

Paolo Monella

**L'edizione critica digitale:  
cos'è e cosa ha a che fare con la  
filologia classica**

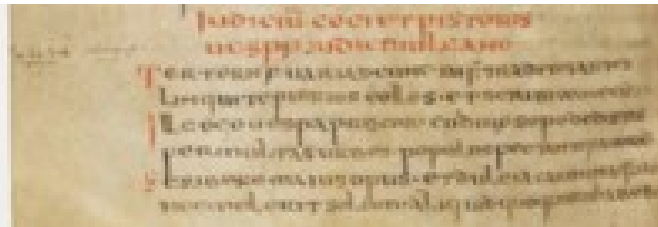
Palermo, 26 novembre 2012

<http://www.unipa.it/paolo.monella/sdepalermo2013>

[paolo.monella@gmx.net](mailto:paolo.monella@gmx.net)

L'edizione critica digitale:  
**cos'è** e cosa ha a che fare con la  
filologia classica

# Edizione critica tradizionale



VESPAE

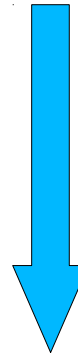
Iudicium coci et pistoris iudice Vulcano

Ter ternae, varias, cunctae, quae traditis artes,  
linquite Pierios colles et scribite mecum:  
Ille ego Vespa precor, cui divae saepe dedistis  
per multas urbes populo spectante favorem.  
5 Scribere malus opus et dulcia carmina quero;  
nec mel erit solum: aliquid quoque furis habebit.

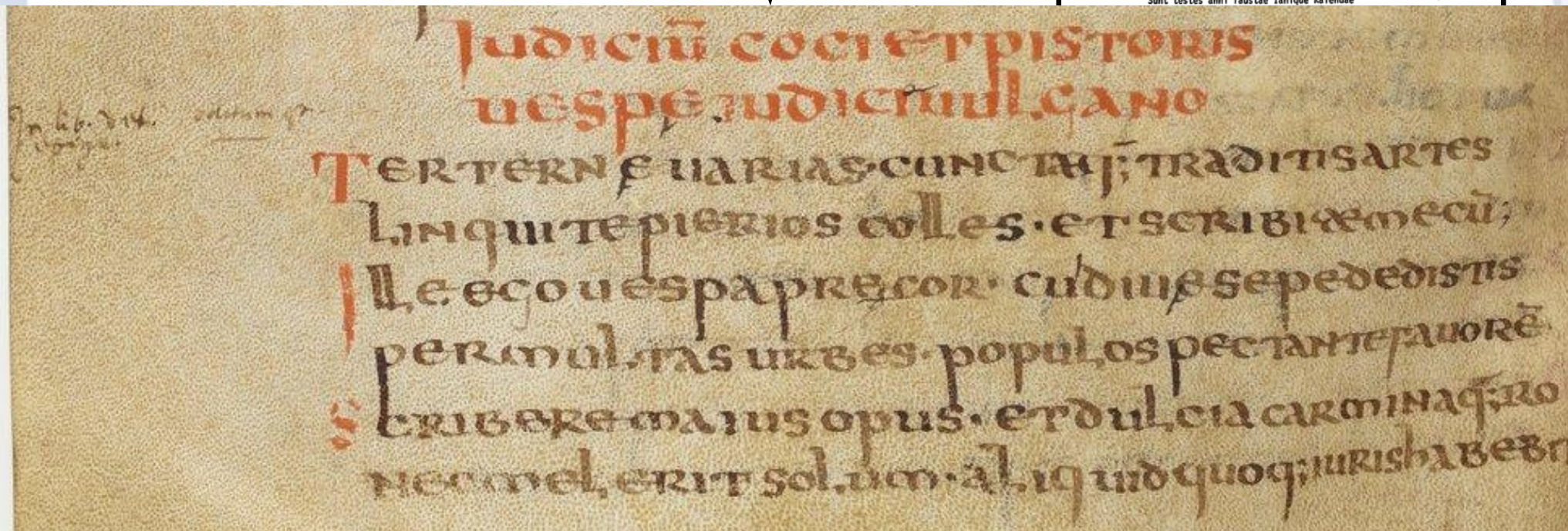
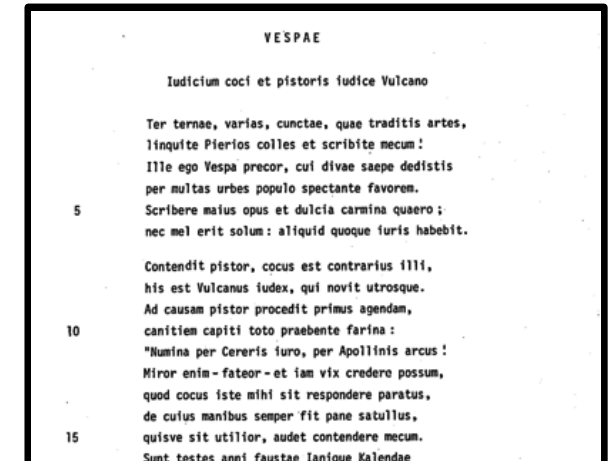
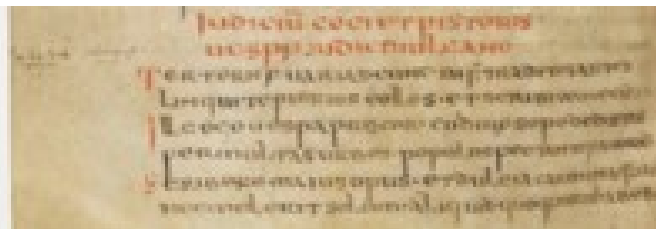
Contendit pistor, cocus est contrarius illi,  
his est Vulcanus iudex, qui novit utrosque.  
Ad causam pistor procedit primus agendam,  
canitiem capiti toto praebente farina:  
10 "Numina per Cereris iuro, per Apollinis arcus!  
Miror enim - fateor - et iam vix credere possum,  
quod cocus iste mihi sit respondere paratus,  
de cuius manibus semper fit pane satullus,  
15 quisve sit utilior, audet contendere mecum.  
Sunt testes anni faustae Ianique Kalendae  
quique meum studium per Saturnalia norunt,  
quorum epulas semper rerum commendo paratu.  
Sis memor, o Saturne, tuis quod praesto diebus  
20 et me prae studio trepidum tu numine firma:

INCIPIT (om. S) IUDICIUM (-US) COCI ET PISTORIS VESPE IUDICE (-CIS) VULCANO S F  
1 terrenae F varias cunctae S: varie cunctas Baehrens: varias docte  
Kiese: varias iunctas Ziehen tradidit F 2 pi||.Berros F  
3 cu S dedisti F 6 ast ante aliquid add. Barth 8 no||..||vit F  
11 parte reris (post numina) F apullinis S arcu F 12 moror F  
12 sq. possum - respondere om. F 13 pa||.||ratus F 14 fit pane,  
satullus Buecheler: fit panis sat (ead S) ullus S: sit panit (-is F)  
aut ullus F: panis ad usus Baehrens: panis Achillis Milanowitz  
14 post 15 pos. Rohde 15 quive F studeat Baehrens dubitanter  
meum F 16 iamq: F 18 comedo F paratum S saturnet S  
20 pro Baehrens tuo F numine (munie F) F / Pithoeus:  
nomine S

