1) This is an old idea that came into my mind when I was teaching Medieval and Renaissance Italian Literature at the University of Barcelona.

In our library we had several editions from the XVIth century, that were censured in a different way. My idea was working with the students and see how the censorship was applied, which words were removed or substituted, to understand better the process and also the cultural context.

2) These are the three editions used, the first one is from 1573, the second one from 1585 and the last one from 1590. All three are censured in a very different way.

3) This would be the general information of the 3 editions.

4) So, today, if I had to do that course again I wonder which tools would be useful to edit the texts digitally and to visualize the editorial differences between these three versions. We have several tools that cover different ways to approach the texts.

I am sure you know well this list, which is not by no means exhaustive.

In my case I had four different XML-TEI files: one for the original text and another one for each edition.

- With oXygen you can compare them in pairs; so just, for example, the original and one of the versions. But this is meant to use with files that have small variations.

- You can also work with the TEI Comparator, which is not so easy to install in local. This framework is used for projects as the Hollinsted.

But these two ways to study the changes are not the most effective, mostly if you work with your students.

- I think that we can get some interesting and very fast results to present and visualize the changes with Juxta and Versioning Machine (that I am sure you know already).

- In such cases, when displaying multiple versions of a text, the main issue in a work like that is to find a tool or a way to visualize clearly the editorial differences in order to carry out your interpretation and find the way to display the best interface and design. I think the presentation of the text can really improve the general understanding of the whole process.

5) In this case, I took the Novel tenth from the Sixth day, where a monk, Fra Cipolla (onion, in English) tries to make laugh of some country-folks. This cleaver monk promises to show them a feather of the Angel Gabriel, but before his performance two friends steal the feather from the box and put some coals. When Cipolla is in front of his audience he finds the coals and instead of explaining the history of the feather of Angel Gabriel, talks about this coals that are meant to be the ones used to burn saint Lawrence.

The table of changes, which I am not discussing, should be more or less like in this tables I made for my students (the orange are the convergences, the yellow the exact passages, and the red the completely different parts).

9) So, the workflow with Juxta is very simple and I have put the results (without changing them!) in this webpage.

The process is based in the traditional one: adding witnesses, collating them and creating some critical apparatus.

The outputs are a Heatmap, a side by side view or a histogram.

And, now, they have added, as a output, an XML-TEI file to be display with the Versioning Machine framework.

The Versioning Machine works with a very specific way of tagging and if you want to use it, you are supposed to mark up your text following their documentation.

Juxta now make that for you.

In the last example you can see the result you can get (I just change the color of the changes in red).

I insist that it’s just a first transformation, there should be still a lot of work to do to prepare a digital edition like that.

But in any case, I think these are tools that could be used to perform the transformation of our text and visualize editorial changes.

It remains still several problems. For example, the VM does not align the text, which is a problem when the length of the paragraph is different. Or for example, the differences between changes, where maybe you are just interested in graphical changes, or other variants, or you just want to highlight the rewriting passages.

- Finally, the other day at Columbia we had a D3 workshop and I did this graphic counting the words of each version and doing the percentage with the original text. The result is not saying a great thing, since the dimensions of the texts are always the same, except for the edition from 1585 that adds in the last paragraph a moral and a completely different end for this novel.

As always, here the problem is to transform our text in data and in numbers and to understand in which ways we can make the text speak for us.

Any of these tools give us a straightforward result, but they can help us to quickly perform some visualizations in order to understand better the connections between editorial changes or different editions.