside some magazines or reviews related to the work. Particularly there is also a vast epistolary sequence with Silvio Guarneri, whose responses are currently stored in part in the Bonsanti archive and Librati one.

- The other archive in Pavia is the one that contained the materials left by Gadda to Piero Gelli[93], alongside Citati and Roscioni, one of the closest and latest collaborators of the author.

Till 2016 it was owned by Gelli, himself, who then decided to donate it to the Fondazione Maria Corti. The archive offers a good mix of literary works and notes – in fact, it was through this specific archive that Dante Isella was able to create the 2000 edition of *Un Fulmine sul 220,* amplifying the one already published by Garzanti five years before – and different, various printed documents that went from clippings of articles to extracts[94].

Moving from Pavia to Villafranca di Verona there is the final archive:

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[91] The archive of the National Central Library of Rome can be be found at the site, http://www.bncrm.beniculturali.it/it/3234/carlo-emilio-gadda.

[92] The archive of the Manuscript Center can be be found at the site, https://lombardiarchivi.servizirl.it/groups/UniPV_CentroManoscritti/custodians/1286.

[93] The Piero Gelli archive can be found at the site, https://siusa.archivi.beniculturali.it/cgi-bin/siusa/pagina.pl?TipoPag=comparc&Chiave=594803&RicProgetto=personalita.

[94] VELA C. (2015), p. 41.

- Liberati archive. It was the nucleus of documents left to Arnaldo Liberati, the grandchild of his governess Giuseppina Liberati who also helped Gadda in the latest reordering of his documents.

The archive mostly contains a lot of documents that were brought to Rome by Gadda from his move from Florence. The bigger part of the archive is composed of Gadda's own correspondence, especially in the first series.

1. It mostly involves letters and postcards belonging to the years that went from 1942 to the author's death, in 1973; it also has a sector, instead, related to the years of the war that were exchanged between Gadda and his own family.

2. The second series is composed of the author's own work, separated in prefaces of published works – for example the first draft of *Eros and Priapo* - and unpublished work – such as the setting for *Casa dei Ricchi.*

3. The third series is composed, instead, mainly of documents, related to the author and his own family. In fact, there is a good amount of content related to his brother, Enrico. Of his own documents, there is a huge variety that goes from his employment by RAI to the documentation for the country house in Longone.

4. The fourth series is mostly articles clippings or printed documents related to Gadda or written by Gadda.

5. The fifth series instead is formed mostly by the author's own library. This entails both editions of his own books but also rare publications that were owned by either his mother or his brother.

6. Finally, the sixth series, which is composed mostly of photographs that can help in better understanding the familiar dynamics.

After having illustrated each archive related to the author, it is interesting to make out a few final remarks that might be a summary of sorts of the archives; firstly, it is interesting how among this huge variety of material – both literary and personal – there is no sign of some rather specific works of Gadda, more specifically for example the manuscript of *Il Pasticciaccio*[95].

It is not yet clear whether these absences are due to the author's own will or due to the various natural causes that might permit the loss of items or their dispersion, although such a field might request in the future some studies since, as it has already been said above, it is not

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[95] VELA C. (2015), p.42.

just the items present in an archive that might help us in understanding further an author, but it is also what is not there, whether willingly or unwillingly.

Gadda's archives have the characteristic of containing heterogeneous items in the same archive (both in the genre, work, and type) while at the same having homogenous themes across different archives (for example the possibility to reconstruct the whole writing process of a single work through the integration of different archives all containing items relating to such a writing, as in the case of Un Fulmine sul 220).

It is an interesting setting of elements that just give us a better insight on not just Gadda as a writer but also as an archivist; the brief history of his archival career has already been laid out but something that I had not yet taken into account, instead, is the way that his archival nature slowly becomes literature, not just through the possibility of reconstructing his writing process through what is stored in the archives, but also by seeing characters that portray the same «attenzione anche nevrotica, e irrisolta»[96] as Gadda.

An example is Arpalice Carpioni, a character that appeared in the draft of *Un incendio via Keplero* and would later assume the appearance of the better-known Adalgisa, whose collecting method is very similar in its obsessive character and heterogeneity of materials to Gadda's own[97]. Another example of how Gadda's archival ways trespassing the boundary between reality and literature is Liliana Balducci in the infamous Il Pasticciaccio, whose house, once it is opened, appears utterly like an archive to the woman's own life.

Hence it is clear by now the importance of Gadda's archives in understanding better the author's life, his own literary work, and the historical set of connections that he created throughout his life. This chapter is meant to be a summary to offer both a better insight into the archives and the way that Gadda operated on them, but also a small study on how these specific archives give us the possibility to reconstruct what has been left unsaid by the author and hence why it might be useful to build this project.

On top of this, knowing the internal organization of the different archives might give us further insight into how I operated on the more practical side of the project through the extraction and visualization of the data.

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[96] Ibidem, p. 43.

[97] ITALIA P. (2003), p. 3.

# 4 THE STATE OF THE DIGITAL ARCHIVES AND CASE STUDIES

4.1 DIGITAL PROJECTS RELATED TO CARLO EMILIO GADDA (GADDMAN AND WIKIGADDA)

Before going further with the actual practical side of this project, it is good for us to pose a few case studies that might be helpful to give the reader an insight into our models and the general state of the art around digital archives and editions.

It is interesting before diving deeper into this panorama to analyze the two platforms that have tried to digitize Gadda's archives, as they have been a useful point of start for this project and, I think it would be interesting to start with a first description of these interfaces.

The first one is *Gaddaman,* a research project coordinated by Claudio Vela with the combined help of the University of Pavia, Parma, and Siena; it was the result of a seminary (*Meraviglie di Gadda*) in 2014 and it offers the digital photographic reproduction and the cataloging of the funds Citati and Roscioni and of the archives Garzanti and Bonsanti[98]. It is currently undergoing a revision and integration of the original catalog, but it is freely accessible and browsable to the general audience with restricted access only for direct collaborators and archivists for further modifications and elaborations.

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[98] ITALIA P. (2017), p. 46.
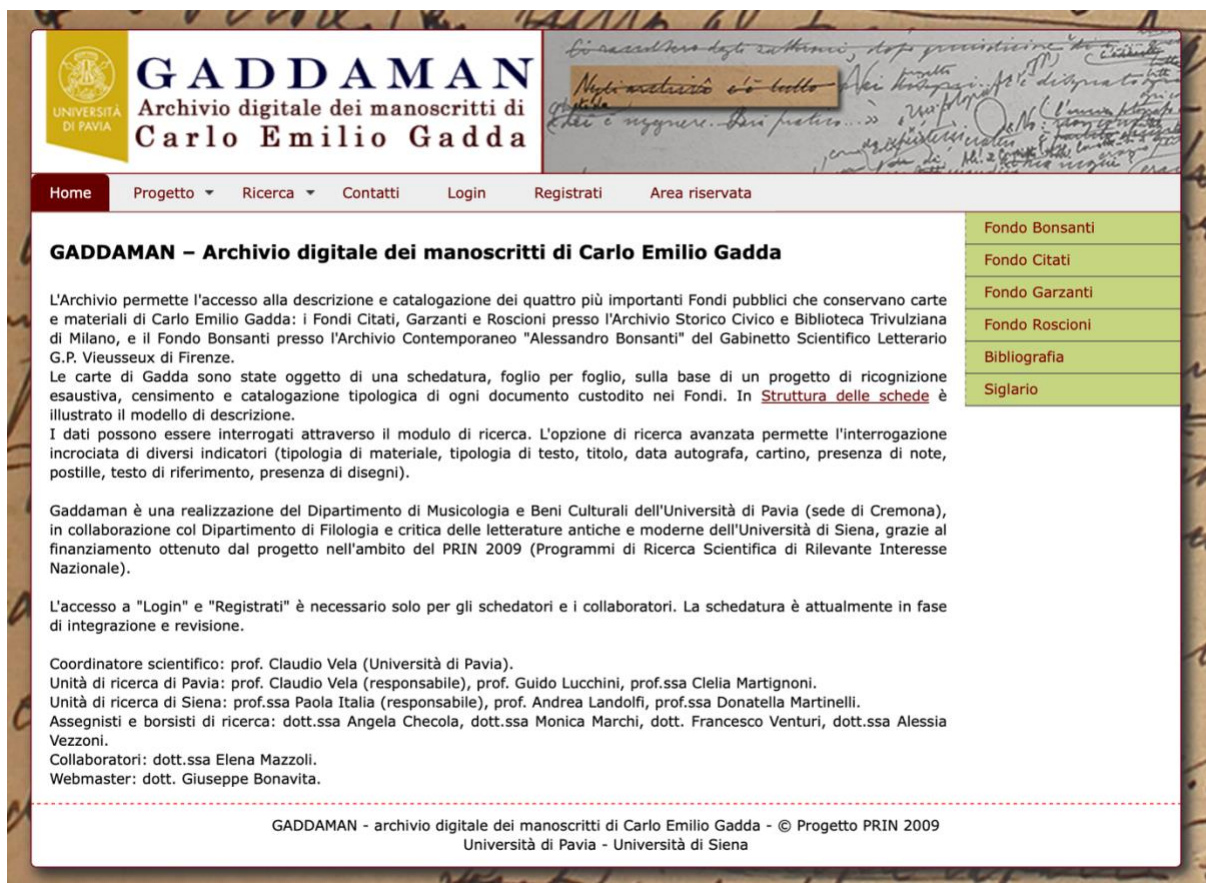
The user can access the different funds either through the sidebar menu that offers the choice between the funds, the bibliography, and the sigla index. This will lead the user to a first interface where all the different items present in the selected fund are listed in a table with the columns: segnatura, test typology, an empty column, and details click on the last column, you are able to access the actual record of the item chosen. The record selected is specific to the single minimal archival unit.

Each record contains the following categories and all the fields signaled by an asterisk are mandatory:

1) Fund*.

2) Segnatura*.

3) Material typology* (e.g.: whether it's manuscript, typewritten, etc).

4) Textual typology * (e,g; notes, prefaces, blank paper).

5) Title, when the autograph is present (when it is shared by more than one record, it is entailed through the employment of []).

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99 From the homepage of *Gaddaman*.

6) Autograph numeration, if present.

7) Autograph date, if present, and according to the author's own criteria.

8) Presence of elaboration* (if 'yes', it means there is at least one autograph interevent of the author on a base test).

9) Incipit.

10) Explicit.

11) Philological notes (any element that might be of philological interest).

12) Cartino (whether any paper is pasted on top of the one that is currently selected).

13) Presence of notes* (written by Gadda, himself).

14) The number of notes.

15) Annotations of other metatextual elements*.

16) Drawings or other iconographic elements*.

17) Reference text (the sigla of the texts to which the items refer, according to the sigla index. When the item is an unpublished text, it will be left empty).

18) Text pages (yes or no answer. If 'yes', the number of the pages is shown in Pages, if not it is left empty).

19) Apparatus pages (yes or no answer. yes or no answer. If 'yes', the number of the pages is shown in Pages, if not it is left empty).

20) Pages.

21) Observation from the compiler.

22) Compiler *.

Aside from consulting directly, the records through the funds, the user can choose between simpler research, through a keyword or more advanced one that will allow the user to filter through the mandatory fields and select specific values through a dropdown menu. This allows us to search through the entirety of the database and specifically all the fields, allowing both a more general and specific research.

The project is quite helpful and useful, especially as it allows a swift consultation of the most important metadata present in the archives and offers some clear criteria for their records that make them easily browsable and useful; it is sadly a pity that this tool allows just the browsing of four specific funds, which does not permit a full study of Gadda's work and personality and limits severally the possibility of creating combined research through the archives. For example, I mentioned above the fact that many works are scattered through different archives and the lack of some might entail only a partial knowledge of said writings.

Another problem is the criteria used for the structure of the records, especially in the fields of material typology and textual typology; the methodology behind the categories chosen for such fields is not explained in depth and yet, they bring us a clear case of what I discussed in the previous chapter when I talked about the difficulty, that can be found in cataloging authorial and literary archives. In fact, while there is a first distinction through the material, I have then another that mixes a more genre-focused distinction with a more type-based one.

This was honestly interesting to explore, especially since it was a nice starting point for a reflection on what categories should have been used, instead, in the project I was developing as they helped me, alongside other material, on the matter to better understand what might be needed to properly describe an archival item.

Another problem that I found was the fact that I could not access the Roscioni fund, and this further limited my own experience in browsing the website. In fact, each time I would try to access it it would just give me an error.

Gaddaman is an interesting project with clear criteria and a helpful philological tool for those who wish to approach the funds described; it does detain the main characteristics of a digital archive and has a clear paradigm in what it aims to be and create.

It allows a double search which means to fill any inquiry made by the user, but another thing it lacks is a more visual representation of the archives maybe through a count of the records as the whole architecture of the interface is efficient but very simple.

As mentioned above, this project was a helpful point of start for my own as it brought forward a first digitalization and cataloging of the items contained in Gadda's archives and it had me first seeing the problems that might come with both the creation of the records and the more digital aspects as in the concept of the two different types of research, as the research method in the project was highly influenced by the more advanced option of *Gaddaman* as also in my own there is the possibility to actively search through different categories (e.g.: the archive, the thematic cards, and the published and unpublished works). I also kept the general keyword search as it might be a good point for a more specific search; this way the user can operate from either a more specific search through the categories or keywords.

I also kept the tabular aspect in which all the records are shown but I did not create separate record forms for each of the items as in my project all the information was shown in the original table as you will see better in the more practical side of this dissertation; also the fields employed for the cataloging of each item are different than the one selected in *Gaddaman,* who
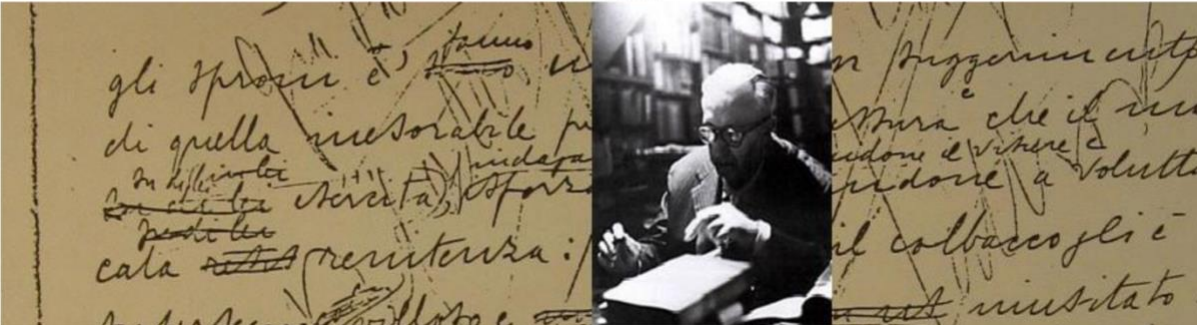
takes a more philological perspective on each item, while we aimed to give a better insight based on all the data found in the original document used for the data extraction (*L'ARCHIVIO DEGLI ARCHIVI*).

In conclusion, *Gaddaman* has been a helpful starting point in visualizing the way that Gadda's archives could be digitalized and visualized on a website, but new criteria have been employed based on our own original document, discoveries, and cataloging choices that aimed to give a helpful and complete insight on the set of integrated archives I put together.

The other instrument related to Gadda's archives is the platform *WikiGadda*; It was created in 2009 as the result of a series of philological courses at the University of Siena in 2009, around the first edition of *Eros e Priapo*[100]. Sadly, part of the website is not yet available due to copyright reasons, due to their recent republishing in 2006.

Pagina principale

WIKI GADDA
Benvenuti sulla piattaforma wiki dedicata all'opera di Carlo Emilio Gadda (cos'è un wiki? 🔗)
Can't read Italian?

La visione delle pagine, oltre la home page, è **riservata** al gruppo di ricerca.

[101]

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[100] "ITALIA P. (2017), p. 45.

[101] From the homepage of *WikiGadda*.

In fact, the website is accessible only through the employment of a specific ID and password, which has been oftentimes offered as a solution to handle copyright issues, as usually this way the institutions can come to an agreement with the rightsholders, for example, in this case, the heirs, although the content is copyright, *WikiGadda* is available on an open-source software – *WikiMedia.* Because of the restrictions, the sole freely accessible page is the homepage; this first page mostly contains an explanation of the aim of the platform and some rather useful links linked to the related projects around the author and his works.[102]

Aside this the not-freely accessible part of the page is divided into different sections:

1) The first is related to the manuscript edition of *Eros e Priapo* and it is separated into materials and scholarly edition, alongside some historical and bibliographical resources.
2) A similar second section is instead present for *Meditazione Milanese*, although with a smaller number of resources linked to it.
3) Then there are the archives – Bonsanti Archive, Garzanti Archive, Liberati Archive – each is properly recorded and integrated; through this section, there is the possibility to access the Thematic Cards that are, for the moment, just applied to the Garzanti Archive.
4) Another section retains the bibliography.
5) And finally, the tools that might help with browsing the website and sharing it, across other platforms.