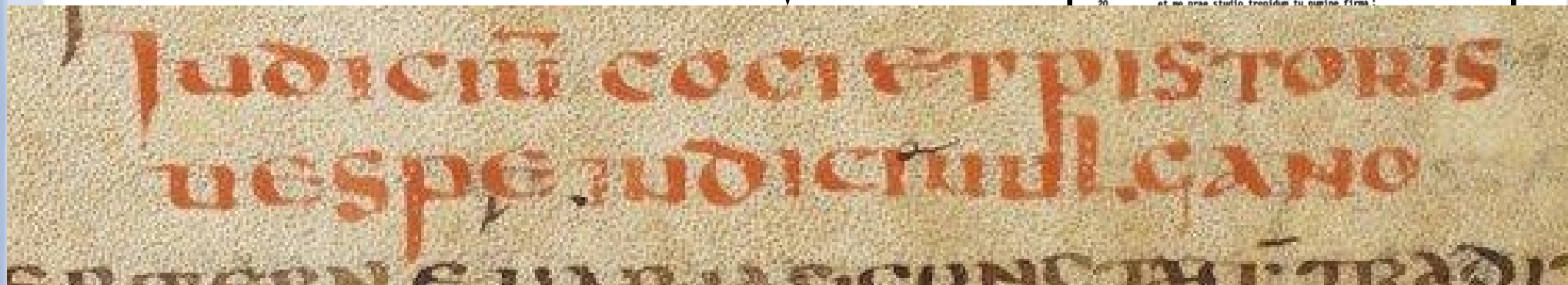
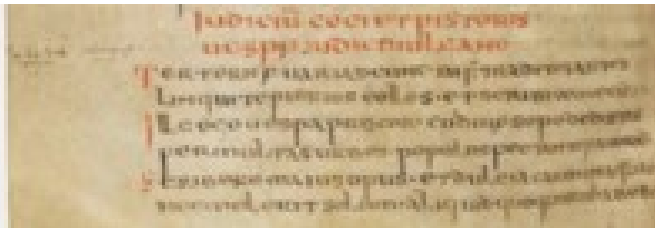
18



# Edizione critica tradizionale



# Edizione critica tradizionale



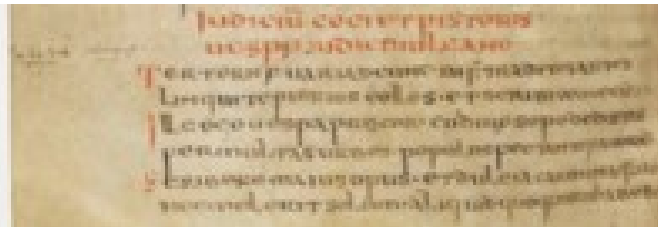
VESPAE

Iudicium coci et pistoris iudice Vulcano

Ter ternae, varias, cunctae, quae traditis artes,  
linquite Pierios colles et scribite mecum!  
Ille ego Vespa precor, cui divae saepe dedistis  
per multas urbes populo spectante favorem.  
5 Scribere malus opus et dulcia carmina quero;  
nec mel erit solum: aliquid quoque furis habebit.

Contendit pistor, cocus est contrarius illi,  
his est Vulcanus iudex, qui novit utrosque.  
Ad causam pistor procedit primus agendam,  
canitiem capiti toto praebente farina:  
10 "Numina per Cereris iuro, per Apollinis arcus!  
Miror enim - fateor - et iam vix credere possum,  
quod cocus iste mihi sit respondere paratus,  
de cuius manibus semper fit pane satullus,  
15 quisve sit utilior, audet contendere mecum.  
Sunt testes anni faustae Ianique Kalendae  
quique meum studium per Saturnalia norunt,  
quorum epulas semper rerum commendo paratu.  
Sis memor, o Saturne, tuis quod praesto diebus  
20 et me prae studio trepidum tu numine firma!"

# Edizione critica tradizionale



VESPAE

Iudicium coci et pistoris iudice Vulcano

Ter ternae, varias, cunctae, quae traditis artes,  
linquite Pierios colles et scribite mecum:  
Ille ego Vespa precor, cui divae saepe dedistis  
per multas urbes populo spectante favorem.  
5 Scribere malus opus et dulcia carmina quero;  
nec mel erit solum: aliquid quoque furis habebit.

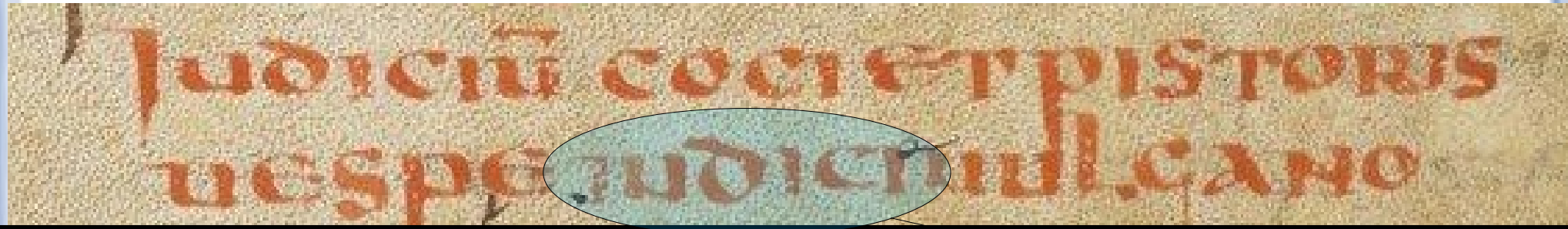
Contendit pistor, cocus est contrarius illi,  
his est Vulcanus iudex, qui novit utrosque.  
Ad causam pistor procedit primus agendam,  
cantitem capiti toto praebente farina:  
10 "Numina per Cereris iuro, per Apollinis arcus!  
Miror enim - fateor - et iam vix credere possum,  
quod cocus iste mihi sit respondere paratus,  
de cuius manibus semper fit pane satullus,  
quisve sit utilior, audet contendere mecum.  
15 Sunt testes anni faustae Ianique Kalendae  
quique meum studium per Saturnalia norunt,  
quorum epulas semper rerum commendo paratu.  
Sis memor, o Saturne, tuis quod praesto diebus  
20 et me prae studio trepidum tu numine firma!

INCIPIT (om. S) IUDICIUM (-US) COCI ET PISTORIS VESPE IUDICE (-CIS) VULCANO S F  
1 terrenae F varias cunctae S: varie cunctas Baehrens: varias docte  
Riese: varias iunctae Ziehm tradidit F 2 pi||.Beross F  
3 cu S dedisti F 6 aut ante aliquid add. Barth 8 no||..||vit F  
11 parte reris (post numina) F apollinis S arcu F 12 moror F  
12 sq. possum - respondere om. F 13 pa||.||ratus F 14 fit pane,  
satullus Buecheler: fit panis sat (ead S) ullus S: sit panit (-is F)  
aut ullus F: panis ad usum Baehrens: panis Achillis Milanovitz  
14 - post 15 - add. 16 - autus S - studium Baehrens dubitenter

VESPAE

Iudicium coci et pistoris iudice Vulcano

# Edizione critica tradizionale

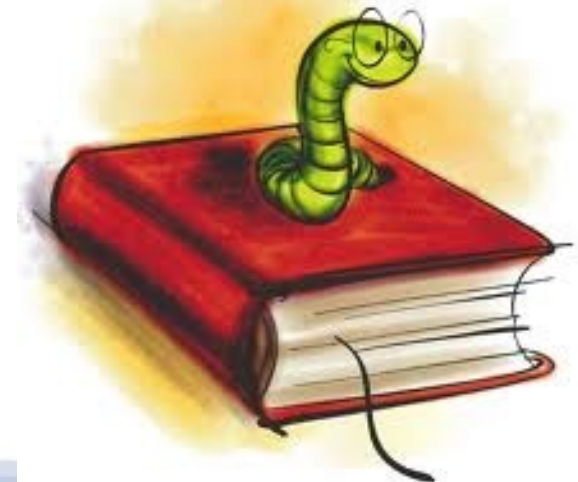
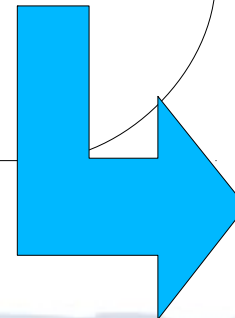
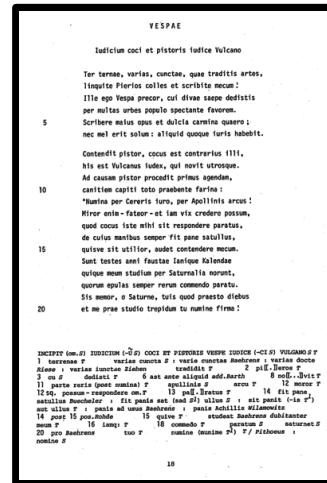
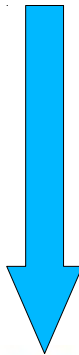
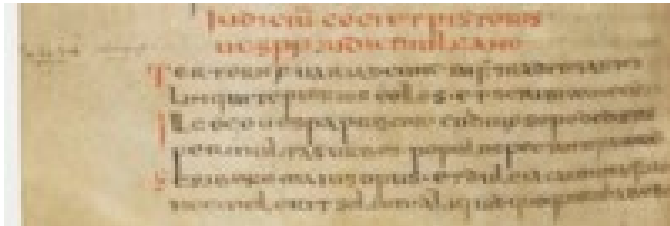


Iudicium coci et pistoris iudice Vulcano

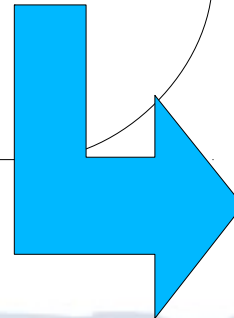
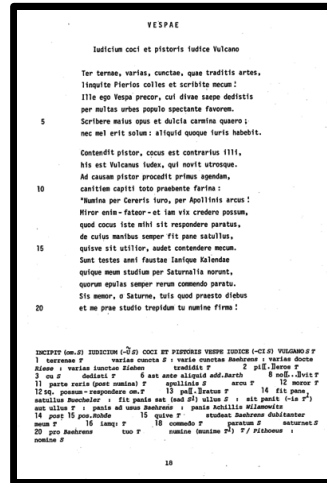
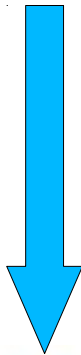
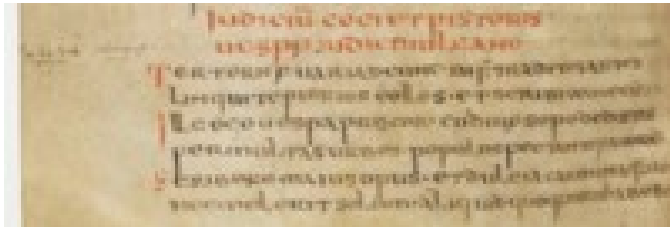
iudice] -ci



# Edizione critica tradizionale



# Edizione critica digitale



# Edizione critica digitale



THESAURUS LINGVAE GRAECAE®

A Digital Library of Greek Literature

## Settings

Greek display?

Unicode ▾

Lines per page? 30 ▾

Links? No links ▾

Beta escapes? Show ▾

## Canon Search

Author

Work

Publication

Keyword Search

Go

## Text Search

Text Structure | [Printer Friendly](#)

Previous | [Next](#)

Line

**Euripides** Trag., *Troiades*. {0006.011}

**ΤΡΩΙΑΔΕΣ** (t)

{ΠΟΣΕΙΔΩΝ} (1)

Ἦκω λιπῶν Αἶγαιον ἀλμυρὸν βάθος (1)

πόντου Ποσειδῶν, ἔνθα Νηρηίδων χοροὶ  
κάλλιστον ἵχνος ἐξελίσσουσιν ποδός.

ἐξ οὗ γὰρ ἀμφὶ τήνδε Τρωικὴν χθόνα  
Φοῖβός τε κἀγὼ λαῖνους πύργους πέριξ (5)

ὀρθοῖσιν ἔθεμεν κανόσιν, οὐποτ' ἐκ φρενῶν  
εὖνοι' ἀπέστη τῶν ἐμῶν Φρυγῶν πόλει·

ἢ νῦν καπνοῦται καὶ πρὸς Ἀονείου δροῶς

# Edizione critica digitale

## P. OVIDII NASONIS HEROIDES I

### Penelope Vlixi

e-lectorum in usum edidit  
Michael Hendry 2008

Curculio 

[Index Heroidum](#)

[De Codicibus](#)

Haec tua Penelope lento tibi mittit, Ulixē;  
nil mihi rescribas attinet: ipse veni.  
Troia iacet certe, Danais invisa puellis;  
vix Priamus tanti totaque Troia fuit.  
5 o utinam tum, cum Lacedaemona classe petebat,  
obrutus insanis esset adulter aquis!  
non ego deserto iacuissem frigida lecto,  
nec quererer tardos ire relictā dies,  
nec mihi quaerenti spatiosam fallere noctem  
10 lassaret viduas pendula tela manus.  
quando ego non timui graviora pericula veris?  
res est solliciti plena timoris amor.  
in te fingebam Troas violenter ituros  
nomine et Hectoreo pallida semper eram.  
15 sive quis Antilochum narrabat ab hoste revictum

EG

[1 Haec Palmer : Hanc Ω ||](#)

[2 attinet Aphonius \(GLK vi 109.33, 111.24\) : attamen Gω : sed tamen Eç : tu tamen E](#)

[10 lassaret Eω : lassasset G ||](#)

[13 Troas uiolenter uel uiolenter Troas Hall : uiolentos Troas Ω ||](#)

[14 et Hall : in Ω ||](#)

[15 ab hoste reuictum Housman : ab Hectore uictum Ω ||](#)

# Edizione critica digitale

[Home](#) | [Project Description](#) | [The Manuscripts](#) | [The XML Structure](#) | [Conventions & Abbreviations](#) | [Bibliography](#) | [Greek Font](#) | [License & Source Files](#)

## Euripides Scholia

Display filter: Mosch. Thom. Tri.: full view

### Orestes

#### Scholia to Orestes

**Or. 1.01 (1-139)** (tri metr) ἡμέτερον: ἡ εἴσθεσις τοῦ δράματος ἐκ μονοστροφικῆς ἐστὶ περιόδου. οἱ δὲ στίχοι εἰσὶν ἱαμβικοὶ τρίμετροι ἀκατάληκτοι ρλθ' [= 139]. ὧν τελευταῖος 'τόνδ' ἐξεγεῖραι συμφορὰ γενήσεται'. ἐπὶ ταῖς ἀποθέσεσι παράγραφος, ἐπὶ δὲ τῷ τέλει κορωνίς. —T

APP. CRIT.: ρλθ' Dind., ρλη' [= 138] T

**Or. 1.05 (1-3c)** (thom exeg) <sup>1</sup>ἐπειδὴ ἡ τοῦ πατρὸς αὐτῆς δυστυχία ὑπερῆρεν ἀπάσας, διὰ τοῦτο αὕτη γνωματευομένη ταῦτα φησὶ καθ' αὐτήν. <sup>2</sup>δείξει δὲ ὡς ἐξ ἀρχῆς τὸ γένος αὐτῆς συμφοραῖς ὑπέκειτο. —ZZaZmTZbGu

POSITION: follows sch. 1.06 in Gu

APP. CRIT.: <sup>1</sup> ἐπειδὴπερ Zb, ἐπεὶ T after erasure | μαντευομένη Za | καθ' αὐτήν om. ZZa | <sup>2</sup> ἐπέκειτο Gu

ORTHOGRAPHICA: ἐπειδὴ Ta | καθ' αὐτήν Zb | ἐξαρχῆς Z

**Or. 1.06 (1-3d)** (thom exeg) ἵνα μὴ καθέκαστον ἀπαριθμῆται τὰ συμβαίνοντα τοῖς ἀνθρώποις κακά, περιλαμβάνει διὰ τοῦ γενικοῦ ὀνόματος τοῦ δεινοῦ, διαιρουμένου εἰς πάθη καὶ συμφοράς, καὶ πάθη μὲν ἐστὶ τὰ συμπίπτοντα τοῖς σώμασι νοσήματα, συμφοραὶ δὲ αἱ ἐπερχόμεναι τοῖς ἀνθρώποις θλίψεις. <sup>2</sup>καὶ τὸ ὧδ' εἰπεῖν ἔπος διὰ τοῦτο ἔφη