The page is constantly updated, but the impossibility of accessing it directly and freely presents a problem.

In fact, although the platform is a helpful archive and edition online related to Gadda's own works and to the projects that academics have worked on around the author and his writings, it remains quite limited due to the limited access. This implies that a platform which should offer an open access does not guarantee it for its content. Hence at the center of our own project around the digitalization of Gadda's own archive – and their transmedialization – has been the search for a solution that would offer our users the possibility to browse the content in all their entirety with no limitation, offering them a step further in their research and understanding of the author.

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[102] Ibidem, ivi.

After having discussed the most recent and important projects around Carlo Emilio Gadda, I would like to move on to the panorama of the digital archives and analyze a few case studies that have been extremely helpful in helping achieve the final model for this project.

Especially helpful was the case study of *Samuel Beckett Digital Manuscript Project.* In fact, throughout the period that went from September 11th to December 11^{th,} I interned at the Antwerp Center for Digital Humanities and Literary Criticism, where I had the direct possibility to see and understand what went through their own project and how such a project could offer me a reflection around *OpenGadda*.

4.2 CASE STUDIES OF DIGITAL ARCHIVES OF 20TH-CENTURY AUTHORS (BDMP, EUDORA WELTEY ARCHIVES, MADH, ATLANTE CALVINO, MANZONI ONLINE)

The *Samuel Beckett Digital Manuscript Project*, no differently from *OpenGadda*, aims to bring together in one place the different manuscripts linked to the author that are currently retained in more than a dozen archives; from this brief description, you can see why the project might be a starting point of sorts for our own as it aimed, similarly to us, to create a swift repository of material around the author, with a main focus on his manuscripts.

The project was developed by a collaboration between the Centre for Manuscript Genetics (University of Antwerp), the Beckett International Foundation (University of Reading), the Oxford Centre for Textual Editing and Theory (University of Oxford), and the Harry Ransom Humanities Research Center (University of Texas at Austin) and most importantly through the permission of the Estate of Samuel Beckett.

With a clear aim of providing a centralized system to consult all the different materials around the author, it added a further level of attention around genetic criticism, through the employment of digital facsimiles, with textual transcriptions and the employment of genetic and textual tools, alongside an analysis of the texts.

Naturally, there is a limit to all of this, which is that only part of this website is freely accessible.

> A demo of one of the genetic editions and of the Beckett Digital Library (BDL), extensive
> documentation and several "sneak peeks" into the material through notebook thumbnails, statistics
> on the number of additions and deletions within all genetic documents stored in the editions, and

most recently a first installment of Breon Mitchell's Samuel Beckett: A Bibliography: Part I: The Early Years: 1929–1950[103].

Still, the full access, specifically to the genetical editions, is limited by a paywall that was pushed forward by the Estate of Samuel Beckett.

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As already shown with *WikiGadda*, the option of using a paywall to appease the heirs and rightsholders is oftentimes thought to be the best choice to allow the full showcase of digital facsimiles and to reach the goal of showcasing the entire work of an author in one single project. Sadly, this has a few setbacks starting from the fact that obviously this way there is not full open access to the content. The «free zone» certainly allows a first level of knowledge but, as in the *WikiGadda* case, it does have its own limits to allowing direct access to the main content.

Another setback that is related to the specific case with Gadda is that the rightsholders to his works are shared among the heirs and different publishing houses, which entails that there is not a general Estate that has the right to the entirety of it. This entails that to reach an agreement it would be needed the permission of the different rightsholders and to ensure a deal that might

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[103] D NEYT V., VAN HULLE D. (2020), p.1.

[104] From the homepage of the *Samuel Beckett Digital Manuscript Project.*

satisfy them all, a rather complex process that on one side might threaten the general publishing of a digital reproduction and on the other might entail only partial content for our project.

Hence, the possibility of a paywall, separating the free and not free tools, was something that could not repeated with my own project. In our specific case, there was also not the possibility to directly access the documents or the texts of the author's work, unlike with the *Samuel Beckett Digital Manuscript Project,* hence, to ensure that the project would not risk being struck down by the copyright, it was chosen to work onto what was not copyrighted, which was a popular choice among different digital archives I researched through.

Similarly, to the *Samuel Beckett Digital Manuscript Project*, there is the case of the *Eudora Welty Digital Archives,* which I found an interesting comparison, the author belongs to a similar time as Samuel Beckett and Carlo Emilio Gadda, has a huge variety of materials in their archives and the sources that create the digital archive are quite different; in part the collection was donated by the author, herself, to the Mississippi Department of Archives and History in Jackson, Mississippi, while much more was transferred to the department after the author's death. In fact, the *Eudora Welty Digital Archives* are currently held on the department's own website among other collections.

Eudora Welty Digital Archives

The Eudora Welty Digital Archives features selections of correspondence, manuscripts, photographs, and other media related to Eudora Welty (1909-2001), master of the short story and acknowledged as one of America's greatest authors. Most are from the Eudora Welty Collection (1882-2001), the premier source for Welty materials in the world, totaling more than 230 cubic feet and encompassing her entire life.

Digitization was funded by an implementation grant from the National Endowment for the Humanities; with curatorial, administrative, and technical support from MDAH; and a matching contribution for conservation supplies and services from the Eudora Welty Foundation. The Eudora Welty Digital Archives represents only a sample of Welty-related material housed at MDAH. Non-digitized items may be accessed in the William F. Winter Archives and History Building. Additional information is located in the catalog record finding aids for the collections.

Collection Description   General & Tech Data

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The archives are separated per typological category into:

- Correspondence.
- Manuscripts.
- Other media.

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[105] From the homepage of the *Eudora Welty Digital Archives*

- Photographs.

After choosing the typology, the user is then redirected to the different series present in the typology chosen, and then after having selected a chosen, he is brought to a gallery of images that are the digital reproduction of the archival record; here aside from the digital facsimile it is furnished of some metadata details about the record. Currently, the items created by the author of her family are still under copyright and require permission to be published and a specific formula added next to the images if they are used.

Hence there is a first limitation to the reproduction of the items, but also digging deeper through the various sections of the archives – correspondence, manuscripts, photos, etc.- it is stated that some records are not consultable through digitization due to copyright or privacy issues. These specific items can only be consulted physically in the William F. Winter Archives and History Building[106].

This is peculiarly interesting because it entails only a partial digitalization of the entirety of the archives, hence risking not satisfying the aim that is usually typical of digital archives, which is collecting in a single place everything around the author's work.

It has been mentioned ahead that there is yet the need to ask for permission from the rightsholders when there is the intention of digitizing the items contained in an archive.

Similarly, it was done by the creators of the project *Modern Archive Publishing Project*; in this case, the archive didn't collect the production of a single writer, instead, it focused on the figures of different publishers throughout the first half of the 20th century and their interactions with the socialites of the period.

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[106] From the page of one of the items contained in the collection of the *Eudora Welty Digital Archives*

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Such a project was brought forward by the shared interests of the creators - Claire Battershill, Helen Southworth, Alice Staveley, Mike Widner, Elizabeth Willson Gordon, and Nicola Wilson in 2013- in the Hogarths Press – the Woolfs' own publishing house – and they worked onto creating a digital archive that might host an interesting depiction of the period chosen (1900-50), as it presented especially fruitful for them, due to the growing importance of culture and the book market.

Especially interesting is that the shift of focus from writers to publishers allowed them to have a stroke of better luck when pursuing the permission of the Estate to publish the materials owned by the people of interest, they were currently investigating[108]. Similarly, as the materials they wanted to digitize for the project often proved to be work documents or unsigned papers, the copyright protection rules related to them would be much lighter and different than the ones protecting literary works.

Although this work was extremely time-consuming, the creators of the project did state that such a task allowed them to build a network of trust and «community-building»[109], which could

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[107] From the homepage of the *Modernist Archive Publishing Project.*

[108] BATTERSHILL C., ET AL. (2017), p. 122.

[109] Ibidem, p. 123

open the world of the rightsholders to have a more open attitude towards the digitalization of the materials they own[110].

Interesting is that the heterogeneous content required – as in our own specific case – different permissions from different estates and not only. More interestingly is also that oftentimes the true rightsholders would not be the ones would have thought; an example might be the Dostoevsky file relating to the publication of *Stavrogin's Confession and The Plan of the Life of a Great Sinner,* which was translated by S. S. Koteliansky and Virginia Woolf, but as it was about the subject of Dostoevsky, it still required the permission from the Dostoevsky Estate to be used[111].

While interacting with the rightsholders it was especially useful to follow already made protocols and standards such as the employment of W*ATCH database, 'Artists, Writers and Their Copyright Holders'* – a database for copyright contracts for creative figures – and the copyright files that were stored in one of the collaborators for the projects, Penguin Random Houses.

Another further assurance to avoid copyright issues in this project was housing the project on a Canadian server, as in such a place the rules around copyright tend to be shorter. Unlike with UK and USA where the free use of the materials is obtained after around 80 years, in Canada the copyright protection of an author's work finishes after 50 years, which is particularly useful when handling authors that are quite recent.

As stated in the introduction, in fact, there is a lack of research and digitization around the 20th century in textual scholarship as many authors are still under copyright and the rules and rightsholders – as a few cases that were given, already – do not allow the reproduction or use of the materials under their protection.

This is especially dangerous as it stops us from pursuing further knowledge about a specific century, as the impossibility of guaranteeing a continuation or even the start of a project due to copyright issues does not help with convincing in the future others to fund specific projects when there is not the sureness of a finished product that will not be shot down or stopped halfway through copyright claims.

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[110] Ibidem, ivi

[111] BATTERSHILL C., ET AL. (2017), p. 123.

Also, the geographical discourse first started by MAPP is not completely uncommon; even in the introduction I had talked about the employment of geo-blocking as some projects might not be available in certain countries due to the different rules around copyright, related to the lasting effect of the author's protection.

In some cases, there was the intervention of *Sustainable Digital Scholarship* that was created for the website of both *Joyce Digital Library* and the *Samuel Beckett Digital Manuscript Project* a hosting platform where the user could access the full entirety of the metadata related to the items contained in either project.

It is important to state that this solution was not only entailed for copyright reasons – although for each file it is stated that it is currently under embargo due to copyright reasons, as there is still the protection of the author since Samuel Beckett died in 1989 – but also to preserve in some way the entirety of both collections through the employment of metadata related to the collection:

> The purposes of the BDMP engaging with the Sustainable Digital Scholarship service here at Oxford, was to ensure that a replication of Beckett's work was being stored in an additional location to further guarantee the legacy of these fascinating pieces of literature[112].

The collections are hosted on *Figshare* – a repository that aims to make «make all of their research outputs available in a citable, shareable and discoverable manner» hence encouraging a more freely accessible approach, although there are limitations to what is offered as in the end it is not the direct collection, we are browsing but simply the metadata.

It is also simply a repository of a collection, not a full website and although it is browsable it does not offer the user tools to indagate further the collection; the metadata are also mainly related to the technical aspect of the uploading of the record on the platform used, with little true knowledge about the object itself.

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[112] From the page *Samuel Beckett Digital Manuscript Project* on *SDS*
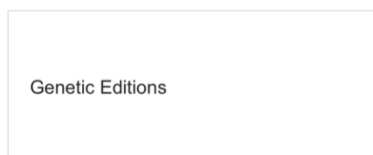
113

In my own project, it is the data itself, instead, that is browsed by the user, and extracted from a description but we go further than the simple metadata level, enriching our own proposal with a freely accessible integrated archive that allows the user not to consult a first layer of the collection but the entire thing in all its entirety.

Still, the employment of Sustainable Digital Scholarship could be in the future implemented also in this project for the long-term preservation of the website.

Sadly, something that is currently missing in the *OpenGadda* project are photos as many of the archives mentioned above allow the reproduction of the photos of the texts present or of the objects stored, although many with limitations as was *Eudora Welty's* case.

Photographs or images of the records stored in the archives were not allowed due to copyright reasons, which might be a limitation of the project, although it is also important to remember that we did not aim to have a simple digital facsimile of the archives and records stored. Instead, the aim of *OpenGadda* was to furbish the user with a full set of knowledge around the author that does not limit itself to a simple reproduction but instead goes a level

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[113] From the repository created by the S*ustainable Digital Scholarship* for the *Samuel Beckett Digital Manuscript.*

further and offers them the possibility to browse a mental encyclopedia of sorts into the author's own work and life.

This was further entailed by the partnership between the aspect of the dataset and the data visualization in our project; in fact, aside from a first level where the user can actively browse the collection that stems from all the archives put together, they also have the possibility to browse through different thematic paths created through the employment of data visualization. This way the user can go a step further in understanding the author's archives and from them his own life and works.

It is a new approach to perceive and investigate an archive, although already the *Samuel Beckett Digital Manuscript Project* had proposed a section of its website for statistics, related mostly to textual elements such as insertions and deletions in the different texts, proposing more linguistic research.

As *OpenGadda* doesn't have the texts – nor the documents -, our research was more of a quantitative sort on the content of the archives and all the data extracted from it, still allowing the users a further step in choosing a thematic path for themselves to further indagate and discover.
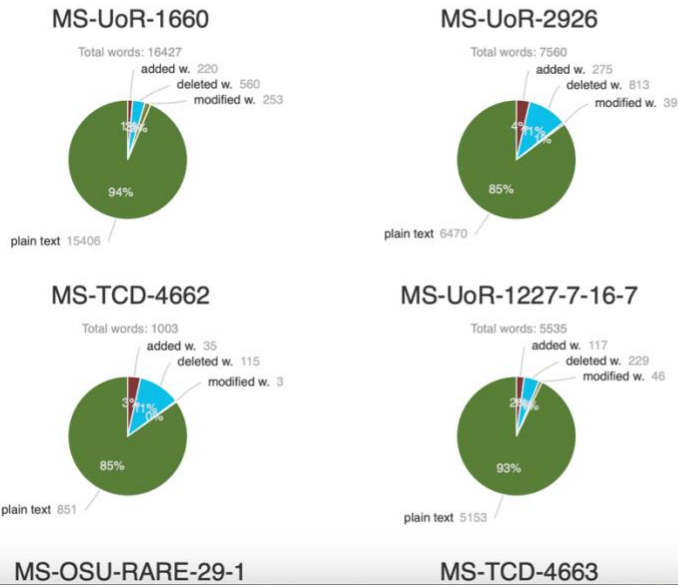
STATISTICS

For all documents in all genetic editions, pie charts show the number of added, deleted and modified words. The word counts include paralipomena such as dates, calculations, shopping lists, and so on. A word that has been added and then deleted, is counted as and addition and a deletion. Similarly, a word that has been added, then modified and then deleted is counted three times. For this reason, the sum total of the added, deleted, modified and unchanged words is usually higher than the "Total words" as stipulated above each chart.

In addition to the pie charts for each genetic edition, we also provide two comparisons:

- a comparison of all first draft versions of all works currently included in the BDMP side by side,
- a comparison of the total words in the full genetic dossier of all works currently in the BDMP.

Fin de partie / Endgame ▲

MS-UoR-1660
Total words: 16427
added w. 220
deleted w. 560
modified w. 253
94%
plain text 15406

MS-UoR-2926
Total words: 7560
added w. 275
deleted w. 813
modified w. 39
85%
plain text 6470

MS-TCD-4662
Total words: 1003
added w. 35
deleted w. 115
modified w. 3
85%
plain text 851

MS-UoR-1227-7-16-7
Total words: 5535
added w. 117
deleted w. 229
modified w. 46
93%
plain text 5153

MS-OSU-RARE-29-1   MS-TCD-4663

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    Naturally in this case it is impossible not to mention *Atlante Calvino*, a project that was created by the collaboration between literary critics from the University of Ginevra and the DensityDeisgn Lab of the Politecnico di Milano. This obtained in the end a combination of design and literature through the employment of the tool of data visualization, which aimed to portray the production of the Italian author, Italo Calvino.

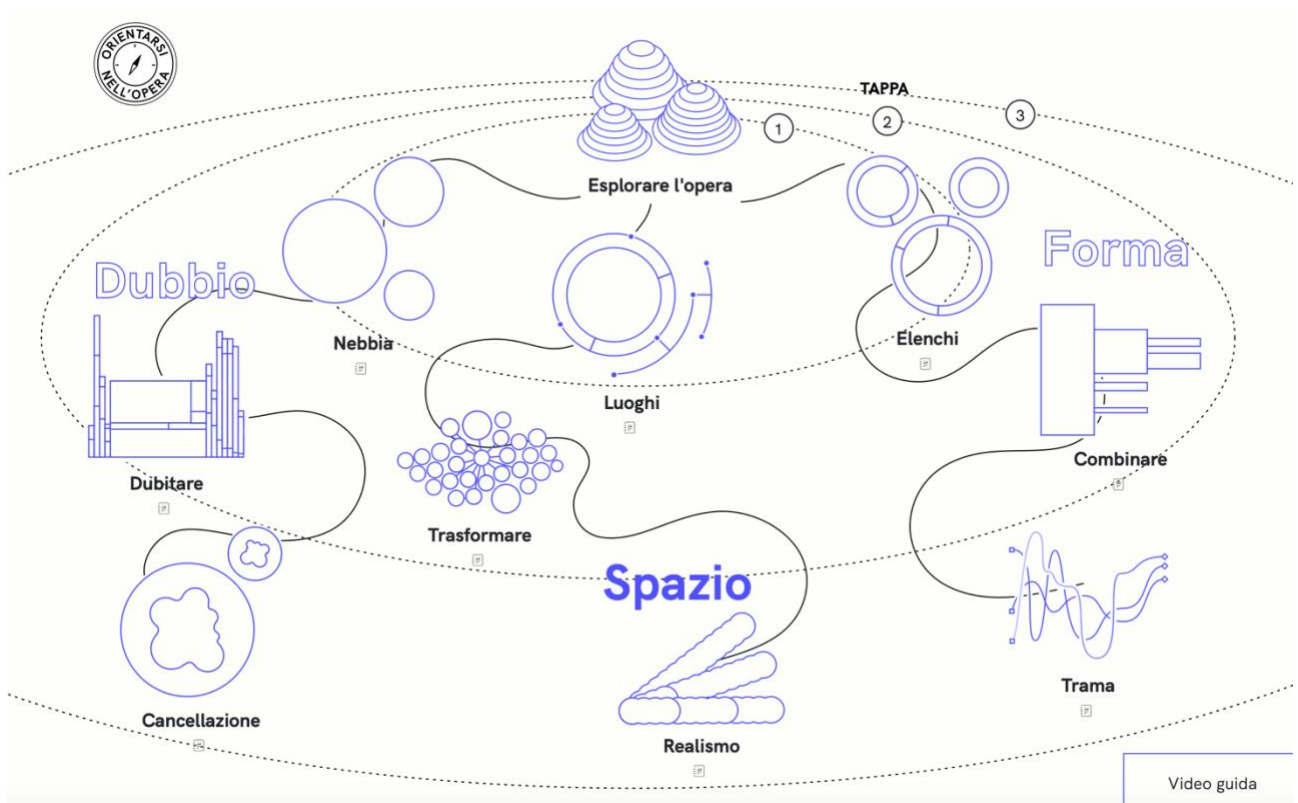[114] From the page 'Statistics' from the *Samuel Beckett Digital Project*

The main focus was, in fact, the data visualization, and the aim was to create new pathways for the research as each visualization was kept «open and constantly changing»[116] to offer new points of view and thematic research to the users. Naturally, this was a similar purpose to the one of OpenGadda where we aimed to furnish the user with new tools to indagate inside of the author's archive and new possible ways to study his work and life.

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[115] *From the homepage of Atlante Calvino*
[116] MANDELLI E. (2023).

Esplorare l'opera
Dubbio
Nebbia
Dubitare
Cancellazione
Trasformare
Luoghi
Spazio
Realismo
Forma
Elenchi
Combinare
Trama
TAPPA 1 2 3
Video guida

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Obviously, if compared to *Atlante Calvino*, our own project comes with a few limitations, starting from the fact that the texts used to extract the themes for the visualizations were given freely by the publishing house, Mondadori, the owner of the rights, while such a thing was not possible for *OpenGadda.*

Similarly, the involvement of a design studio helped to shift the focus from the original texts onto the visualizations which might be helpful in, indeed, producing new starting points for further research but also had a limited effect in effectively reproducing the author's own work. *OpenGadda,* differently from Atlante Calvino, aims to offer the possibility to directly study the documents all collected in one single point and it allows the users to discover new ways to study the author's work through the visualization.

One final helpful lesson *OpenGadda* was capable to learn from during my time in Antwerp through the studying of the *Samuel Beckett Digital Manuscript Project* was the importance of creating a connection between the author's archives and his other media, for example, in this project's specific case, the author's own library.

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[117] From the thematic page of *Atlante Calvino*

As shown also by Gadda's own peculiar case, the author's own archive and his library can be connected and can somehow influence one with the other, hence the need to create a swift connection between the two sectors of studying; for this, I collaborated with my colleague, Eleonora Pasquale who took care of Gadda's library, in the creation of a link between library and archive that would be both efficient and could enlighten the connection present in real life.

We did so by creating in each of our systems for cataloging the data extracted a further column that would contain matching values for each and that could function as a link between archive and library, offering the user the possibility to not only swiftly switch from one system to another but also to investigate the way the two were linked together and connected.

An interesting case is how the specific books that Gadda read influenced his own production, present in the archive; for example, a further specific case study might be the involvement of psychology books in the creation of *Eros e Priapo*.

Such a similar connection is noted also in the *Samuel Beckett Digital Manuscript Project*; similarly, to Gadda, Samuel Beckett oftentimes employed some of his readings for his writing, and hence there is a similar notion of a «Manuscript Link»[118] that allows passages from books mentioned in the author's drafts to be highlighted in the bibliographic description of the volume.

Another project that notes the importance of an interconnection of the different production of an author is *Manzoni Online*, which offers the possibility to access a small presentation of the author's works, manuscripts, letters, and library, this furnishes the user with the «biggest digital reproduction of the author's documents possible»[119]; it also integrates the different sections through an ever-growing bibliography and possibility to access from the catalogs to their own sources.

[118] From the *Library* page in *Samuel Beckett Digital Manuscript Project*.

[119] From the homepage of *Manzoni Online*.

ALESSANDRO MANZONI

Opere   Lettere   Manoscritti   Biblioteca di Manzoni   Bibliografia   Strumenti

Manzoni Online è il portale dedicato agli scritti e alla biblioteca di **Alessandro Manzoni** (1785-1873), autore dei **Promessi Sposi**.

Si propone di offrire a un pubblico di ricercatori ma anche di lettori interessati la presentazione sintetica e la catalogazione delle **opere**, dei **manoscritti**, delle **lettere** e della **biblioteca** dello scrittore, ricca quest'ultima di molti esemplari postillati, fornendo la riproduzione digitale più ampia possibile dei documenti.

Le brevi schede dedicate a ogni opera sono collegate ai testimoni relativi in modo da permetterne una consultazione immediata e da offrire un quadro d'insieme della tradizione. La **bibliografia** è in continua crescita e prevede il recupero dell'intera critica storica.

Il portale è in corso di allestimento, e consente per ora un accesso parziale alle risorse, che verranno via via rese pubbliche una volta completate. Maggiori informazioni sul **progetto** ›
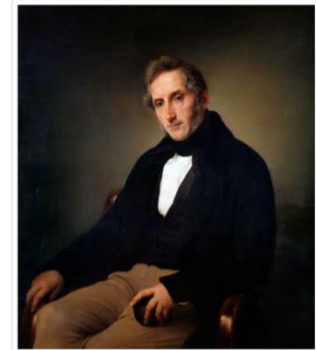
Q Consulta le schede delle **Opere** ›

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Manzoni Online is definitely what *OpenGadda* aims to be in the future with a further integration of other elements – such as the author's own letters – but for the moment had to be kept limited to Gadda's own archives and his library due to a question related to both copyright a lack of time to produce also other sectors, as this was a project made for our final exams for our master's degree.

In conclusion, it is by now clear a general panoramic of the projects that influenced *OpenGadda*, and the solution that was taken through the project, by creating a model that would recall the *Samuel Beckett Digital Manuscript Project* but with its own solution to the copyright problem.

Such a choice was to work on non-copyrighted elements by reproducing not a digital facsimile but going a step further in the direction of creating a digital integrated archive that would combine together a digital reproduction of the different archives related to the author, allowing the user to interact with it through different levels; for example, the possibility to utilize a different type of browsing and also the connection with other section of the website, representing other parts of the author's life or productions. Finally, the user is also served a new

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[120] From the homepage of *Manzoni Online*.

perspective and an ulterior key to the interpretation of the data extracted in the archives through the thematic paths of the data visualizations created from the data of the archives.

5 PRACTICES AND METHODOLOGIES

Now that the background around the cultural context of the project has been explained, it is time to start describing the practices that were employed in this project.

I have chosen to separate them according to the different phases that took part in the creation of this projection, separating the description of the analysis from the visualization one, although the two activities were strictly linked. Still, I aimed in this way to create a better understanding of the operations that were employed throughout our process for this project to respect the FAIR principles, by being accessible and reusable in the future.

As previously stated OpenGadda aims to be a bigger project, reproposing the same format for different authors of the 20th century, hence there is a clear need for a clear set of instructions around how it came to be and was developed. All the materials mentioned and employed for this project are currently available on the github repository of the project which will later be linked in the bibliography.

5.1 DATA ANALYSIS

Before going further, it is important to consider our material; the start of this project was based on the document *L'ARCHIVIO DEGLI ARCHIVI*, a Word document, which contained the description of both the structure and state of the different archives, aside from the one of the Library and Theatre Bucardo, as the cataloging of the archive is still happening to this day. This document is freely accessible and is composed of a collection of different information from the archives, both about their cataloging references and their states.

It is important to say, as it will be brought up also later on, that the Word document contains different information around each archive, as they all have – as shown in the second chapter – their different internal organization and each archive has been cataloged in the way that was believed the best for it, which might greatly differ from the others. Inevitably this has brought us to first come face-to-face with an immediate heterogeneity not just around the content of each archive but also around the way each archive is recorded.

First, I started separating the different archives, creating a different Word file for each of the different archives, through a simple operation of copying and pasting their specific parts and then I turned these .docx files into .txt ones,, through the employment of the Python library, *pypandoc*, which allows the conversion of documents in formats different from their original own.

I chose to manually do this activity of creating Word documents for each archive to be as precise as possible, as oftentimes the original documents would have introductions or notes that were deleted when forming the Word documents for each archive; introductions and notes could provide some mistakes or imprecisions in the data extraction, hence I thought it easier for me to delete them and operate a manual separation of each archive.

Also once I created the algorithm that would allow me to extract the documentary units for each archive, I had to further modify the .txt files resulting from the conversion to also facilitate my work as oftentimes the *pypandoc* would not respect the original spacing or format, so I would be personally adjusting it and in doing so I made sure to check for any possible mistake in the original documents – e.g.: in some cases, some lists started again instead of continuing with their original number – and I also adjusted the format so that it would be possible for the program I created to cut the original sequence of word in input in the appropriate units.

I also added different symbols in the original .txt files to make dates, siglas, and other elements more easily recognizable and I will explain better each and everyone, later on; this was all done to make it so that the work would be as precise as possible and to simplify some problematic issues that arose while first extracting the data from the Word document.

It is also important to say that I chose to convert the Word documents into .txt files, instead of other types of extensions for example .xml with the TEI specification, since there were not many important formatting elements such as the employment of bold or cursive that might be meaningful when it came to the extraction.

I mostly extracted the single units of the archives from the sequence through splitting it at different times for each time the line started again (\n). This respected oftentimes the actual format that was given in the original document for single units, as they'd be listed one after the other or in numbered lists, hence I used this to extract the smallest unit from an original sequence that was composed of words and (\n).

Naturally, I recorded all the codes I employed on Jupyter Notebooks – an open document format which can be employed to create digitally interactive coding environment- which are also available alongside the other files related to this project on the GitHub repository of the project[121].

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[121] The repository of the project is found at https://github.com/numgadda/OpenGadda.git

From here, already, it is already obvious that there was an attentive employment of Regular Expressions to retrieve the data that composed each unit, once they were split apart, first to attach each unit to their specific series or subseries and then to extract all the possible information around it.

Naturally, as each archive had a different description and format, I had to adapt the extraction algorithms to it, which resulted in different choices for each and a different final table. Before going further, I am going to add here a list of all the symbols that I added to the original .txt files to help myself through the extraction:

- For the Garzanti archive, I employed the use of '#' to extract the siglas for each work. In this case, it was done since the combination of numbers and letters – both in uppercase and lowercase – allowed for a much larger selection when employing Regular Expressions. Hence to obviate this problem, I limited their range of action by putting a # at the start of the sigla and another at the end.

- Similarly in the same archive I employed an ']' to better frame the column of 'Contenuto', so that I could more easily extract such a notion for each unit.

- Something that was, instead, more commonly used among the entirety of the different archives was for the dates where I usually employed an asterisk to better extract the years and days, and whenever the month was written as a number and not a word, I switched it to being a word for a more conformed state.

- Also to extract the places mentioned in each archive I created a controlled list containing the places that were connected to Gadda's own life and mentioned in the archives and through that I extracted them from the unit.

It is clear by now that this data extraction was done in part automatically and manually, mostly due to the large amount of the data and the various limitations that I faced while trying to extract manually; in fact, oftentimes I would be unable to directly extract the data I was seeking due to the format in which it was expressed.

This allowed me to extract more easily and with more precision all the different information and to properly tabulate it in a DataFrame, which was then turned into an Excel spreadsheet (although for each Excel table, I also created a .csv file as a backup and in case I had problems with their Excel version); naturally, the spreadsheets resulting from this operation of data extraction, were very different, with many having different or lacking columns since the data contained in each archive was very different, as it either had different formats or descriptions.

Due to this, I, manually, changed each table so that it would have the same columns in both number and name by adding the ones that were not already present in the spreadsheets where they were lacking, and leaving their cells empty.

I did this because to show all the archives together I would need to merge all the separate spreadsheets of the archive in a single table. To do this, I would have to turn the different tables into DataFrames again and then merge them through the appropriate command and one of the prerequisites to this is for the spreadsheets to merge to have all the same length in columns.

As I adjusted the spreadsheets so that each archive would have the same format, I started to work manually on adding columns and filling them, and through this, I came face-to-face with a first problem; as mentioned in the chapters about personal archives, there is a clear heterogeneity to these archives in different forms, for example, genre and format.

Because of this, I came to a halt when having to choose some categories that could properly express the different natures of each item. This is mostly because there is no universal knowledge and no practice around the cataloging of literary items; it is a theme that has already been discussed by us but when I came to classify these items I found myself hands-first facing this struggle.

The literature is not so clear about it, especially as there is not a direct interest from archival studies to the content of their items, as they prefer to describe them from a more hierarchical point of view[122], but there are also contrasting beliefs and especially in this case it was quite difficult for me to find an appropriate selection of categories that would better describe each item[123].

Two matters that had to be properly described, though, were related to the nature of these archives, which is both heterogeneous and literary[124]. It is important to state that the descriptions of these archives were in many cases not professionally done or outdated, so there was a further level of difficulty when coming to an appropriate summarization through a table of all the data contained in them.

In the end, three columns were employed to describe the more physical nature of each item:

- Forma (shape) which refers to the way the text is represented in its transmission form and has the following possible values:

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[122] ALBONICO S. (2015), p. 174
[123] GUEGUEN G., ET AL. (2013), p. 571.
[124] Ibidem, p. 172

- o Oggetto.
- o Manoscritto.
- o Stampa.
- o Bozza.
- o Dattiloscritto.
- o Foto.
- o Disegno.
- o Bozza di stampa.

This category was chosen since most of the elements present in the author's archives were loose papers and hence it was interesting to investigate the shape indeed each element had when it was brought on paper or another support. In conclusion, it refers to the format that the specific item assumes.

- Supporto (support); in this case, it is more obvious what we refer to, as it is the "unità di condizionamento", which refers to the element that contains the unit. What the unit is supported by. As above, here are the values it can assume in our specific case:
  - o Quaderno (papers bound together either by thread or clip)
  - o Cartella (of different materials, from paper to sturdier ones).
  - o Fascicolo (group of papers collected together in a light folder).
  - o Foglio (loose paper either manuscripts or typescripts).
  - o Stampato.
  - o Busta.
  - o Raccoglitore.
  - o Involto.
  - o Volume (as in printed volume).
  - o Oggetto diverso.
  - o Rubrica (also the telephonic kind).

Before going further it is important to state that in some cases a value of support can also be the value of the following category, which is tipo whenever it could be considered not just as a support but also as a type; this happened especially in the case of quaderno and foglio.

One thing to say before going further is that I based the values that each category would assume on both the best practices present in the ISAD and also the different supports present in the actual archive to represent them in their entirety; this brought us upon a simplification from

what is offered from the archival description, to avoid on one side fully losing the meaning behind this category but also allow the reader to avoid a clear summary of this category.