# Edizione critica digitale

Iudicium coci et pistoris

<app>

<lem>

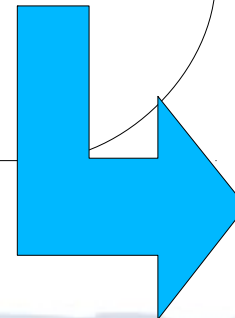
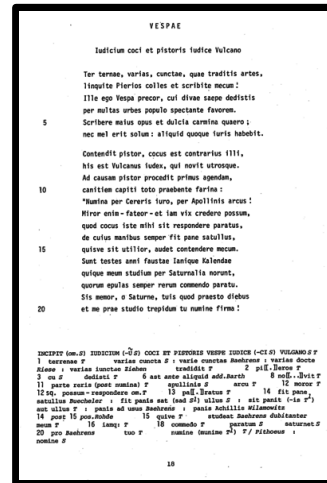
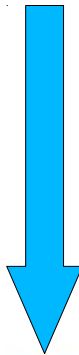
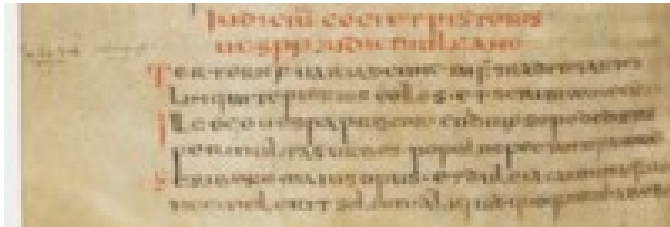
iudice </lem>

<rdg wit="#S"> iudici </rdg>

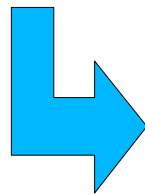
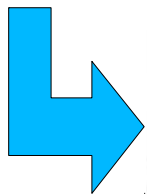
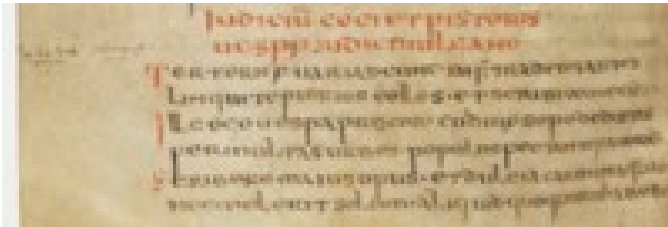
<app>

Vulcano

# Edizione critica digitale

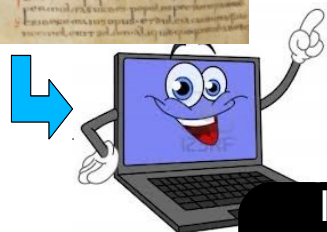
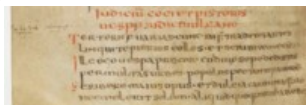


# Edizione critica digitale



Iudiciū  
coci et pistoris  
uespę iudici  
uulcano

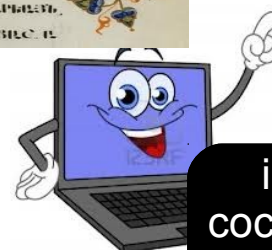
# Edizione critica digitale



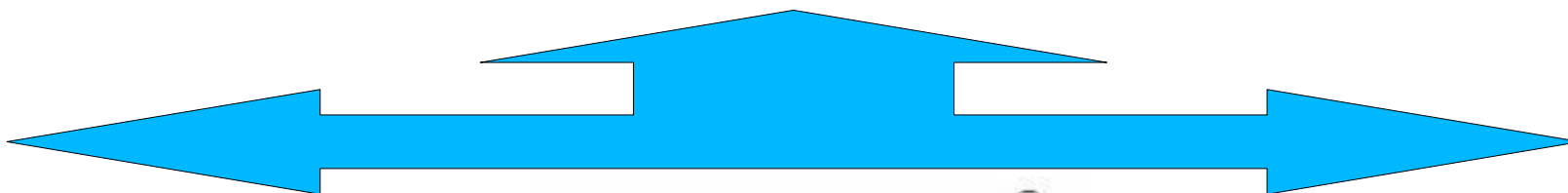
Iudiciū  
coci et pistoris  
uespæ iudici  
uulcano



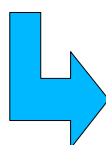
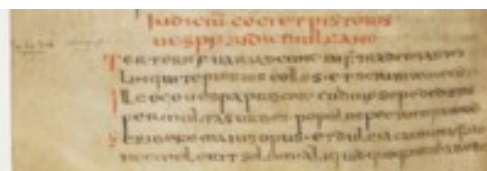
Iudiciū  
coci et pistoris  
uespæ iudice  
uulcano



iudiciū  
coci & pistoris  
uespæ iudice  
uolcano



# Edizione critica digitale



Iudiciū  
coci et pistoris  
uesp̄e iudici  
uulcano

- Documento
  - Papiri
  - Epigrafi
  - Documenti storici
- Varianti
  - Edizioni genetiche
  - Testi medievali

# Papyri

## Papyri.info

[sign in](#)

Browse: DDbDP HGV APIS TM Number or Search: Data Bibliography

**Papyri.info** is dedicated to the study of ancient papyrological documents. It offers links to papyrological resources, a customized search engine (called the Papyrological Navigator) capable of retrieving information from multiple related collections, and an editing application, the Papyrological Editor, which anyone may use to contribute content.

The Papyrological Navigator aggregates and displays information from the Advanced Papyrological Information System (APIS), the Duke Databank of Documentary Papyri (DDbDP), the Heidelberger Gesamtverzeichnis der griechischen Papyrusurkunden Ägyptens (HGV), and Bibliographie Papyrologique (BP), as well as links to Trismegistos. Work is in progress to incorporate content from the Arabic Papyrological Database (APD) as well.

[Search the navigator](#)[Contribute content](#)

### About

[about papyri.info](#)[about APD](#)[about APIS](#)[about DDbDP](#)[about HGV](#)[about BP](#)[about Trismegistos](#)

### More information

[Digital Papyrology blog](#)[papyrological resources](#)[send feedback](#)

# Papiri

## DDbDP transcription: bgu.1.347 [\[xml\]](#)

AD 171 Arsinoite

- 2 ἄλλου ὑπομνημ(ατισμῶν). Ἀρπαγάθο[υ] Πα[κύ]σιος  
(ἔτους) ια Τῦβι κη. ἐν Μέμφει ἡσπάσα[το τὸ]ν λαμπρότα[ον]  
ἡγεμόνα καὶ μετὰ ταῦτα πρὸς τῷ Ἀπ[εῖω] Ἀρπαγάθου  
Πακύσιος προσαγαγόντος υἱὸν ἑα[υτο]ῦ Πακῦσιν κα[ὶ]  
5 ἀξιώσαντος ἐπιτραπῆναι περιτεμ[ε]ῖν αὐτὸν ἀνα-  
δόντος τε [τ]ὴν γραφεῖσαν [ἐ]πιστολ[ὴν] ὑπὸ Σα[ρ]απίω-  
νος στρατη[γ]οῦ Ἀρσι(νοῖτου) Ἡρακ(λείδου) μερίδος δι[ὲ]ρ  
Ἀλεξάνδρου  
γυμνασιάρχου διαδεχομένου [τ]ὴν στρατ[η]γί[α]ν,  
κεχροτισμένην εἰς τὸ διεληλυθὸς [ι] (ἔτους) Φαρμούθι ις  
10 Σερηνιανὸς ἐπύθετο τῶν παρόν[τω]ν κορυφαίων  
καὶ ὑπο[κορ]υφαίων καὶ ἱερογραμ[μα]τέων, [εἰ] σημ[εῖ]-  
όν τι ἔχοι ὁ παῖς. ἐλπόντων ἄση[μο]ν αὐτὸν εἶν[αι]  
Σερηνιαν[ὸ]ς ἀρχιερεὺς καὶ ἐπὶ τῶν ἱερῶν σημιω-  
σάμενος(\*) τὴν ἐπιστολὴν ἐκέλευ[σ]εν τὸν [παῖ]δα  
15 περιτμηθῆναι κατὰ τὸ ἔθος. [ἀν]έγνω(ν).