- Tipo (type), if before I referred to either the representation or the support, in this case, I considered the entirety of the item and its physical and material typology; in this case, I did not operate a normalization of the values, instead I kept the granularity and heterogeneity present in the archives to give a better representation of it. Also in this case, here are the values it can assume:
  - Quaderno.
  - Taccuino.
  - Diario.
  - Foglio.
  - Fotocopia.
  - Block notes.
  - Rivista e giornale.
  - Ritaglio di giornale.
  - Carta.
  - Copia carbone.
  - Copia di pagine di giornale.
  - Libro.
  - Estratto.
  - Apparato.
  - Articolo di giornale.
  - Rotocalco.
  - Pagina di giornale.
  - Brochure.
  - Biglietto d'auguri.
  - Invito.
  - Notiziario.
  - Stampa - litografia - dépliant – pamphlet.
  - Agenda.
  - Menù.
  - Fotografia.
  - Catalogo.

- Biglietto evento.
- Cartolina.
- Disegno.
- Lettera.
- Rendiconto.
- Ricevute.
- Carta geografica.
- Lunario.
- Calendario.
- Tessera.
- Santino.
- Contratto.
- Fogli di carta assorbente.
- Partecipazione.
- Ricetta medica.
- Testamento.
- Atto notarile.
- Libro firme.
- Attestato.
- Certificato.
- Minuta.
- Rendiconti.
- Dichiarazione reddito.
- Scatola.
- Diploma.
- Laurea.
- Manifesto.
- Xilografia.
- Medaglione.
- Orologio.
- Bastone da passeggio.
- Penne.
- Baule.
- Lampadario.

- o Portachiavi.
- o Coltello.
- o Armonica.
- o Portapastiglie.
- o Contenitore.
- o Compasso.
- o Portaoggetti.
- o Fibbia.
- o Distintivo.
- o Binocolo.
- o Berretto.
- o Bandiera.
- o Targa.
- o Cofano.
- o Tappo.
- o Biglietto da visita.
- o Custodia.
- o Dischetto.
- o Telegramma.
- o Bozze di stampa.
- o Carta da pacchi.
- o Album.
- o Bozza di stampa.
- o Raccomandata.

It is evident that this column especially explains the heterogeneous nature of the archive by representing the wide variety of different types of objects that the author kept in his archives. It was a choice to keep when I created this column and the descriptions that were offered by the archive description itself to allow it to be as comprehensive and representative as possible for the whole situation.

It is also important to state that the descriptions often found were oftentimes organized poorly and with a few conflicting issues that I resolved through either the employment of the controlled vocabulary or of the consultation of different tools (either the ISAD principles or the ICD references).

I also tried consulting different similar projects, first among all *Gaddaman*, since it also digitally cataloged Gadda's archives, but their categorization when it came to this resulted quite imprecise as it mixed the genre aspect with the typological and more material own; for this reason, the solution I offered aimed to give both a more summarizing outlook on the composition of these archives but also to portray their heterogeneity in full.

What was the result of his extraction was quite different from an appropriate archival description, as it might be noticeable by the peculiar nature of not only the archives I worked on but also the source material, and it turned out to be a more functional description for the aim and purpose of the project, which is not only to offer an integrated archive but also to shine a better light on the author's literary work and history.

Hence, there was the need to mix the archival nature of the archives alongside literary knowledge; to try to offer to the user a project that would be a mix of the two fields and would properly allow them to discover more, with the best principles and guidelines possible.

Once chosen the appropriate columns and merged the different separate tables of the archives I then also merged the column regarding the date, as I had – for commodity reasons – extracted separately the year, month, and day, and I, a second time, merged the three columns in a single one according to the parameter YYYY-MM-DD.

Now, the obtained spreadsheet was quite lengthy and offered a full view of the entire archives, all together in one single Excel file, still two more columns were added at this point: schede tematiche and lib.

In the first case, if you recall, the differentiation around thematic cards – based on which works the specific items referred to – had been applied only to the Garzanti archive[125] and had not been extended to the other archives, which was quite a pity as it has already been illustrated how helpful such a further possibility to access the archives might be. To visualize the archives not just per unit but also per work or theme.

So, I extended the thematic cards to the entirety of the archives, by employing the shared abbreviations that will be referred to later; some of these abbreviations were already quite meaningful in the studies related to Gadda (*Tavola delle abbreviationi per il Gaddus*), although a few had to be further integrated based on the new typologies of items present in the archives or even the new works brought upon.

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[125] ITALIA P. (2017), p. 29

In this work, the help of Professor Italia was quite meaningful as I am not an expert in Gadda studies and her knowledge helped me to understand better this side of the archives.

It is important to state that one single unit might correspond to more than one work or theme, as in the case of notebooks since there might be different pages containing extracts from different works; another thing to take into account is the fact that we have kept the original separation for the works published by Adelphi, which kept in this case the specific abbreviation employed in these cases, while all the others were the ones instituted by Dante Isella.

Another choice when working on this specific column was to eliminate all the letters and documents that were not strictly related to Gadda but might be either referring to his family or his friends, as the aim of this project was to focus on the author and not on his family. It would be a risk to take on so much material, especially with the paradigm and model I elaborated in this thesis, although it is a possibility that the material that was not kept might be in a second moment further elaborated and integrated as well. The assigning of the specific thematica cards for each unit was done manually to offer a more precise and tailored work.

Here is the table containing the original work and theme, their respective abbreviations, and whether we are referring to a work (EDITO) or a theme (TEMI), in some cases, it is present whether a specific work was later merged in another.

THEMATIC CARD	ABBREVIATION		WORK/THEME
Abbozzi di temi per tesi di laurea	AbLau		
Accoppiamenti giudiziosi. 1924 -1958, cured by Paola Italia e Giorgio Pinotti, Adelphi, Milano, 2011.	AG		EDITO
Agenda	Age		TEMI
Altri scritti, in Opere V, pp. 1143-75.	AS		EDITO
Appunti bibliografici di filologia romanza	AppBibFil		TEMI

Appunti bibliografici di letteratura italiana	AppBibIt		TEMI
Appunti bibliografici di letteratura latina	AppBibLat		TEMI
Appunti d'arte	AppArt		TEMI
Appunti di filosofia	AppFi		TEMI
Appunti di guerra e prigionia	AppGue		
Appunti di letteratura americana	AppLetAm		TEMI
Appunti di letteratura americana	AppLetIng		TEMI
Appunti di letteratura francese	AppLetFr		TEMI
Appunti di letteratura italiana	AppLetIt		TEMI
Appunti di letteratura latina	AppLetLat		TEMI
Appunti di lingua e letteratura tedesca	AppLetTed		TEMI
Appunti di matematica	AppMat		TEMI
Appunti di storia	AppSto		TEMI
Appunti di viaggio	AppVia		TEMI
Appunti narrativi	AppNarr		TEMI

Appunti per programmi radiofonici	AppRad		TEMI
Appunti per Recensioni e Articoli	AppRecArt		TEMI
Appunti personali	AppPers		TEMI
Appunti presi al Premio Bagutta	AppBag		TEMI
Appunti scolastici	AppScol		TEMI
Appunti Tecnici	AppTec		TEMI
Appunti universitari	AppUni		TEMI
Articoli Letterari	ArtLet		TEMI
Articoli Tecnici	ArtTec		TEMI
Azoto e altri scritti di divulgazione tecnica → DT	AZ	DT	EDITO
Bibliografia secondaria	BibSec		TEMI
Biblioteca	Annotazioni bibliografiche		TEMI
Cartelle vuote	CartVuo		TEMI
Contabilità	Cont		TEMI
Diari e quaderni scolastici	DiQuaScol		TEMI
Diario delle residenze e dei trasferimenti	DiRes		TEMI
Disegni	Dis		TEMI

Disegni milanesi. San Giorgio in casa Brocchi, L'incendio di via Keplero, Un fulmine sul 220, cured by Dante Isella, Paola Italia, Giorgio Pinotti, Edizioni Can Bianco-Niccolai, Pistoia, 1995.	DM		EDITO
Disegni Tecnici	DisTec		TEMI
Divagazioni e garbuglio, cured by Liliana Orlando, Adelphi, Milano, 2019.	DG		EDITO
Documenti Personali	DocPersonali		TEMI
Epigrafi	Epi		TEMI
Eros e Priapo. Da furore a cenere, in *Opere* IV, pp. 213-374.	EP67		EDITO
Eros e Priapo. Versione originale, cured by Paola Italia e Giorgio Pinotti, Adelphi, Milano, 2016.	EP		EDITO
Estratti di Gadda	EstrGad		TEMI
Estratti non Gadda	EstrAAVV		TEMI
Fotografie	Foto		TEMI
Giornale di guerra e di prigionia, in *Opere* IV, pp. 431-867.	GGP		EDITO

Gli anni, in *Opere* III, pp. 201-272.	A		EDITO
Gonnella buffone, in *Opere* V, pp. 989-1036.	GB		EDITO
Háry János, in *Opere* V, pp. 1037-91.	HJ		EDITO
I Luigi di Francia, cured by Martina Bertoldi, Adelphi, Milano, 2021.	LDF		EDITO
I miti del somaro, in EP, pp.	MdS		EDITO
I sogni e la folgore, in Opere I, pp. 1-564	SF	MDF CDU L'A	EDITO
I viaggi la morte, cured by Mariarosa Bricchi, Adelphi, Milano, 2023.	VM		EDITO
Il castello di Udine, in *Opere* I, pp. 119-281.	CdU		EDITO
Il Guerriero, l'Amazzone, lo Spirito della poesia nel verso immortale del Foscolo, cured by Claudio Vela, Adelphi, Milano, 2015.	GASP		EDITO
Il palazzo degli ori, in *Opere* V, pp. 925-87.	PdO		EDITO

Il primo libro delle favole, in Opere IV, pp. 11-84.	PLF		EDITO
Il tempo e le opere. Saggi, note e divagazioni	TO	SD	EDITO
Il Tevere, in *Opere* V, pp. 1093-121.	TE		EDITO
Indirizzi	Ind.		TEMI
L'Adalgisa. Disegni milanesi, cured by Claudio Vela, Adelphi, Milano, 2012.	L'A		EDITO
La casa dei ricchi, cured by Giorgio Pinotti, Adelphi, Milano, 2021.	CR		EDITO
La cognizione del dolore, cured by Paola Italia, Giorgio Pinotti e Claudio Vela, Adelphi, Milano, 2017.	CdD		EDITO
La guerra di Gadda, Lettere e immagini (1915-1919), cured by Giulia Fanfani, Arnaldo Liberati e Alessia Vezzoni, Adelphi, Milano, 2021.	GG		EDITO
La Madonna dei Filosofi, in *Opere* I, pp. 3-107.	MdF		EDITO

La meccanica, in *Opere* II, pp. 461-589.	M		EDITO
La meditazione milanese, in *Opere* V, pp. 615-894.	MM		EDITO
La passeggiata autunnale pubblicato gennaio 1963 in «Letteratura»	LaP		EDITO
La verità sospetta	VS	TR	EDITO
Le bizze del capitano in congedo e altri racconti	Biz	RD	EDITO
Le confessioni di Carlo Emilio Gadda di Piero Gadda Conti	Conf		EDITO
Le meraviglie d'Italia, in Opere III, pp. 11-199.	MdI		EDITO
Letteratura grigia	LG		TEMI
Lettere da spedire con destinatario ignoto	Let		TEMI
Lettere da spedire con destinatario noto	Let Nome Destinatario		TEMI
Lettere di altri a destinatario ignoto	Let + Nome Mittente		TEMI
Lettere di altri a destinatario noto	Let + Nome Mittente + Nome Dest		TEMI
Lettere ricevute	Let + Nome Mittente		TEMI

Novella seconda	NS	RAI	EDITO
Novelle dal Ducato in fiamme	NDF	AG	EDITO
Oggetti veri e propri	Og		TEMI
Opere non identificate	OpNoId		TEMI
Pagine di divulgazione tecnica, in *Opere* V, pp. 13-204.	DT		EDITO
Poesie	Poe		TEMI
Poesie, in *Opere* IV, pp. 877-97.	P		EDITO
Progetti di prose critiche	ProPrCri		TEMI
Progetti narrativi (per novelle e romanzi)	ProNarr		TEMI
Progetti per articoli di giornale	ProArt		TEMI
Prove per la stampa	ProSta		TEMI
Quaderni scolastici	QuaScol		TEMI
Quer pasticciaccio brutto de via Merulana, cured by Giorgio Pinotti, Adelphi, Milano, 2018.	QP		EDITO
Quer pasticciaccio brutto de via Merulana, versione	QPL		EDITO

di «Letteratura», in *Opere* II, pp. 277-460.			
Quotidiani e riviste	QuoRi		TEMI
Racconti dispersi, in *Opere* II, pp. 921-1021.	RD		EDITO
Racconti incompiuti, in *Opere* II, pp. 1023-1132.	RAI		EDITO
Racconti inediti	RacIn		TEMI
Racconto italiano di ignoto del novecento, in *Opere* V, pp. 381-613.	RI		EDITO
Recensioni a testi stranieri	Recstra		TEMI
Recensioni inedite	RecIn		TEMI
Recensioni italiane	RecIta		TEMI
Recensioni straniere	RecStra		TEMI
Romanzi e Racconti, I, cured by Raffaella Rodondi, Guido Lucchini, Emilio Manzotti, Garzanti, Milano, 1988.	*Opere* I		EDITO
Romanzi e Racconti, II, cured by Giorgio Pinotti, Dante Isella, Raffaella Rodondi, Garzanti, Milano, 1989.	Opere II		EDITO

Saggi Giornali Favole e altri scritti, I, cured by Liliana Orlando, Clelia Martignoni, Dante Isella, Garzanti, Milano, 1991.	Opere III		EDITO
Saggi Giornali Favole e altri scritti, II, cured by Claudio Vela, Gianmarco Gaspari, Giorgio Pinotti, Franco Gavazzeni, Dante Isella, Maria Antonietta Terzoli, Garzanti, Milano, 1992.	Opere IV		EDITO
Schede autobiografiche, in *Opere* IV, pp. 869-76.	SA		EDITO
Schede biografiche	ScheBio		TEMI
Schede editoriali	ScheEd		TEMI
Scomparsa Gadda e Iniziative Postume	ScompGadda		TEMI
Scritti dispersi, in *Opere* III, pp. 669-76	SD	DG TO	EDITO
Scritti vari e postumi, cured by Andrea Silvestri, Claudio Vela, Dante Isella, Paola Italia, Giorgio Pinotti, Garzanti, Milano, 1993.	Opere V		EDITO

Stampe e litografie	StaLi		TEMI
Testi inediti	TestIn		TEMI
Testi non identificati	NoID		TEMI
Testi parzialmente editi	TesParEd		TEMI
Traduzioni di opere identificate edite	Trad.		TEMI
Traduzioni inedite di opere identificate	Tradin		TEMI
Traduzioni inedite di opere non identificate	TradNoid		TEMI
Traduzioni, in *Opere* V, pp. 205-378	TR	VS	EDITO
Ultimi inediti, in *Opere* V, pp. 1133-41	UI		EDITO
Un fulmine sul 220, cured by Dante Isella, Garzanti, Milano, 2000.	FU		EDITO
Versilia pubblicato in *Scritti Dispesi*	SD - VERSILIA		EDITO
Verso la Certosa, cured by Liliana Orlando, Adelphi, Milano, 2013.	VLC		EDITO
Villa in Brianza, cured by Giorgio Pinotti, Adelphi, Milano, 2007.	VB		EDITO

As the reader might see from this table, I tried to be as meaningful and as representative as possible, with the abbreviations that were not already present.

The other column I further introduced was lib – which stands for library – and it was the column that would later allow the connection with the webpage related to the author's library; it has already been brought up that I worked strictly together with my colleague, Eleonora Pasquale to find a connection between the literary archives and the authorial library and the solution that we found together was to associate for each thematic card a specific library genre, according to a table of correspondences.

In fact, what we aimed to do was to associate to each specific item in the archives a genre of books in the library, this way the final result would allow the user to see what books in the author's library are linked to that specific theme or work present in the author's library; for example, to the theme *Appunti di Storia* correspondes the library genre H, this way the user can see all the books that are related to both that specific genre and thematic present in the archive.

Here is the table with all the correspondences (in some cases, a specific genre might refer to more than one thematic cards, as the scope of the library genre is much vaster than the one of the thematic cards). Also although not present in this table, Gadda's works were presented both in the dataset of the archives and the one of the library with the same abbreviation employed for them in the thematic cards.

LIBRARY (GENRE)	ARCHIVE (THEMATIC CARD)
IL Italian literature	Appunti di letteratura italiana, Appunti bibliografici di letteratura italiana, Appunti bibliografici di filologia romanza
FL French literature	Appunti di letteratura francese
SL Spanish literature	
RL Russian literature	
AL Anglo-american literature	Appunti di letteratura americana, Appunti di lingua e letteratura inglese
GL German literature	Appunti di lingua e letteratura tedesca
P Philosophy	Appunti di filosofia
T Technology and science	Appunti di matematica

V Varia	
D Vocabularies and dictionaries	
H History	Appunti di storia
M Military	Appunti di guerra e di prigionia
G Geography	Appunti di viaggio
HA History of art	Appunti d'arte (biblioteche, viaggi, mostre, musei)
GR Languages, grammars and literatures	
CL Classical literature	Appunti bibliografici di letteratura latina, Appunti di letteratura latina
GB Gadda's bibliography	Appunti narrativi, Appunti per programmi radiofonici, Appunti per recensioni e articoli, Appunti personali

With this one table was complete and I am going to follow up with a brief explanation around each of the columns to give the reader a full understanding of the categories we worked on and the data extracted.

- Archivio (naturally this contains the specific archive of the items).
- Fondo (the fund to which the items belong; it was especially important to specify this case as in some cases the original archive contains different documents belonging not just to Gadda, but also to his family as is the case of the Bonsanti archive. As the research was mostly based on the author, I, instead, focused on the documents related to him and not his family or friends).
- Unità (this contains the unit and as a parameter I took the first period that is present and the rest of the original unit sequence was put in the following column, description; I also kept all the original conventions related to the naming of the unit).
- Series (the series to which it belonged).
- Sottoserie (similar to above just the subseries).
- Faldone (similar to above but with the folder.
- Opera (to which work it belongs, as oftentimes such a distinction is directly nodded in the description of the unit and archives).

- Schede tematiche (the thematic cards).

- Lib (the library genre).

- Luogo (the places mentioned in the documents).

- Forma (it has already been described above but it refers to the format that the object assumes when expressed).

- Supporto (the physical support that contains the unit).

- Type (the direct typology of object or text).

- Contenitore (oftentimes in the description of the archives it is expressed as the material container in which the documents belong, for example, either boxes or folders, etc.).

- Descrizione (a description of the unit).

- Provenienza (the provenience of the archive).

- Lingua (the language of the archive).

- Sommario (summary of the archive.

- Stato di conservazione (conservation state).

- Collana (to which publishing series the document belonged to).

- Data (the date in the format YYYY-MM-DD).

I decided to keep the Italian names for the columns although the prevalence of English for the website for a simple question of both respecting the primary source and secondarily to better convey the different notions around archives; a legend will be created to explain the columns. The sole exception that was translated into English was lib, which is a direct reference to the library section.

As noticeable the columns are many and such a portrayal does not exactly respect the archival principles for the description of an archive, hence from this original table (archivesintagred.xlsx) I created a secondary one (provamergecolumntipo.xlsx) that could better also showcase the archival nature of the dataset. I moved on combing together the columns: archivio, fondo, unità, serie, sottoserie, and faldone through the following scheme in one single column named archival description:

- archivio: value / fondo: value / serie: value / sottoserie: value / faldone: value / unità: value.

This choice not only was then much more compact and readable as we went to represent it on a webpage but also better employed and showcased the hierarchical nature typical of an archive and its description based on principles such as the ISAD ones[126].

I then applied a similar format to the rest of the table, creating two columns out of the remaining ones; the first was internal description and is related to the content of the item and it combined the columns: opera, schede tematiche, lib, data. Instead, with the remaining columns I created an external description, related in this case to the description of the item from a more material and physical point of view. In both cases, I did not employ the hierarchical format illustrated above, as it was not needed, but I simply followed an "attribute: value" format and started a new line for each attribute present.

The final resulting Excel table was then turned into a JSON file that respected the original format given; this was done as the next step was to publish online the archives as a dataset and allow them to be browsed and queried. As I could not host the data on a database management system, the JSON dataset offered a valid alternative that would be able to be manipulated for both the web representation but also for the visualization part.

5.2 DATA VISUALIZATION

Now the data is made «analyzable»[127] it could be used to extract different representations of the archives; as mentioned in the paragraphs above, it is not the sole aim of this project to simply offer a static website to the user but to allow him to explore the author in all his perspectives, even new ones. Hence the visualization side of the project can offer them a way to discover new thematic paths to start from especially as:

> Data visualizations are critical in the ways they contest existing power relations, oppression, and inequality. For us, data visualization as a method helps make visible critical discourses across time and areas that might not have been immediately understood as areas of national security[128].

As evident, data visualizations can bring forward what might not be directly visible when first approaching the data; the employment of graphs or plots or other visualizations should make the data better comprehensible and understandable for others, but also should heighten was is not strictly visible at first sight, either due to the high flux of different data or due to different bias that can happen in the everyday world.

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[126] INTERNATIONAL COUNCIL ON ARCHIVES. ISAD(G) (2000), P. 31.
[127] ARADAU C. ET AL (2023), p. 4.
[128] Ibidem, ivi.

> Data visualization, for us, serves several functions including exposition, exploration, and analysis [129].

Different are the purposes of data visualizations, especially in the environment of digital humanities where such a field has started to become quite popular due to the possibility of handling many problems and to also offer insight into a large amount of data that otherwise would be difficult to present, explore and analyze; naturally, it is also important to take into consideration that data visualizations are not without flaws themselves; in fact, different problems might bring forward faulty visualizations, such as omissions, bias, precision, certainty, naming, and catalogation[130].

A few examples of such problems that can be faced when dealing with data visualization are for example the possibility of some data not being understandable unless in a context and hence when they are brought out of it, they do not represent truly their source. Similarly, other factors – for example, the political context around which they are built - might occur when handling a data visualization and they might influence it in some way. Still, this also makes for an interesting further analysis:

> Data visualizations are critical in the ways they contest existing power relations, oppression, and inequality. For us, data visualization as a method helps make visible critical discourses across time and areas that might not have been immediately understood as areas of national security [131].

Hence, even in understanding the bias and omissions beneath the visualizations, there is something undoubtedly to learn and to understand, as they do offer an interesting challenge for the user, allowing them to pursue their research through the possibility of interrogating the tools but also to witness the representation they offer.

Many of these concepts are related to the concept of trust, alongside some natural characteristics that come from cultural datasets. Hence it is always important to be aware and critical of data visualizations and to be able to directly interrogate and consult the original data[132].

For this reason, in *OpenGadda* the dataset and visualization are brought together to offer a full portrayal that will give the user both the possibility to view the representation of the data and the data, itself.

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[129] BOYD DAVIS S. ET AL. (2021), p. 522.
[130] BOYD DAVIS S. ET AL. (2021), pp. 525-534.
[131] Ibidem, ivi.
[132] Ibidem, p. 536

More practically speaking once obtained our final JSON dataset, I worked on interrogating it to extract as much useful and representative data as possible; after the analysis of the material and the extraction, I came to obtain a more quantitative approach to the data, mostly based on numeric and categorical variables (for example the different values of the category, tipo and their respective count).

After this first part of research and interrogation of the data, I then worked on understanding which one would be more relevant for the analysis of the author and the creation of thematic paths related to my work so far; for this, I consulted the literature around the author and the archives and I came up with a few different research questions that could broaden the knowledge around the author and clear up some interesting matters.

Once the data needed for the visualizations was obtained (again all the codes employed were recorded on Jupyter Notebook and in this case, it was oftentimes a simple extraction of the count around the values of a specific column) I then started to choose the different tools to visualize it; I mostly employed *Fluorish*[133], a tool that is used to create complex data visualizations.

It was very helpful as it offered a vast catalog of graphs, plots, and charts and it had a tabular approach for the upload of the data to represent that was quite like how I had previously structured my data. It also allows for the visualization to be easily embedded into a website, retaining the different functionalities that are present when it is visualized on the website like for example pop-up elements.

Other than *Fluorish* I employed *Leaflet*[134], an open-source Javascript library to create interactive maps. In this case, I employed it in two different HTML files which were later embedded in the website as iframes to maintain the customized features I had added.

After having described the general process, I think it would be interesting to go a bit in-depth with the specifics of the data visualizations chosen; I created three main paths accessible through accordions in the page *Data Visualization* of the website.

In the first one - *Milano, Firenze, Roma, and…* - I wished to research the importance of the different cities that were part of Gadda's own life and how such a trend is reflected also in his

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[133] *Fluorish*
[134] *Leaflet*

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archives; hence I wished to see whether the data related to such an aspect would reflect a similar portrayal or a different one.

For this, I created two maps: the first one was based on the values present in the category, luogo – which depicts the different places mentioned in each item of the archive – and the count of each value; each value of luogo, which is a specific city, was represented by a pointer on the map and the width of the pointer was directly proportional to the count of that specific value.

Instead, the second map took as parameters the city of each archive and the number of archival items present in each city; in this case, it was the number of archival items that gave the proportional width to the pointers on the map and the cities which were the specific pointers.

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135 First thematic path in the page *Data visualization* (archive) in the website of *OpenGadda.*
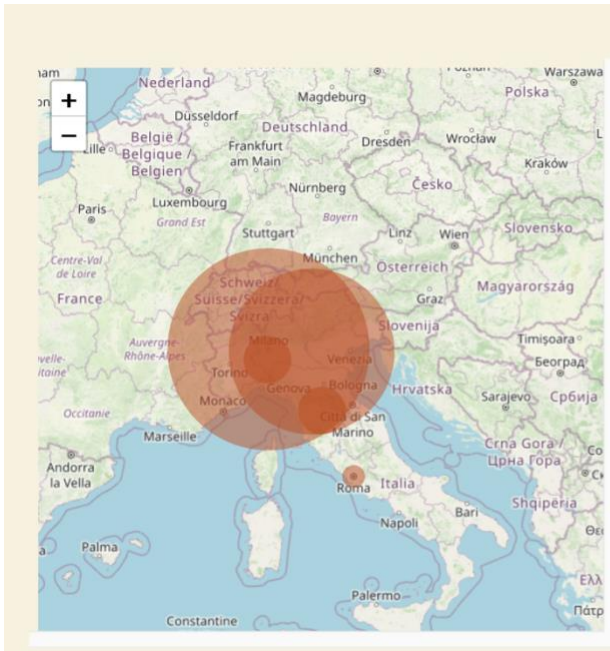
What can the archive locations tell us about Gadda?

Then, I then worked onto analyzing the locations of the archives themselves

In fact, it's interesting to see whether the importance of the cities, Milan, Florence and Rome, was respected even after the author's death and whether his own pendant for these cities was kept in his decisions for the future.

So, I investigated on the cities that currently host an archive with items that past beloned to Carlo Emilio Gadda.

The result was that although Milan did keep its importante, Florence and Rome lost their status to new cities: Pavia, where a new study center around Gadda and Villafranca di Verona, which consists of the inheritance left to Arnaldo Liberati.

This is an interesting dispersion, especially as it proves that there have been external factors that were involved after Gadda's death and that changed his own dispositions and personal nature

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Combining the two maps, I was able to visualize the general environment when Gadda was still alive and after his death.

In the first map, the three main cities related to Gadda – Milan, Florence, and Rome[137] – do keep their centrality, although it is interesting to notice that the values also bring us outside of Italy, with the mention of Buenos Aires where the author worked before, he settled in his writing career.

In the second map, instead, only Milan retains its original importance while both Rome and Florence seem to have lost it; two new cities come into the picture: Pavia– as Gadda left part of his works to its Centro Manoscritti and Piero Gelli – and Villafranca di Verona, whose status rival the one of Milan.

This notes not only that the user can follow the history of the archives and the author through the direct interaction with the maps, but also that there was an involvement of external figures that shifted the original dynamic, after the author's death and this might in the future request a further investigation to understand better what changed before and after the Gadda's death.

In the second path – *What's inside Gadda's archive?* – I, instead, investigated the heterogeneous nature typical of literary archives; it is something that has been already long

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[136] First thematic path in the page *Data visualization* (archive) in the website of *OpenGadda.*
[137] VELA C. (2015), p. 40.

discussed in the first chapter, but it also specifically belongs in Gadda's case as his archives are quite vast and especially contain all types of different objects.

In this case, it was particularly useful the employment of the three different categories – forma, support, and tipo – as they were better able to represent the materiality and heterogeneity of the archives; for each, I employed a specific hierarchy template, called Treemap; Sìsuch a specific template reproduced in part the visual image of an archive and it was composed of a rectangular shape cut into different sectors, based on the different values assumed by the category and as big as the count for each value.

I obtained three different Treemaps:

1) The first one was for forma, which relates to the shape of the writing, and in this case, there was a wide presence of printed materials as such a category included a vast scope, going from simple articles to the grey literature that Gadda collected almost obsessively.

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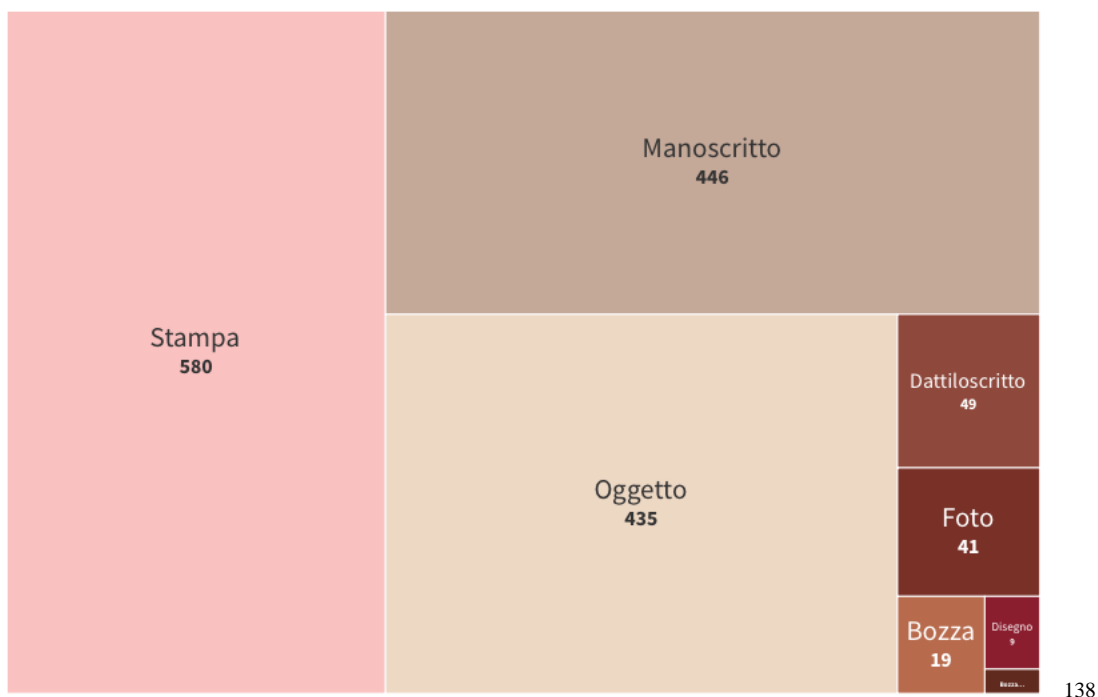
Similarly, there is also a vast presence of different objects, perfectly according to the author's «archiviòmane» tendencies.

Another important category is the one of manuscripts as oftentimes the materials present in the archive are either notes or different papers relating to his works.

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138 Visualization of the forma category, published through Fluorish.

2) Going on there is supporto, as in the specific format that, instead, supports the actual item.

Not surprisingly, the winners also in this case are printed materials, although the variety is quite limited - especially if compared to tipo that will come later – but interestingly it could bring us to a reflection on the technological state of the archives. It is not shocking that it is mostly printed material the one that Gadda produces as it is only the product of the era in which he lives[139].