## Apparatus

△ 2.13-14. 1. σημειω|σάμενος

Editorial History: All History (detailed)

## HGV 9070 Translation (German) [\[xml\]](#)

- 1 (Abschrift) eines anderen (Protokolls) der Aufzeichnungen,  
(betreffend) Harpagathês, Sohn des Pa[ky]sis.  
2 Im 11. Jahr, am 28. Tybi, in Memphis. Er grüßte den **Statthalter**, den  
**vir clarissimus**, und als danach beim **Apistempel** Harpagathês, Sohn  
des Pakysis, seinen Sohn Pakysis vorstellte und beantragte, ihm zu  
gestatten, ihn zu beschneiden, 5 wobei er den über ihn von Sa[r]apiôn,  
dem **Strategen** des Hêrakleidês-Bezirks des Arsinoîtês, durch  
Alexandros, den die Strategie stellvertretend ausübenden  
Gymnasiarchen, geschriebenen Brief, datiert auf den 16. Pharmûthi des  
vergangenen [10.] Jahres, übergab, 10 fragte Serenianus die  
anwesenden koryphaioi und hypo[kor]lyphaioi und hierogram[ma]teis,  
ob der Junge ein Zeichen habe. 12 Als sie sagten, daß er ohne  
Kennzeichen sei, zeichnete Serenian[u]s, der Oberpriester und  
Zuständige für die Heiligtümer, den Brief gegen und ordnete an, den  
Jungen gemäß der Gewohnheit zu beschneiden. 15 Gelesen.

## HGV 9070 Translation (English) [\[xml\]](#)

- 1 (Copy) of another (protocol) of the minutes, (with respect to)  
Harpagathes, son of Pa[ky]sis.  
2 Year 11, Tyb[i] 28. In Memphis. He saluted the **prefect**, **vir**  
**clarissimus**, and after that, as he held audience at the **temple of Apis**  
Harpagathes, son of Pakysis having presented his own son Pakysis and  
having requested that permission be given to circumcise him 5 and  
having submitted a letter written concerning him by Sa[r]apion,  
**strategos** of the Arsinoite nome, Herakleides division, through

# Papiri

<lb n="1"/>

ἄλλου

<expan>

ὑπομνημ

<ex>ατισμῶν</ex>

</expan>

. Ἀρπαγάθο

<supplied reason="lost">υ</supplied>

# Epigrafi



## InsAph

INSCRIPTIONS OF APHRODISIAS PROJECT

---

### Home

|                |
|----------------|
| Home           |
| Project ▾      |
| Bibliography ▾ |
| Notebooks ▾    |
| Publications ▾ |
| Workspace ▾    |

#### The Publications:

- [Aphrodisias in Late Antiquity 2004 \(ala2004\)](#)
- [Inscriptions of Aphrodisias \(IAph2007\)](#)

#### Materials:

- [Bibliography](#)
- [Notebooks](#)

#### The Project:

- [About Aphrodisias](#)
- [About the InsAph Project](#)
- [Workspace \(collaborators only: requires password\)](#)

[[↗ See Google Maps satellite photo](#)]

[[↗ See Aphrodisias/Ninöe entry in Pleiades](#)]

# Epigrafi

Edition

Diplomatic

Epidoc (XML)

[Conventions][Font help]

**1**

**i**

εἰς τὸν *cross* κόσμον  
ὅλον εἰς ὁ θεός.

**ii**

πολλὰ τὰ  
ἔτη τῶν  
βασιλέων

**iii**

πολλὰ τὰ  
ἔτη τῶν  
ἐπάρχων

# Epigrafi

Edition

Diplomatic

Epidoc (XML)

[Conventions][Font help]

**1**

**i**

ΕΙΣΤΟΝ *cross* ΚΟΣΜΟΝ  
ΟΛΟΝ ΕΙΣ ΘΕΟΣ

**ii**

ΠΟΛΛΑΤΑ  
ΕΤΗΤΩΝ  
ΒΑΣΙΛΕΩΝ

**iii**

ΠΟΛΛΑΤΑ  
ΕΤΗΤΩΝ  
ΕΠΑΡΧΩΝ

# Epigrafi

Edition

Diplomatic

Epidoc (XML)

[Conventions][Font help]

```
<div type="textpart_section" n="1" >  
  <div type="textpart_column" n="i" >  
    <ab>  
      <lb n="1" />  
      εἰς  
      τὸν  
      <g type="cross" />  
      κόσμον  
      <lb n="2" />  
      ὅλον  
      εἰς  
      ὃ  
      θεός
```

# Documenti storici

*The Proceedings of the* OLD BAILEY  *London's Central Criminal Court, 1674 to 1913*

[Home](#) | [Search](#) | [About The Proceedings](#) | [Historical Background](#) | [API](#) | [The Project](#) | [Contact](#)



**Celebrating a Decade of Making History Accessible: The Old Bailey Online, 2003-2013**

## Home Page

[Search](#)

[About the Proceedings](#)

[Historical Background](#)

[API](#)

[The Project](#)

[Copyright & Citation Guide](#)

[Contact](#)

[Research and Study Guides](#)

[Login / Register](#)

## The Proceedings of the Old Bailey, 1674-1913

A fully searchable edition of the largest body of texts detailing the lives of non-elite people ever published, containing 197,745 criminal trials held at London's central criminal court. If you are new to this site, you may find the [Getting Started](#) and [Guide to Searching](#) videos and tutorials helpful.

To search the Proceedings use the boxes on the right or go to the [Search Pages](#).

April 2013 Update: Celebrating our Tenth Anniversary

## SEARCH

*the Proceedings*

Keyword(s)

Reference No.

Search In

<All Text>

SEARCH

[More Search Options](#)

# Documenti storici



Codex Sinaiticus

[Contact](#) | [Copyright](#) | [Sitemap](#)

Advanced search →

[HOME](#)

[ABOUT CODEX SINAITICUS](#)

[ABOUT THE PROJECT](#)

[SEE THE MANUSCRIPT](#)

GO TO: [\(Book\)](#)



Codex Sinaiticus

Experience the oldest Bible

## Codex Sinaiticus

Codex Sinaiticus is one of the most important books in the world. Handwritten well over 1600 years ago, the manuscript contains the Christian Bible in Greek, including the oldest complete copy of the New Testament. Its heavily corrected text is of outstanding importance for the history of the Bible and the manuscript – the oldest substantial book to survive Antiquity – is of supreme importance for the history of the book. [Find out more about Codex Sinaiticus.]

## The Codex Sinaiticus Project

## Partner institutions



[The British Library →](#)



[National Library of Russia →](#)

English

Deutsch

Ελληνικά

Русско

# Documenti storici



Codex Sinaiticus

Contact | Copyright | Sitemap

Advanced search →

HOME

ABOUT CODEX SINAITICUS

ABOUT THE PROJECT

SEE THE MANUSCRIPT

GO TO: (Book)

choose a passage:

Genesis

Chapter 21

Verse 26

choose a page:

Quire: 3

Folio: 3

r

display options:

☒ Image

☒ Translation

☒ Transcription

☒ Physical Description

Genesis, 21:26 - 22:17 library: SC folio: scribe: D

Image

Standard Light

Raking Light

i



Transcription

view by verse

view by page

i

21:26 [αβιμελεχ] [ουκ] εγνω  
[τις] [εποιης]εν το  
[πραγμα] [τ]ουτο ·  
[ουδε] [κυ] [μοι] [α]πηγγει  
[λας] [ουδ]ε εγω  
[ηκουσα] [αλλ] η ση>  
27 [μεσου] [και] [ει]λαβ[ε]

33 τω φρεα[τι] [του]  
κου και ε[πεκα]  
σατο εκει [τ]ο αν  
μα [του] κυ · θς  
34 νιος παρωκησε  
δε αβρα[α]μ εν τ  
[τι]ων μυλ[ι]στη

Translation

Русский

Ελληνικά

Deutsch

English

i

No english translation available.