This further proves the importance that studies around personal and literary archives can offer to the whole archival and literary environment.
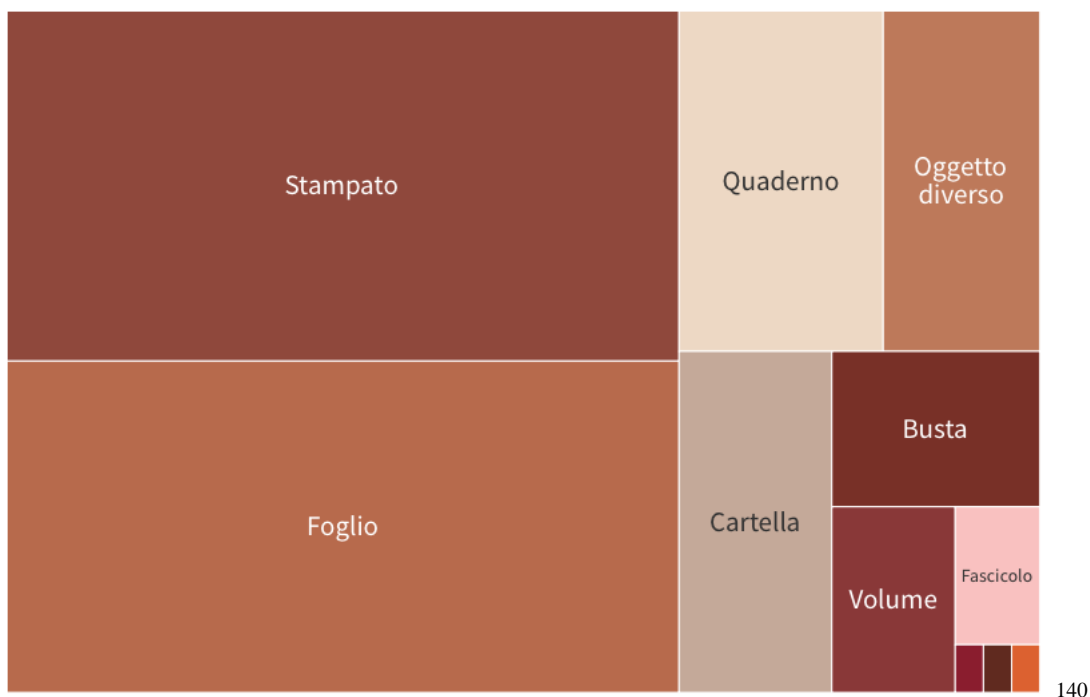
3) The final category is tipo, which keeps the specific typology employed by the archive.

There is a huge variety in this case, and through this specific visualization we are perfectly able to visualize and represent it, in all its integrity (also the user, as for the other visualizations in his thematic path, can hover over a specific section and be shown in a pop up the specific count); in this case, it is not anymore printed materials that take lead, but instead, it is loose papers, followed by newspaper articles and notebooks.

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[139] DEL VIVO C. (2020), p. 78.
[140] Visualization of the supporto category, published through Fluorish.

In this case, the printed materials are fractured into different and many subcategories, which are all represented as different, and this should be just a further demonstration of the inner heterogeneity that is part of these archives.
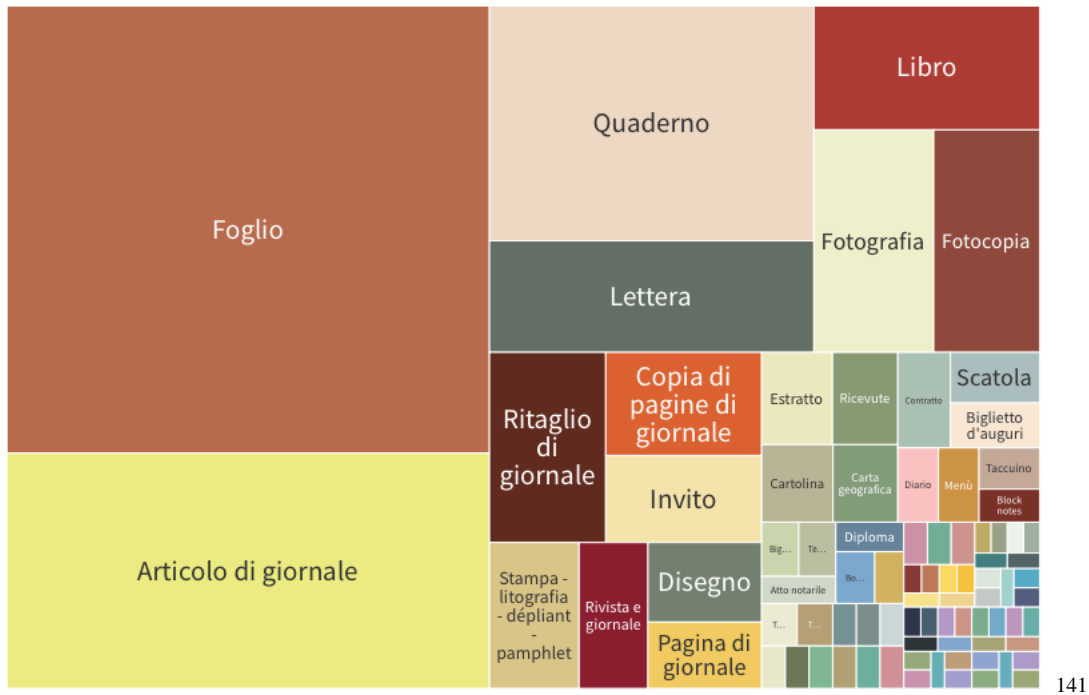

Finally in the third path – *What can the thematic cards tell us?* - I analyzed a bit further the category, and thematic cards, especially what their dispersion through the archives could tell us.

As said previously, thematic cards are a quite helpful concept as they help us link tingle items to a specific work of the author. This can give us an insight into the different works present in the archives alongside their specific importance in the author's life and writing.

First, I created a simple barplot to represent the different dispersion according to each thematic card present in the archives; again, in this case I employed a categorical variable (the thematic cards) and a numeric one (their count); this allowed me a more generic insight and from this I went onto creating different visualizations that would further specify my investigation.

141 Visualization of the tipo category, published through Fluorish.

Count
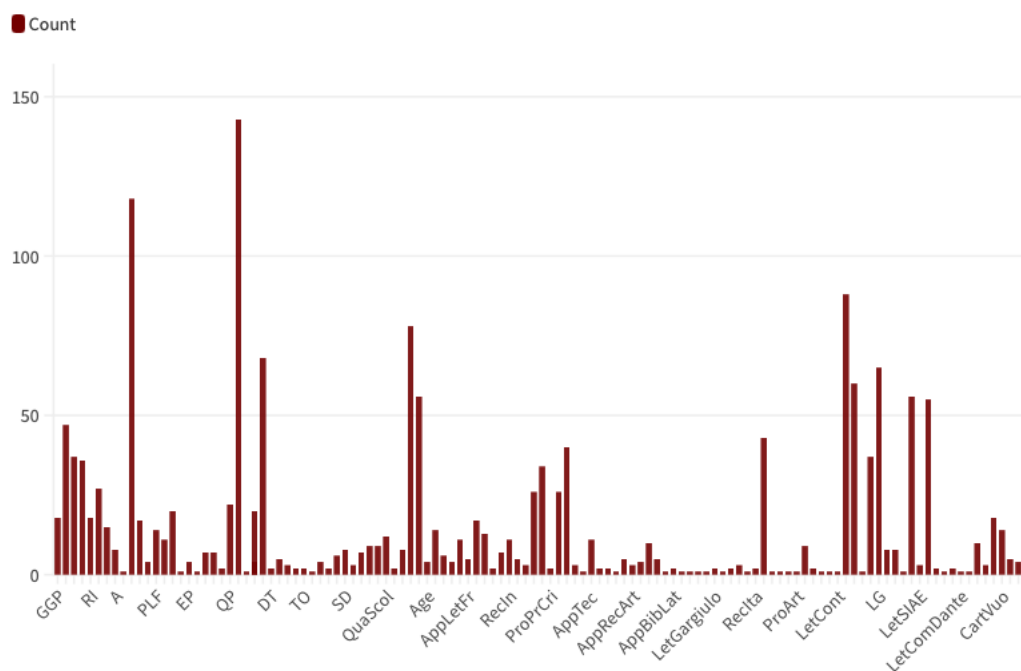
In this direction I separated the works from the themes, this way I was able to represent and analyze them separately; in this case, I also employed the thematic cards and their numbers but represented them through a bubble chart where the largeness of each bubble depends on the count of that specific value of thematic cards.

Interestingly I obtained different results for works and themes; in the first case, the most popular works were:

- *Le meraviglie d'Italia.*
- *Il castello di Udine.*
- *La cognizione del dolore.*
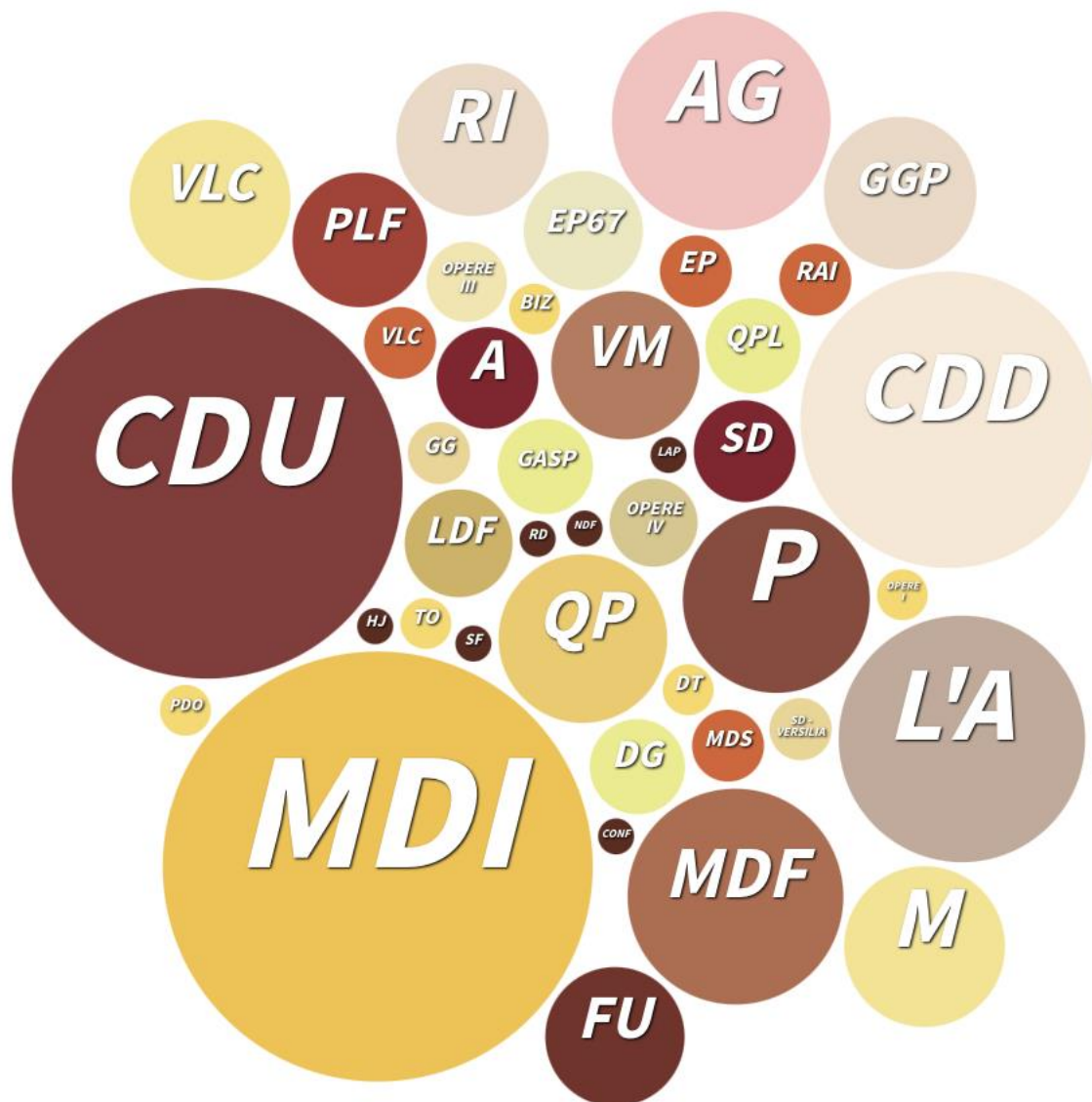
What links these different works is the fact that they all contain a clear autobiographical reference and streak in their story: both *Le meraviglie d'Italia* and *Il castello di Udine* contain direct stories from the author's life, while *La cognizione del dolore* represents a fictionalized depiction of Gadda's conflicting relationship with his mother.

This is an especially interesting discovery, linked to the strictly personal nature of an archive even in its most official documents such as the published works and fragments written in notebooks.

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[143] Visualization of the schede tematiche category (just works), published through Fluorish.

Another interesting discovery found through analyzing this visualization is how we can use it to reconstruct the history of many works, for example the three works mentioned above as the most popular in the archives are all written and published one close to the other; which is especially insightful for this matter is the fact that *L'Adalgisa*, which was first in part published in *La cognizione del dolore*, appears in fourth place in the count results, right after *La cognizione del dolore*.

In the case of the themes, instead, of analyzing the most important values, it is quite clear the archival nature of all this material and especially the predisposition with which it was saved up by Gadda throughout all these years and movements across Italy; he aims not only to connect anything that is his, but also everything that is said about him. This is shown clearly by the top five values shown in this chart:

- The secondary bibliography.
- His countability.
- His documents.
- Photographs.
- Grey literature[144].

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[144] Intended as a type of literature which is not produced either for commercial or academic purposes.

It is clear in this the need to hoard different materials that are related to him (grey literature and secondary bibliography) while also keeping up the need to save up documents and order them throughout his life (countability, photographs, and personal documents).

This chart, among all the others, shows the archiviòmane nature of the author.

After these three visualizations, I decided to go a step further and I chose to operate one step further by keeping the division between works and themes but counting the thematic cards per

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archive; this way I employed three variables, two categoricals (the thematic cards and the archives) and a numerical one (the count).

To represent this, I chose the Sankey diagram as it could showcase best the way the documents flowed in the archive and added a further layer to the investigation that I was operating on the thematic cards.

Before going further I would like to state that the Sankey diagram has been suffced, in the case of the themes, with the full name of the category aside from the abbreviation employed; this was because these abbreviations were personally created by me – matching up the criteria already employed – and, unlike the ones of the themes, were not shared among the community of academics currently studying Carlo Emilio Gadda. So, there might be the need for a legend to properly understand them.

In this case, both the works and themes diagram represent a predisposition for the archive of the Trivulziana library and the Liberati archive, although with a different dispersion throughout the two diagrams; in the case of the themes diagram, there is a better concentration of items towards the Liberati archive instead of the Trivulziana library one, which correctly represents the state of the archive.

The Liberati archive contains a wide variety of different objects as it was the archive that was last left out to the author's housekeeper who was also a close helper to him through reordering his archives in the last years of his life.

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146 Visualization of the schede tematiche category (themes and works) per archive, published through Fluorish (in the third thematic path of the page *Data visualization* (archive) in the website of *OpenGadda.*

On the contrary in the case of the works diagram, there's a better concentration of items in the Library Trivulziana archive, as such an archive came to grow with the constant donation on Gadda's side of his works – and the material related to it – to his friends, Pietro Citati and Gian Carlo Roscioni who helped him publish his writing and, later, created the two funds of the archive.

Another interesting, more general, reflection is the fact that while the setting seems more varied and heterogenous in the case of the themes, the works have a more compact flow and this is due probably the attention that Gadda paid in attentively choosing the different receivers of his archives and works.

As shown by all the cases explained above, the data visualizations were very helpful in conveying a further level of understanding of the data and for the user and me to manipulate it in new visions and perspectives, effectively challenging our take on the author's works and life.

Naturally, many other reflections could be further offered in the future alongside other thematic paths; in fact, this page relating to the visualizations can be directly useful to better perceive the data contained in the dataset and to help the users, themselves, come up with their thematic path and ideas through first exploring the data visualizations and then searching through the dataset or the opposite.

Either way, the data visualizations were built upon the data extracted and then further analyzed to choose the most appropriate form of representation that would help the user dig deeper into the research questions set up from the start; each visualization is then accompanied by a brief description of the visualization that should help the user better understand the context and the representation.

In conclusion, alongside the possibility to consult a direct dataset, the user is redirected through a series of thematic paths built upon different data visualizations, studied appropriately for the data extracted from the source and representing the context and information present. This aims to heighten their understanding of the author through a step further in the direction of a typical monography on an author.

This specific page challenges the user to understand further the author from the data present and through the possibility of easily seeing the archives represented to be browsed through different formats and queries.

5.3 WEB COMMUNICATION

After working on the data and visualization, all that remained was to upload them to a hosting platform to create the website of the project; the best solution for our work was to create a website hosted on the free platform GitHub; the platform was also previously known to me as I had already uploaded to it different projects. This was thought to be the best fit for the project to host the final dataset in JSON format and to permit the display of the visualization.

The resulting website allowed us different visualizations and actions while browsing and exploring it, and it most importantly gave a full view of the archives and the possibility to select specific sections to be further analyzed and browsed by the user.

A problem that reappeared while we created and styled the website was the fact that the copyright issue was not limited only to the texts and documents, themselves, but also to many other objects connected to the authors, such as his book covers, and his photos shot by photographic studios; in turn, all the images on the website are either freely available or have been created – such as the banners for the different pages – by me and my colleague, Eleonora Pasquale, through *Canva.*

The website was created through a Bootstrap template[147] and modified appropriately for our own needs and necessities; all the information and rights related to it are referenced in the footer with a direct link to the original template; the colors chosen for the website were based on attentive research on Gadda's book covers as it aimed to offer a direct link to the author throughout the entire website.

After having explained the problem faced with publishing our data and visualizations, I will move on to illustrating the website setup and functionalities, related to my part of the archives, as naturally my colleague, Eleonora Pasquale will illustrate in her thesis – *OpenGadda. Digital Authorial Library* – the part regarding the library.

- Index:

It is the first page that is shown to the user and serves as a sort of helpful summary of the website functionalities and themes; it is composed of five sections, aside from the header containing the name and logo of the website and the navbar:

- The hero image contains the banner.

[147] *Tempo - Free Onepage Bootstrap Theme*.
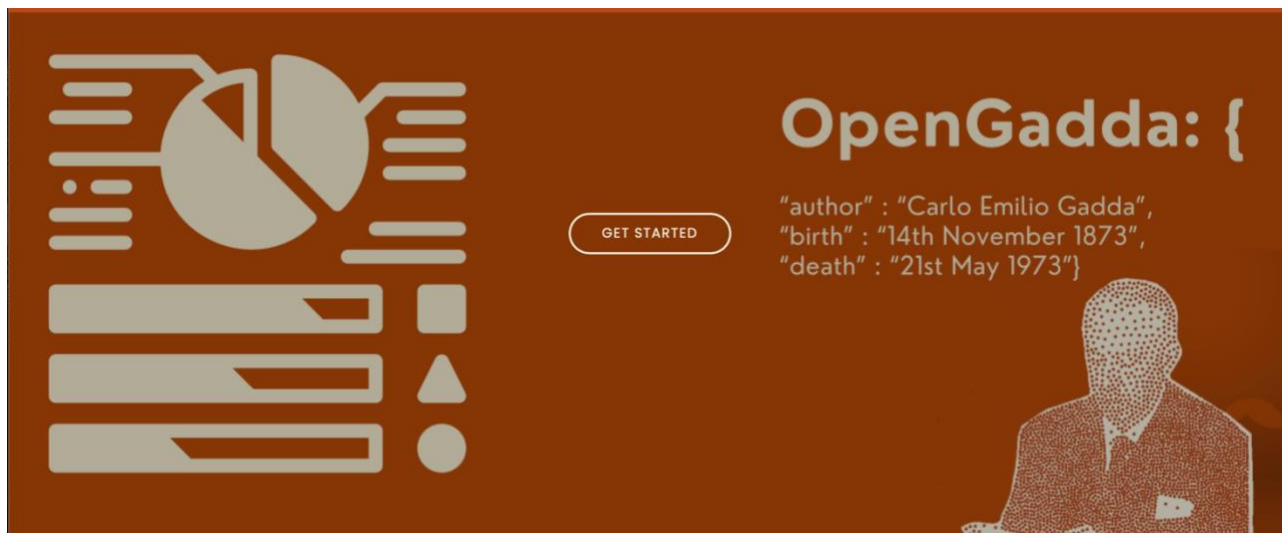
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The image chosen and created through *Canva* aims to be meaningful and representative of both the author and the website; for this reason, it contains both a reference to the visualizations and a picture of Gadda alongside some of his personal information.

- The first section explains the project with two separate columns: one for the archives and the other for the library; in this section, there are two buttons to download the documentation – this dissertation – regarding both the archives and the library.

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148 Hero image in the page *index* in the website of *OpenGadda.*
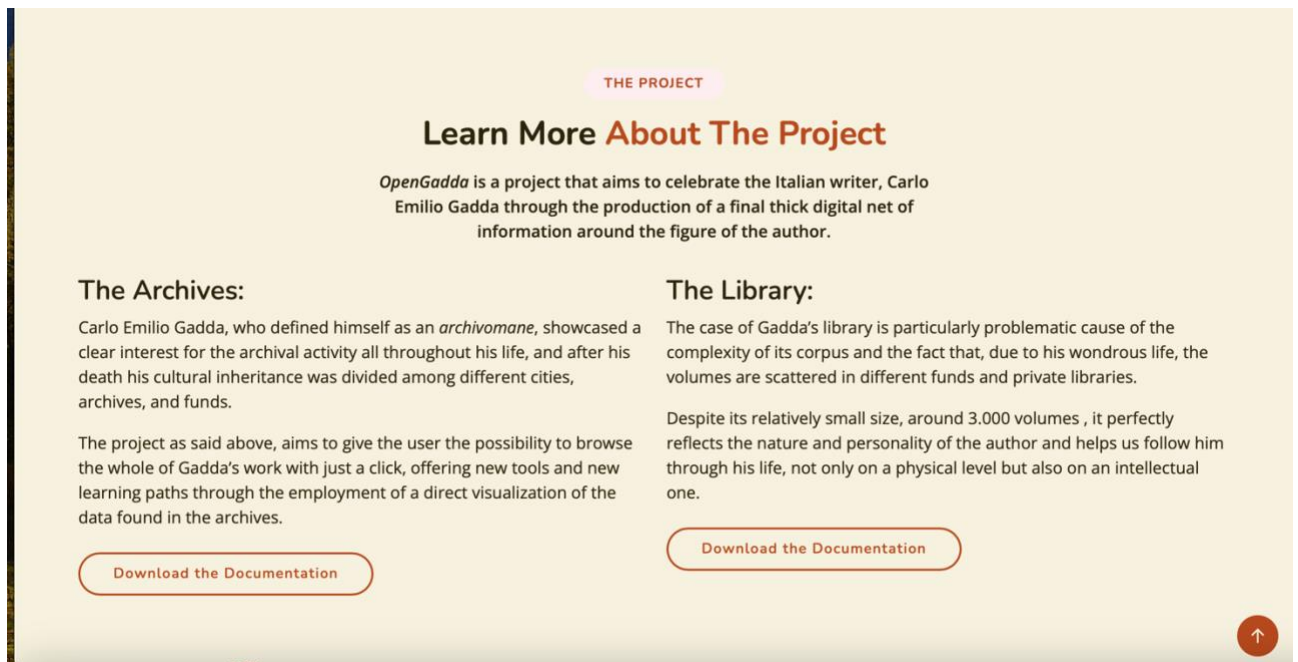
- A second section containing an animated and dynamic count – another reference to the visualizations – with always a picture of the author beside it.

- A third section is regarding how to utilize the website and more specifically the visualizations and databases.

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[149] Project section in the page *index* in the website of *OpenGadda.*
[150] Count section Hero image in the page *index* in the website of *OpenGadda.*

- The team section explains the people behind the project.

In the footer, all the information about the copyright is present, alongside the link to the Github repository of the project.

In the navbar, instead, are illustrated the different sections of the website, aside from the logo and the name of the project, which are both clickable and will bring the user back to the homepage:

- Home, which relates to the homepage.
- About, which instead will redirect the user to the first section with an explanation of the library and archives.
- Archive, where through a dropdown menu the user can choose whether to access the database or the data visualizations.
- Library, with an identical dropdown, the user can choose whether to access the library database or data visualizations.
- Team, that will bring the user to the team section of the homepage.

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[151] Website section in the page *index* in the website of *OpenGadda.*
[152] Footer in the page *index* in the website of *OpenGadda.*

All the website pages present a button that appears when scrolling to bring the user to the top of the page again.

- Database:

Naturally, it is important to state that database might be an inaccurate term for our dataset, but it might be a more direct term for the user in explaining the nature of this page.

The first selection of the dropdown menu regarding archive is the database, which showcases all the datasets that we extracted from *L'ARCHIVIO DEGLI ARCHIVI*; also, for the banner of this page, we employed an image created through Canva, which would showcase the archival nature of the page and themes.

The dataset, instead, is expressed in a tabular manner as it was believed to be the best format for both the data and to represent their archival nature. For this, the plug-in for the jQuery Javascript library, DataTables, was employed as it was especially helpful due to its numerous advantages and allowed us to represent the data in an optimal format.

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[153] Navbar in the page *index* in the website of *OpenGadda.*
[154] Hero image in the page *Database* (archive) in the website of *OpenGadda.*

Integrated Archive

Show 10 ⬍ entries   Search: [   ]

Archival Description ▲	Internal Description ⬍	External Description ⬍
archivio: Archivio Biblioteca Nazionale Centrale / **fondo**: Fondo Gadda / **unità**: "Vita notata. Storia" [S] (5) Quadernino blu Carlo Emilio Gadda, | Tenente nel 5.° Regg.to Alpini. | Cellelager, 16 dicembre 1918. | S. | Vita notata Storia.	**opera**: Quaderni del Giornale di guerra e di prigionia **schede tematiche**: GGP GGP **luogo**: Celle **tipo**: Quaderno **data**: 1918-12-16 00:00:00	**forma**: Oggetto **supporto**: Quaderno
archivio: Archivio Biblioteca Nazionale Centrale / **fondo**: Fondo Gadda / **unità**: Celle Lager - Note autobiografiche" -"Carlo Emilio Gadda, | Tenente nel 5.° Regg. to Alpini. | Note Autobiografiche. | Novembre 1918. || "Prospexi Italiam summa sublimis ab unda". | Celle-Lager. | (Hannover,)"	**opera**: Quaderni del Giornale di guerra e di prigionia **schede tematiche**: GGP GGP **luogo**: Celle **tipo**: Quaderno **data**: 1918-11-01 00:00:00	**forma**: Oggetto **supporto**: Quaderno

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It accepts the JSON format of our dataset and represents it on the webpage in a tabular appearance through the employment of the Ajax loading option[156]. It needs the specification of the columns, in this case: archival description, and internal description; naturally they are the columns of the dataset, and their original appearance – and hierarchy – is maintained in the representation on the website; aside from the tabular format, the user can choose how many entries to show and search through the entirety of the dataset through a generic key search.

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[155] Integrated archive in the page *Database* (archive) in the website of *OpenGadda.*
[156] In the *Ajax* section of the manual of *DataTables*.
[157] "Show Entries" button in the page *Database* (archive) in the website of *OpenGadda.*

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It also paginates the dataset, which can be extremely helpful in our case as the dataset is quite vast and to simply show it on one page would be unpractical for both the creators and users; the user can also sort the columns by simply clicking on them, either through an ascending or descending order.

The only problem I found with DataTables is the fact that although it is said to be easily theme-able, I struggled to adjust the different tools – such as the 'show entries' dropdown menu and the imagination – to match the colors of the webpage[160]. Another flaw is due to the high number of data present, which makes it a bit difficult to visualize the table in a manner that is fully satisfactory to the general user, especially when the sidebar is opened. The table tends to be pushed to the side and the third column is oftentimes obscured from the sight of the user, who needs to scroll horizontally to see it; still, when a value of the different browsing tools present in the sidebar is clicked the situation turns back to normal and the third column is back in sight. In the future, I will work on resolving this issue, through further adjustment of the format.

Aside from the dataset itself, various tools in the sidebar are accessible through clicking the button "Explore Gadda's Archives" that allows for more advanced research, similarly as in *Gaddaman;* by clicking the button a small sidebar appears underneath it showcasing three different types of browsing the dataset:

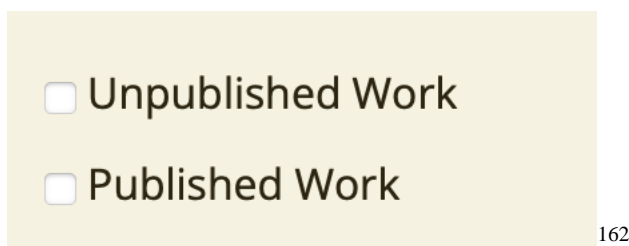[158] Search button in the page *Database* (archive) in the website of *OpenGadda.*
[159] Impagination section in the page *Database* (archive) in the website of *OpenGadda.*
[160] Homepage of *Datatables*

161

- The first is a set of checkboxes that allow the user to choose to visualize either the published works or the unpublished ones of the author.

162

- Underneath it there's a dropdown menu containing all the values of the thematic cards – expressed as in the abbreviation next to the full name – and by clicking it the user will have access to all the entries in the dataset that have that specific value of the thematic cards, hence that belong to a work or a theme.

161 Sidebar buttons in the page *Database* (archive) in the website of *OpenGadda.*
162 Published and unpublished work checkboxes in the page *Database* (archive) in the website of *OpenGadda.*

✓ Browse through the thematic cards
A – Gli anni(8)
AbLau – Abbozzi di temi per tesi di laurea(3)
AG – Accoppiamenti giudiziosi(47)
Age – Agenda(4)
Annotazioni Bibliografiche – Biblioteca(40)
AppArt – Appunti d'arte(4)
AppBag – Appunti presi al Premio Bagutta(1)
AppBibFil – Appunti bibliografici di filologia romanza(1)
AppBiblt – Appunti bibliografici di letteratura italiana(5)
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163

- Finally, a series of buttons with the names of the archives allow the user to choose which archives to visualize, as by clicking on a button he will be shown all the results with that specific archive as value.

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163 Thematic cards dropdown in the page *Database* (archive) in the website of *OpenGadda.*

Archivio Bonsanti
(49)

Archivio Biblioteca
Nazionale Centrale
(12)

Archivio Garzanti
(89)

Archivio Gelli **(47)**

Archivio Liberati
(585)

Archivio Centro
Manoscritti **(4)**

Archivio Biblioteca
Trivulziana **(797)**

[164]

Next to each value of the dropdown menu and of the archive buttons, the count is showcased, as a first level of data visualization already present in the section *Database*.

This way the user can operate both a simpler search, through the key search mentioned above, and a more advanced and specific one, through the tools specified in the sidebar.

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[164] Archive buttons in the page *Database* (archive) in the website of *OpenGadda.*

Another example of this way of visualizing the data in the dataset itself is the accordion above the dataset itself, which showcases a map with different pointers, each representing a city mentioned by Gadda in the items of his archives; going one step further by clicking on a specific pointer the user will filter through all the entries that have that city as a value of the category luogo.

Albeit a very powerful resource is slowed down by the fact that oftentimes when a *Leaflet* template – as in this case – is embedded to showcase a map on a website it tends to be quite slow and not display immediately the map on screen but just the pointers.

After having explained all the different ways the dataset can be visualized and browsed, I would like to now talk about its link with the library; in fact, as I have already mentioned there is a specific category – called lib – in the dataset which signifies the connection between the archives and the author's library. To represent this on the website I have made each value of lib a clickable link that by being clicked will bring you to a page matching the library database's own, showing all the results in the library dataset with that specific value of genre selected.

Through this process, I was not able to restore the writing lib next to the actual value as I was not able to then create an algorithm that would appropriately showcase multiple results separated by comma as single ones and keep the category; the sole solution I found to this problematic was to just leave the value, without the category.

The connection between the library and archives still was extremely difficult to make as I was not able to directly link the two web pages of the databases due to different internal permissions and protocols of the website that I was not able to access to connect the two pages. Still, to allow a direct link I simply made it so that the two datasets – the one of the archives and library – are connected and the algorithm behind the connection searches through the library dataset for all the matching values and dynamically generates an HTML page (anotherpage.html) to showcase them.

The page tries to match in every way the original format of the library Database page, although with some limitations as I was not able to implement the Javascript library List.js to my own dynamically created page; despite all these initial problems, I was able to link together the archives and the library in a satisfactory way that allows the user to dig a level further when browsing the archives.