Supported by

DFG



Arts & Humanities  
Research Council



RSS

English

Deutsch

Ελληνικά

Русский

# Edizioni genetiche

## **Autour d'une séquence et des notes du Cahier 46: enjeu du codage dans les brouillons de Proust**

*Around a sequence and some notes of  
Notebook 46: encoding issues about Proust's  
drafts*

Elena Pierazzo (King's College, London) et Julie  
André (ITEM, Sciences Po Paris)

# Edizioni genetiche

plus belle, images de Ballée  
de la mer (que j'aurais fait 1<sup>re</sup> et 2<sup>e</sup> dans  
indiquer comme ça par une photo de l'Atlantique  
la région que le habitant ne rappelle la note que l'océan  
appelant la région que le habitant ne rappelle la note que l'océan  
appelant la région que le habitant ne rappelle la note que l'océan

Le Commerce il (la  
face lat à qui l'on  
Albatrice depuis son le chapeau  
: sous l'Albatrice des Jours plus après)

Capitulaire  
Pour ce que  
crois possible  
des libertés il  
faudra que le Souv  
quelques uns des

[illegible]

*Il ne faut pas oublier de faire passer les lettres de la mère à la fille et de la fille à la mère.*

[illegible][illegible]

I heard that this chase was 21' 44" 1/2  
 the chase - he also wrote very much about  
 the social and the political  
 the social and the political  
 the social and the political

# Edizioni genetiche

Add title on top of f. 47r

plus belles images de Balles  
parce qu'il y a les montagnes bleues  
de la mer (que je pourrais peut-être  
indiquer comme siempues quand j'entends  
la musique le matin de son ou d'Alentine me  
rappelle les montagnes bleues  
mais ce n'est pas nécessaire (ce d'autant plus  
que la musique n'est peut-être que plus  
tard). En tous cas images solides, et  
les mêmes, bien liées. Pour être  
sûr d'être sûr l'entendre dans l'  
hôtel des arts les glaces soit  
d'Alentine au lieu de  
St Louis mais je

Je commence ici (en face tout ce qui concerne Albertine depuis **Ba** le chapitre : **Jeune** A l'ombre des Jeunes filles en fleurs)

Capitalissime  
Pour ce que je  
crois posséder  
dans Albertine il  
faudra que ce soient  
quelques-unes des

Très important. Il faudra pendant que j'aime  
Madame de Guermantes, par exemple le jour où je dois aller  
chez  
la voir avec St Loup, que Maman me dise que la  
tante d'Albertine doit venir la voir, que peut-être Albertine  
l'accompagnera. Je dirai que cela m'est bien égal, que je la  
suplicie de ne pas me faire rester, car alors j'aime Me  
de Guermantes, tout en ayant déjà aimé Albertine que je  
crois devenue à jamais indifférente, de même que quelques  
années plus tard je ne descendrai pas chez les Guermantes pour ne  
pas laisser une heure Albertine seule.

il me semblait peut-être sur le soulai de sa présence matérielle que quand  
il me semblait posséder celle-ci comme j'avais cru à la fin du séjour de Babec  
j'avais cru la posséder en habitant sur la mer et en entendant le bruit des vagues

### I Après la Soirée de Me de Villeparisis

Am Quand je rentrai  
Quand En rentrant (de chez Me de Villeparisis)  
Françoise me dit : « Monsieur ne devinera jamais qui  
est venu, ... Mlle Mlle Albertine. » J'étais « Comment

Elle a laissé  
un petit mot.  
Je le parcourus  
et en lus la  
1 ligne à  
Françoise

elle est à Paris! ». + Depuis qu'Albertine avait refusé de  
se laisser embrasser mon amour exigeant de satisfactions  
que j'étais maintenant et à qui était indispensable l'  
espoir inavoué de satisfactions impossibles à trouver  
en elle, s'était détourné d'elle. Même, <sup>depuis ce re</sup> ma bouche  
n'était plus tentée par ses joues rebondies où je savais  
qu'il ne serait jamais qui ne devaient pouvaient pas me

Capitalisme après  
chertin.  
Comme  
Ainsi,  
plus qu'  
Ainsi,  
n'était-elle  
pas sortait d'un  
moment où  
j'aurais  
aimé  
retourner  
à l'école  
l'ordre  
en son  
tempo que  
aurais-aimé  
retourner un des  
plaisirs qui dans une  
même j'ai vu dans même genre  
que ceux qui en lui  
peut attendre  
de son monde  
d'art, de son  
bord de la page  
de son art et de  
vous font attendre  
de son monde  
un peu  
un peu

donner plus de plaisir que des joues de cire; Mais je  
mes regards auraient, moins plus capables de désirs plus  
désintéressés, auraient aimé à se poser sur elles.<sup>12</sup> ce  
visage, refique intacte, authentique, du mystère que  
je metais dans Alber j'imaginai dans Albertine quand je  
la connaissait pas encore, je la voyais passer sur la  
digue et de l'amour à qui ce mystère avait frayé le  
chemin. Si vous saviez comme j'ai été contente de voir

la figure de Françoise quand elle est venue m'ouvrir ! » me disait Albertine dans un petit mot qu'elle m'avait laissé. +

H me remb Et a Et ainsi chaque fois qu'elle vintfut  
dans ma chambre - car elle revint assez souvent cet hiver  
là là, nos relations sociales avec une femme que nous aurions  
voulue notre étant assez étroites si insuffisantes qu'elles aient pu  
paraître a l'amour qui les avait nouées fait nouer - il me

# Testi medievali



Canterbury Tales<sup>THE</sup>  
PROJECT

HOME

STAFF

PARTNERS

PUBLICATIONS

RESOURCES

MEET US

HISTORY

MASS  
DIGITIZATION

LINKS

The Canterbury Tales Project aims to investigate the textual tradition of Geoffrey Chaucer's *Canterbury Tales* to achieve a better understanding of the history of its composition and publication before 1500. Here is how we work:

- We have established a system of transcription for all the manuscripts and early printed books of the *Canterbury Tales* into computer-readable form.
- We transcribe the manuscripts using this system.
- We compare all the manuscripts, creating a record of their agreements and disagreements with a computer collation program (*Collate*).
- We use computer-based methods, some drawn from evolutionary biology, to help reconstruct the history of the text from this record of agreements and disagreements.
- We publish all the materials, the results of our analysis, and the tools which we use in electronic form.

## NEWS

New Canterbury Tales Project website active.

30 March 2006

Nun's Priest's Tale published 3 May 2006: order now; see sample pages, at [www.sd-editions.com](http://www.sd-editions.com).

9 May 2006

Mass manuscript digitization [website](#) set up.

19 July 2006

# Testi medievali

 Nun's Priest's Tale ▾ 1 Hg ▾ Compare ▾ Go! ? Contents ▾ ?

? Next

Base witness

Cp ▾ against witness

Cx1 ▾ in Nun's Priest's Tale ▾ at line  Go!

NP, lines 1 - 15

Cp

Cx1

**A**<sub>P</sub> oule wydewe somdel in age  
stope

Was **whilom** dwellyng7 in a **narwe** cotage

3 Besydes a groue standyng7 in a dale  
This wydewe of which I telle **3ou** my tale  
Sepins **pilke** day þat7 sche was last7 a wyf7

6 In pacience ladde a ful simple lyf7

Foul litede he him self and his wyf

**A** Poure wydow som deel in age  
stept

Was **somtyme** dwellyng7 in a cotage

3 Besyde a groue stondyng7 in a dale  
This whidow of whiche I telle my tale  
Syn **that** day that she was last a wyf

6 In pacience ledde a ful simpl yf

Foul litede he him self and his wyf

\*

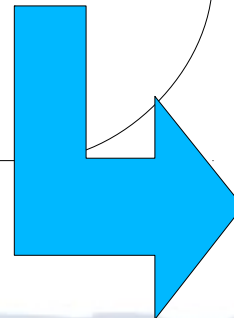
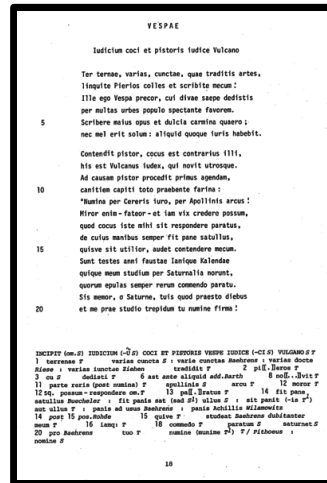
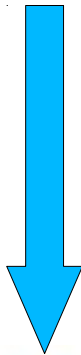
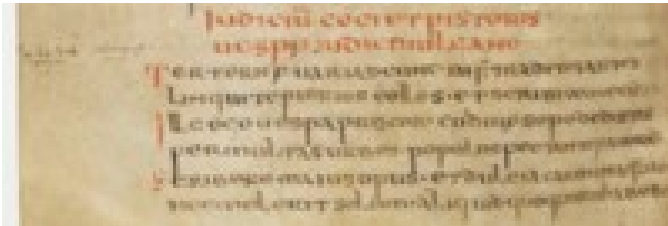
\*