Also as I aimed to match the format expressed in the library page, I kept all the browsing modules – aside from the genre one, as we are limiting the results just to a specific genre – so that the user could search through the results in a more advanced way.
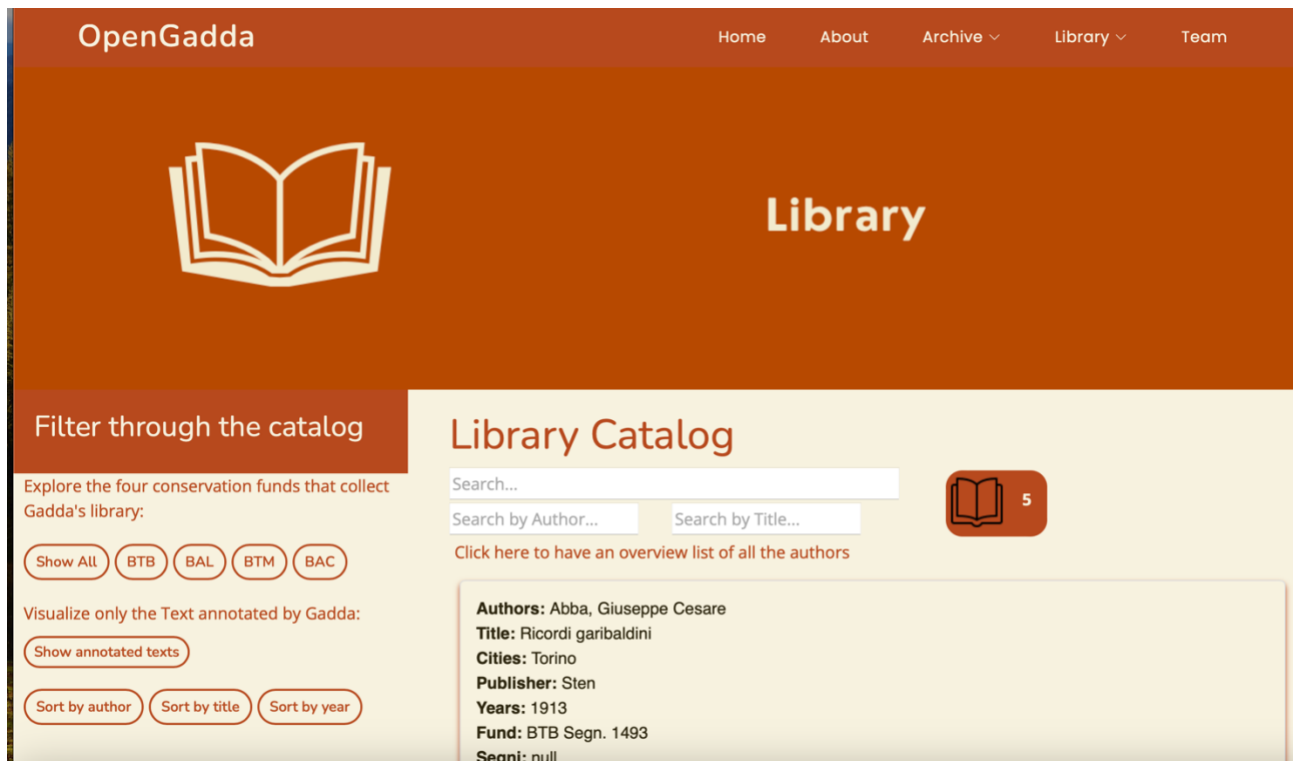

165

Aside from this connection beneath the button to explore the dataset, there is another – "Explore Gadda's Library" - that allows you to directly switch to the library Database page. Underneath this button the user can access the original Excel file containing all the data of the archives; this was done to assure the reproducibility of the project and to also provide the user with the full data for any further inquiries or studies.

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165 Library page accessed through the lib link in the website of *OpenGadda.*

The different sections of this specific page, as they might not be immediately clear to a user - especially not an expert in archival studies - are all explained through different popup toolboards that appear once the user hovers over the specific element they want to learn more about.
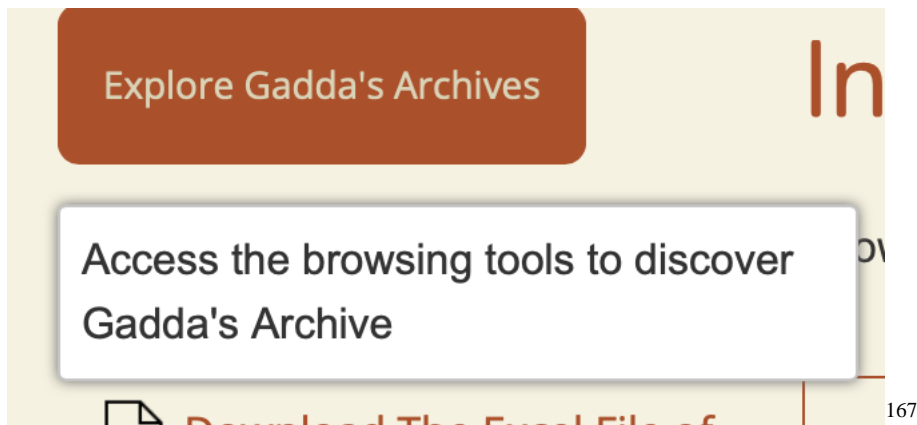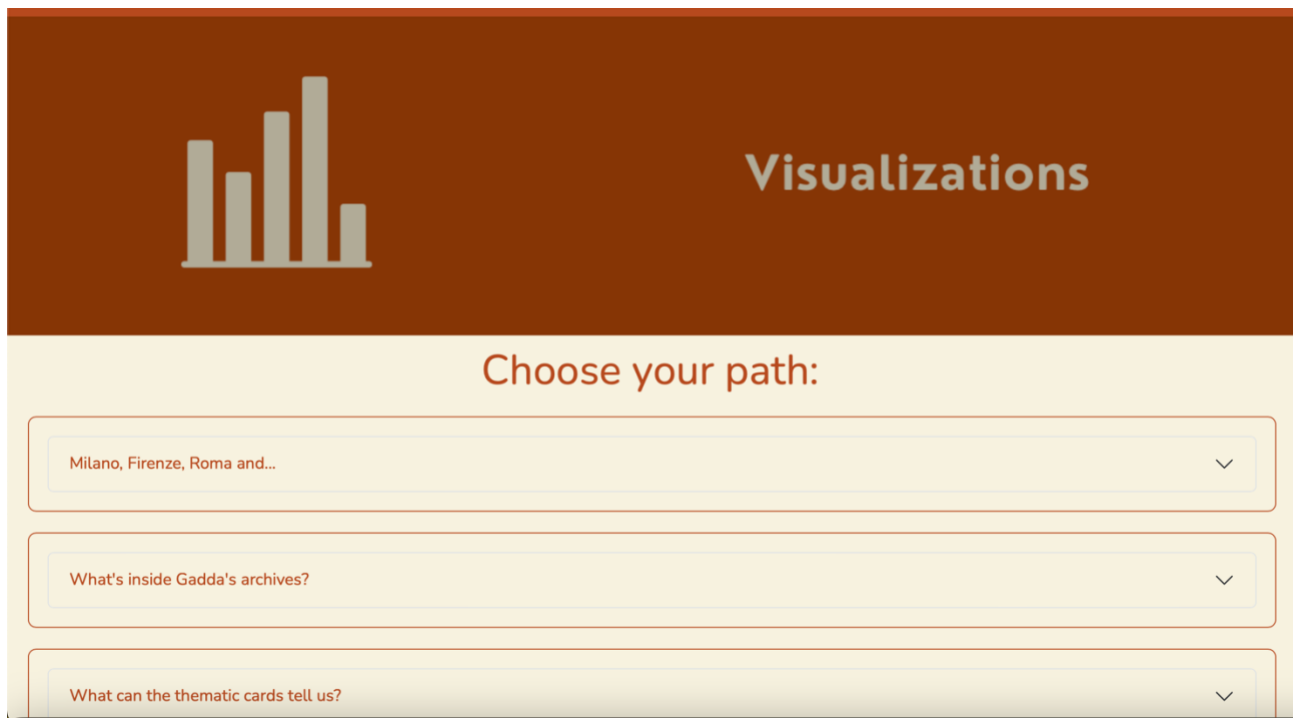
- Data visualization:

As the database and the visualizations are kept separate, I created a second page, accessible through the dropdown menu by clicking on *Data visualization* that contains the different visualizations, created from the data extracted.

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166 "Explore Gadda's Library" and "Donwload The Excel File of the Archives" in the page *Database* (archive) in the website of *OpenGadda.*

167 Tooltips in the page *Database* (archive) in the website of *OpenGadda.*

168

The page matches in the aspect the ones described above – with a banner that, in this case, represents the visualization aspect of the page -, although its main content is, instead, composed of three accordions, that represent the different thematic paths that are accessible to the user:

- Milano, Firenze, Roma, and …
- What's inside Gadda's archives?
- What can the thematic cards tell us?

I will not go in-depth on describing this page as the visualizations have all been discussed in the previous chapter, but each accordion when clicked shows its content in full, and all the visualizations are represented one beneath the other with a description of them either next to them or beneath; above each visualization, a small introduction to the research matter is given to offer the user an insight on the path and research question they have chosen.

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[168] Hero image in the page *Data visualization* (archive) in the website of *OpenGadda.*

Carlo Emilio Gadda's life could be actually represented by the three cities he inhabited throughout his life:

- Milan
- Florence
- Rome

In that specific order Gadda lived in each city and in each of these cities he left something behind.
Many of the author's past items and works are stored in archives situated in these cities.
Hence, with this knowledge I set up onto investigating the relevance of these main cities.

What can the archive records tell us about Gadda's movements?

First of all, I worked on investigating the locations mentioned in the archival records. Hence I extracted all the places mentioned throughout the records and the map beside is the result.

In this case, as Milan, Florence and Rome do maintain their central roles, as they appear as the cities that are mentioned the most in the archival records.

What's interesting is that there are mentions of cities outside of Italy. Obviously, the presence of Buenos Aires shouldn't surprise us as Gadda worked there right after the war, while a few more places actually represent different travels he made throughout his life.

169

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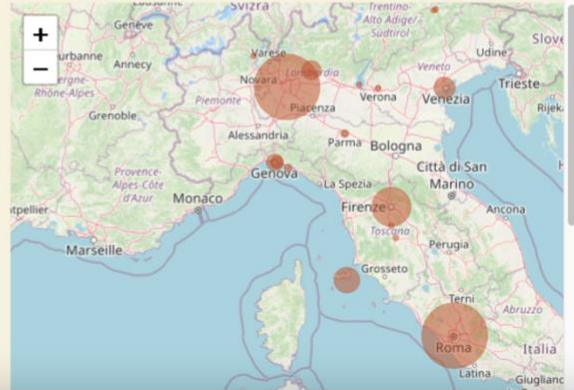
[169] First thematic path in the page *Data visualization* (archive) in the website of *OpenGadda.*

6 FURTHER IMPLEMENTATIONS

Naturally, there is much that could be further implemented in this ambitious project.

- First of all, other types of media and documents could be integrated into this knowledge web.

For example the letters of the author could be also digitized as previously done with the archives and the library and they could be further linked with the two existing webpages through the employment of their temporal variable.

Such data could help by constructing an integrated timeline of the author's life that would show all the different media related to a specific year, basically showcasing the different events that impacted Gadda's life through the testimony of either his library, archives or, with this addiction, his letters. It could further also implement a social network similar to the one of the project, *Picletters*[170], which aims to extract from Picasso's letters the artist's own social and cultural network; a similar operation could be implemented on Gadda's letters to study not just his social status but also the cultural environment he took part in.

- Aside from the letters other media thcould be added in *OpenGadda*: the author's drafts, his photographs, and audio recordings.

Aside from the different media, in the future, the project also aims to integrate the author's familial records, as in the files that were not strictly linked to Gadda but to other members of his family or friendship networwere eliminated from this project due to the main focus being author's figure. Still, it would be interesting in the future to take them into account and study them to produce a brief project on them as well.

Instead, talking about some further digital implementation that could be obtained, especially in the case of the author's letters, there would be the possibility to integrate the concept of LOD into our website:

- A section for the author's letters, as the one for the archives and library, would also entail the implementation of LOD practices in the project to bring it forward in the semantic web.

This would allow the interconnection of the different elements – people, places, and things - present in the project, alongside the possibility of redirecting them to authority records to

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[170] *Picletters*

ensure a consistent vocabulary and an efficient way to always retrieve the most correct and recent form of the entity searched[171].

In this case, a project that could be taken as a model for the implementations needed in my own would be the Buckhardt Source, which is a Digital Semantic Library that employs a digital semantic library framework to offer to its users both a philological reading and a semantic one of its content[172].

As previously stated, there are matters in the website that could be further improved through the employment of new strategies in the web communication department:

- It goes without a doubt that it would be interesting to transform the JSON dataset into an appropriate and full-fledged database through the implementation of a DBSM so that it could be in the future preserved, outside of the website.

- It would also be good to, in the future, create further visualizations through new research questions and thematic paths, as this would be extremely interesting especially if new sections are added to the webpage, such as the one regarding the author's letters or his photos.

- Another matter that could be rediscussed in the future is the one around the categories utilized for the dataset; although each one of them is based on accurate and attentive reasoning that both respect the archival and literary natures of the items, the discourse around the treatment of literary archives is still open and this project aims to encourage the discussion around it to find the best practices for the description of items with this double nature.

The project and my own choices aim to be a start and a guide, but it would be interesting to open a confrontation among different academics of different fields about such a theme. Hence the future aims to further develop the project to become a full repository of all the knowledge around an author, providing a paradigm for the creation of other similar projects; this case study provided especially helpful due to the high complexity of the original data and the double nature of the archives.

Aside from being an helpful repository of knowledge around Carlo Emilio Gadda, in the future, the project could be, in the future, reproduced for other authors that are still under

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[171] LIBRARY OF CONGRESS (2005, "What does MARC mean" in Part I
[172] *Buckhardt Source*

copyright and as mentioned many times, it aims to be a paradigm and a new solution for these specific situations.

- A further implementations might, in fact, be the possibility to reproduce the model but with a different author and to study it through the methodologies expressed and employed.

7 CONCLUSIONS

This project started as the search for an alternative solution to the problem of copyright in textual scholarship; as expressed above I, first, asked myself how an author, whose documents and/or texts are under copyright, can be studied and digitally reproduced.

I worked first on analyzing the different contexts around archives, the author, and the digital resources present so far, including the solutions offered so far to the problem around the difficulty of producing an appropriate digital edition around 20th-century authors.

From here, I worked on creating a model that could be applied to our specific case in turn; the model employed, through researching and creating was the implementation of all the knowledge around the author – and their work - based on all the open sources that could be found, in this case specifically, his archive and library. After having set up the model, I started to create the actual project by analyzing the data, extracting it, and publishing it on the website.

The final product – which integrated my work work with the one of my colleague, Eleonora Pasquale – was a knowledge web around the figure of Carlo Emilio Gadda, allowing us to display not just the data extracted from the openly accessible sources we employed but also our own research and thematic paths extracted from it.

Throughout the entire process, I also employed specific standards and methodologies, documenting the project through this dissertation, and bringing forward the creation of a digital paradigm that is declared and visible and respects the FAIR principles[173]; the project is findable through the employment of specific metadata and identifiers, accessible as it was the main purpose of our research, interoperable as it can be employed by different software, and finally reusable, as all the data to reproduce the project is available freely and easily[174].

Our model also does not come with restrictions for the users such as a paywall or a limit of the content they can access, as in the case of the *Samuel Beckett Digital Manuscript Project* and allows still a general and wide knowledge of the author's life and work, in a new outlook that could be very interesting to be indagate further, especially when the data is so easily available.

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[173] SAHLE P. (2016), "Conclusions".
[174] GO FAIR. (2017), "Fair Principles".

In conclusion, in the case of my part of this project, I created a digital – integrated, as the different archives of the author are all integrated into a single summarizing archive - that allows the user to:

- Consult the archives all in a single place, with the sole exception of the archive of the Burcardo Library and Theatre, as it is currently still undergoing a process of scheduling and ordering.

- Browse through the archives with different tools and hence offer different – data-oriented – views of the dataset.

- Switch swiftly from the archives to the library, by either employing the specified button or the genre and thematic cards link; either way, the entirety of the knowledge shared on the website is kept interconnected to allow the possibility for the users to create an interlinked knowledge of the author and to also explore further the relationships between the different media employed.

- Represent the data through visualizations that can be used to create different research questions and thematic paths to redirect the user's research and to help him in their browsing; this also gives a more immediate depiction of the data for a user that might not be expert in the themes presented by the website.

- As previously mentioned, every action has been based on an accurate reflection of the state of the art and documented attentively so that every choice is properly justified to the user and can be implemented in the case of a possible reproduction.

The project, in the end, reached its aim to produce a digital archive, that could offer the user an implemented source of knowledge about the author, by offering them also the typical advantages of these types of products.

It also managed to bring forward the focus on two different new prospects that have brought a paradigmatic shift in the digital humanities field: a focus on the data and the concept of authorial work, as I did not focus just on the documents of the author but worked onto creating a reconstruction of the author's works from them[175].

In conclusion, the plans for the future of this project might be quite ambitious but they still aim to create a new way for texual scholarship to handle situations that oftentimes border with other subjects and hence require a multiple knowledge.

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[175] BORDALEJO B. (2013), p. 75

As shown by this project, I have become a scholar, an archivist and a digital humanist while operating through the different levels and from each I have learned something new but also discovered new arguments that could be discussed and have yet to be debated and standardized properly.

Hence it is my hope that *OpenGadda* might be just the first step towards an organic solution to treat 20th-century author which are still under copyright protection.

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