\*

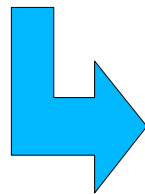
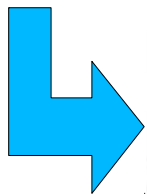
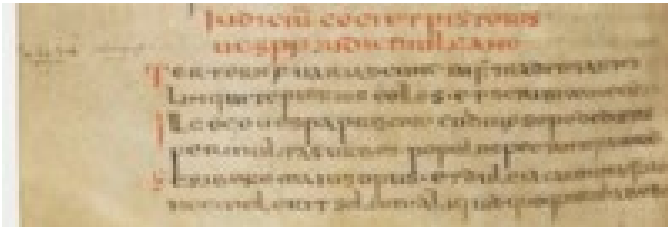
\*

\*

# Riassunto: Edizione critica digitale

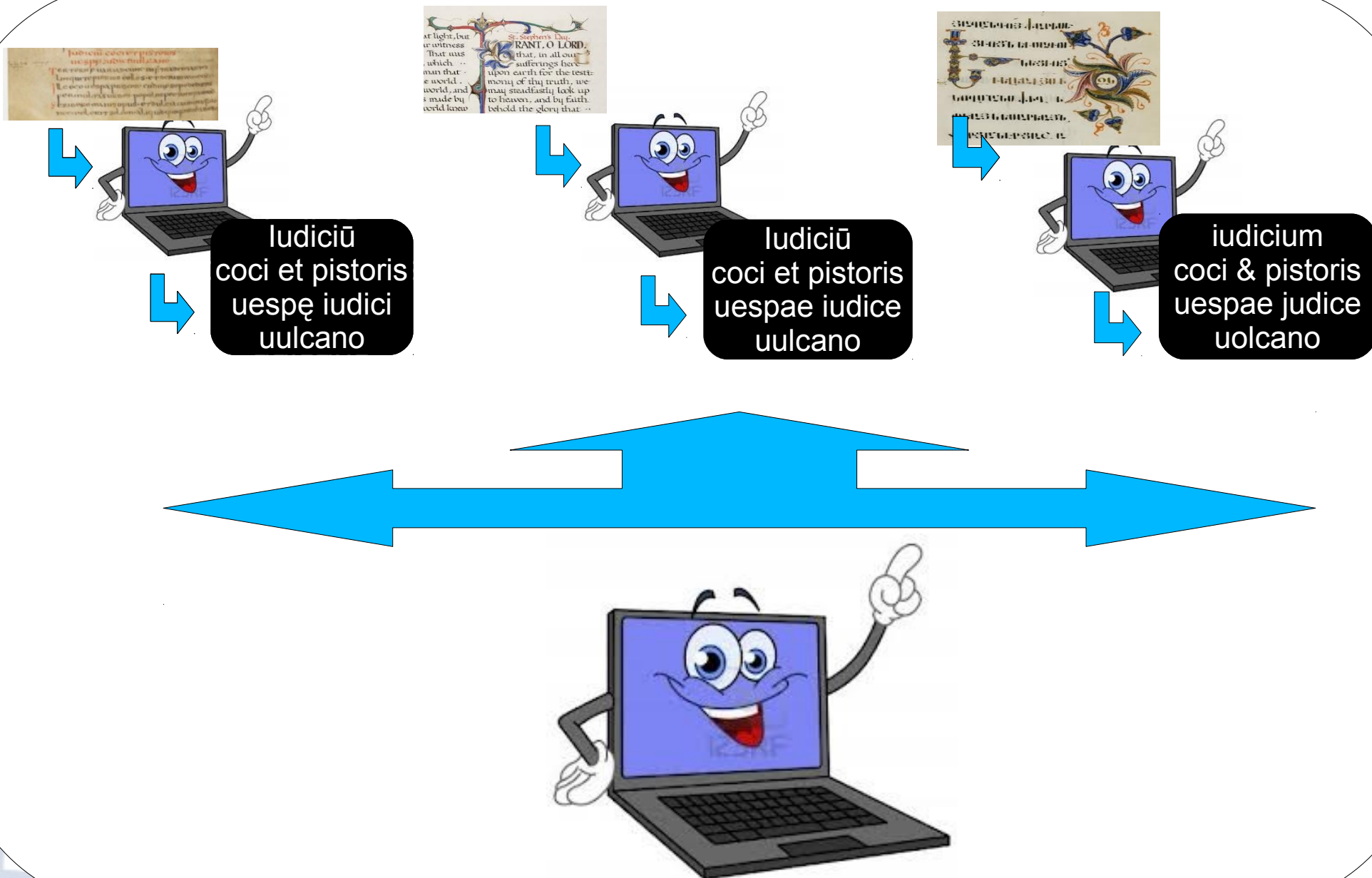


# Riassunto: Edizione critica digitale

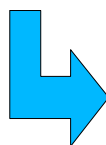
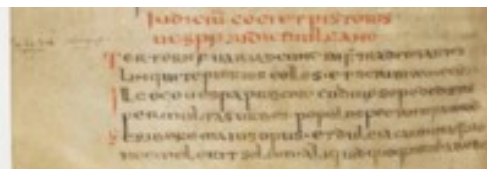


Iudiciū  
coci et pistoris  
uespę iudici  
uulcano

# Riassunto: Edizione critica digitale



# Riassunto: Edizione critica digitale



Iudiciū  
coci et pistoris  
uesp̄e iudici  
uulcano

- Documento
  - Papiri
  - Epigrafi
  - Documenti storici
- Varianti
  - Edizioni genetiche
  - Testi medievali

L'edizione critica digitale:  
**cos'è** e cosa ha a che fare con la  
filologia classica

L'edizione critica digitale:  
cos'è e **cosa ha a che fare con la  
filologia classica**

# Classicisti, abbiamo un problema

- Nessuno (neanche uno) dei testi del “**canone**” **classico** con tradizione testuale pluritestimoniale  
ha una **edizione critica digitale**

# Classicisti, abbiamo un problema

- Nessuno (neanche uno) dei testi del **“canone” classico** con tradizione testuale pluritestimoniale

ha una **edizione critica digitale**

The image shows a screenshot of a web browser displaying the 'Digital Critical Editions' website. The browser's address bar shows the URL 'wiki.digitalclassicist.org/Digital\_Critical\_Editions\_of'. The website features a header with navigation tabs: 'article', 'discussion', 'edit', and 'history'. Below the header, there is a main content area with the title 'Digital Critical Editions of T' and a sub-header 'Items below are endeavors at Open Source Critical Editions'. A sidebar on the left contains a list of links: 'Home', 'FAQ', 'Projects', 'Tools', and 'Discussion'. A callout box with a black border and a black arrow pointing to the 'Contents [hide]' link is overlaid on the right side of the page. The callout box contains a list of five items: '1 Classical (Greek and Latin)', '2 Biblical', '3 Medieval', '4 Neo-Latin', and '5 Links to other sitographies'. The first item, '1 Classical (Greek and Latin)', is highlighted with a blue oval.

Contents [hide]

- 1 Classical (Greek and Latin)
- 2 Biblical
- 3 Medieval
- 4 Neo-Latin
- 5 Links to other sitographies

# Classicisti, abbiamo un problema

- Nessuno (neanche uno) dei testi del “**canone**” **classico** con tradizione testuale pluritestimoniale

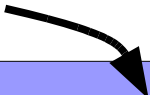
ha una **edizione critica digitale** 

“Un'edizione digitale dovrebbe essere basata su una **trascrizione completa dei testi originali** in formato elettronico, e questa trascrizione dovrebbe essere basata su principi espliciti”.  
(Robinson 2006, Proposition 2)

# Classicisti, abbiamo un problema

- Nessuno (neanche uno) dei testi del “**canone**” **classico** con tradizione testuale pluritestimoniale

ha una **edizione critica digitale**



**Niente varianza testuale:**  
*TLG, Perseus*

**Non basate sui testimoni:**  
*Musisque Deoque*  
*(TEI AppCrit)*  
*Claudio, Properzio (HTML)*

# Perché non ci sono edizioni critiche digitali di testi “classici”?

- Problemi 'generici' della filologia digitale
  - Mancano i programmi 'facili'
  - Editori poco 'digitali'
  - Tempo e denaro (troppi testimoni)
  - Concorsi

# Perché non ci sono edizioni critiche digitali di testi “classici”?

## **Medievale**

*Canterbury Tales*  
*Roman de la Rose*  
Testi musicali

## **Moderno**

Varianti d'autore  
Edizioni genetiche

**“Canone” classico**  
...

## **Focus sul documento**

MSS documentari  
Codicologia  
Epigrafia  
Papirologia

## **Biblico**

Nestle-Aland  
*Pseudoepigrapha*

## **Testi antichi non “canonici” (non MSS)**

Galeno  
*Homer Multitext*  
Lirici greci

# Perché non ci sono edizioni critiche digitali di testi “classici”?

- Perché i classicisti **non sentono il bisogno** di questo tipo di edizioni
  - a causa della natura peculiare della varianza testuale nei testi classici
    - dovuta a sua volta alla “**canonizzazione**” di quei testi

# Perché non ci sono edizioni critiche digitali di testi “classici”?

- Perché i classicisti **non sentono il bisogno** di questo tipo di edizioni
  - a causa della natura peculiare della **varianza testuale** nei testi classici
    - dovuta a sua volta alla “**canonizzazione**” di quei testi

# Perché non ci sono edizioni critiche digitali di testi “classici”?

- Perché i classicisti **non sentono il bisogno** di questo tipo di edizioni
  - a causa della natura peculiare della **varianza testuale** nei testi classici
    - dovuta a sua volta alla “**canonizzazione**” di quei testi

# Non ce n'è bisogno?

- Edizioni critiche digitali:
  - Documento
    - Epigrafisti
    - Papirologi
    - Storici (MSS documentari)
    - Codicologi
    - Paleografi
  - Varianza testuale
    - Editori 'genetici'
    - Studiosi di linguistica storica

# Non ce n'è bisogno?

- Editori di testi classici:
  - ~~Documento~~ → **Testo** (non testi dei documenti)
    - Epigrafisti
    - Papirologi
    - Storici (MSS documentari)
    - Codicologi
    - Paleografi
  - ~~Varianza testuale~~ → **Strumentale** (*const. textus*)
    - Editori 'genetici'
    - Studiosi di linguistica storica

# Non ce n'è bisogno?

- Editori di testi classici:

- ~~Documento~~ → **Testo** (non testi dei documenti)

- Epigrafisti
    - Papirologi
    - Storici (MSS documentari)
    - Codicologi
    - Paleografi



natura della  
varianza testuale  
nei testi classici

dovuta alla  
“canonizzazione”

- ~~Varianza testuale~~ → **Strumentale** (*const. textus*)

- Editori 'genetici'
    - Studiosi di linguistica storica

# Canonizzazione e varianza testuale

- **Canonizzazione**  
*nome*

(Chiesa Cattolica Romana ed Ortodossa) l'atto di inserire una persona deceduta nel ***canone dei santi***.

WordNet® 3.0, © 2006 by Princeton University

# Canonizzazione e varianza testuale

- La “canonizzazione” dei testi classici
  - Modello linguistico
  - Modello letterario
  - Modello culturale
  - Modello etico
- Caratteri specifici della trasmissione testuale
- Natura peculiare della varianza testuale

# Canonizzazione e varianza testuale

- La “canonizzazione” dei testi classici
  - Modello linguistico
  - Modello letterario
  - Modello culturale
  - Modello etico
- Caratteri specifici della trasmissione testuale
- Natura peculiare della varianza testuale

# Canonizzazione e varianza testuale

- La “canonizzazione” dei testi classici
  - Modello linguistico
  - Modello letterario
  - Modello culturale
  - Modello etico
- Caratteri specifici della trasmissione testuale
- Natura peculiare della varianza testuale

# Canonizzazione e varianza testuale

- Natura peculiare della varianza testuale

- 1. Varianza testuale “antica”, intenzionale → scomparsa

- Varianti d'autore
    - Editori antichi
    - Molto ampia → scomparsa
      - I testi antichi... sono antichi (2000 anni)
      - Tendenza alla normalizzazione

# Canonizzazione e varianza testuale

- Natura peculiare della varianza testuale
  1. Varianza testuale “antica”, intenzionale → scomparsa
  2. Varianza intenzionale successiva → scoraggiata dalla "reverenza"
    - Medico medievale → Galeno
    - Scriba medievale → Vangelo/Virgilio

# Canonizzazione e varianza testuale

- Natura peculiare della varianza testuale
  1. Varianza testuale “antica”, intenzionale → scomparsa
  2. Varianza intenzionale successiva → scoraggiata dalla "reverenza"
  3. Varianza testuale "medievale" → non-intenzionale
    - Distrazione (diu → dii)
    - Correzioni (dius → Deus, lectio faciliior)

# Canonizzazione e varianza testuale

- Varianza testuale “**significativa**” (antica) → scomparsa
  - Poi: reverenza (canonizzazione)
- Varianza testuale esistente nei MSS → **poco culturalmente significativa**
  - Non intenzionale → “errori”

# Canonizzazione e varianza testuale

- Varianza testuale esistente nei MSS
  - Un ostacolo
    - MSS → Cestino (editori rinascimentali)
  - Uno strumento (**strumentale** alla *constitutio textus*)
    - Varianti → Raccolta differenziata (Apparato critico)

# Canonizzazione e varianza testuale

## Strumentale

- *App. critico a **stampa**: OK*
  - Lezioni “sostanziali” (testo, non documento)
  - Impaginazione: *un* testo “autorevole” vs. “errori”
  - Falsificazione del processo
- *Ediz. critica **digitale**: non ne vale la pena*
  - Troppi MSS

## Significativa

- *App. critico a **stampa**: insufficiente*
- *Ediz. critica **digitale**: valore aggiunto*

# Canonizzazione e varianza testuale

## Strumentale

- *App. critico a **stampa***: OK
  - Lezioni “sostanziali” (testo, non documento)
  - Impaginazione: *un* testo “autorevole” vs. “errori”
  - Falsificazione del processo
- *Ediz. critica **digitale***: non ne vale la pena
  - Troppi MSS

## Significativa

- *App. critico a **stampa***: insufficiente
- *Ediz. critica **digitale***: valore aggiunto

# Un cambiamento epistemologico

## Strumentale

- Noi (classicisti) siamo ancora *dentro la* “canonizzazione”
  - Una lingua “pura”
  - Un testo “autorevole”

## Significativa

- Un ampliamento dell'orizzonte epistemologico
  - Linguistica storica (lingua plurale, fluida)
  - Teoria letteraria (testo plurale, fluido)

# Un cambiamento epistemologico

## Significativa

- Un ampliamento dell'orizzonte epistemologico
  - Linguistica storica (lingua plurale, fluida)
  - Teoria letteraria (testo plurale, fluido)

Innovazioni linguistiche  
degli scribi medievali  
→ **sviluppo storico  
del greco** (Toufexis 2010)

# Un cambiamento epistemologico

## Significativa

- Un ampliamento dell'orizzonte epistemologico
  - Linguistica storica (lingua plurale, fluida)
  - Teoria letteraria (testo plurale, fluido)

Innovazioni linguistiche degli scribi medievali  
→ **sviluppo storico del greco** (Toufexis 2010)

Il testo di ogni documento  
→ **oggetto culturale storicamente determinato**

Paolo Monella

**L'edizione critica digitale:  
cos'è e cosa ha a che fare con la  
filologia classica**

Palermo, 26 novembre 2012

<http://www.unipa.it/paolo.monella/sdepalermo2013>

[paolo.monella@gmx.net](mailto:paolo.monella@gmx.net)