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con Gian Mario Anselmi
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INDICE

LOREDANA CHINES, PAOLA ITALIA, « <i>Rigore e audacia</i> » di un maestro. <i>Francisco Rico a Bologna</i>	9
BARBARA BORDALEJO, <i>A humble account and little homage for Paco</i>	24
Saggi / Essays. Filologia italiana e digital culture. A cura di Igor Candido / <i>Italian philology and digital culture. Edited by Igor Candido.</i>	
IGOR CANDIDO, <i>Rethinking Italian Philology: Textual Criticism and Digital Practice</i>	27
NADIA CANNATA, <i>Memory and loss: digital tools and the writing of history. A few considerations</i>	37
ATTILIO CICCHELLA, <i>Browsing through the search engines and digital archives of Accademia della Crusca: chapters of the history of indirect tradition</i>	51
GAIA TOMAZZOLI, <i>Digital resources for Dante studies: a critical survey</i>	77
IGOR CANDIDO, <i>Notes Serving the Critical Edition of Petrarch's De vita solitaria</i>	113
ISABELLA MAGNI, <i>From Codex to <Code>: Digital Perspectives in the Study of the Materiality of Medieval Texts</i>	159
WAYNE STOREY, <i>The Bifolium, the Fascicle, Petrarch's «Rerum Vulgarium Fragmenta» and the «Petrarchive»'s Fascicler</i>	187
BRENDAN O'CONNELL, <i>The Afterlives of Adam Scriveyn: Chaucer's Scribe in Dantes's Inferno</i>	231
Foro / Meeting. Postille d'autore. Tipologie e criteri di edizione / <i>Authorial annotations. Types and editorial criteria.</i>	
MAURIZIO FIORILLA, <i>Il sistema di annotazione di Boccaccio: tipologie di glosse e questioni ecdotiche (con una proposta per il Decameron) / On Boccaccio's marginalia: glossing procedures and ecdotic issues (with a proposal for the Decameron)</i>	247
ERMINIA ARDISSINO, <i>Le postille del Tasso a Plotino: tipologia e struttura / Tasso's annotations to Plotinus: types and structure</i>	269

- CHRISTIAN DEL VENTO, Per una tassonomia delle postille: il caso di Alfieri / *For a taxonomy of authorial annotations: the case of Alfieri* 299
- PAOLO D'IORIO, L'edizione della biblioteca e delle letture di Nietzsche / *The edition of Nietzsche's library and readings* 336

Questioni / Issues

- BEATRICE NAVA, Edizioni a sistema? Il percorso editoriale dei *Promessi sposi* dal progetto di Isella all'orizzonte digitale / *Editions as a System? The Editorial Journey of I Promessi Sposi from Isella's Project to the Digital Horizon* 363

Rassegne / Reviews

Elena Gatti, *Francesco Zambrini tra filologia e bibliografia* (A. ANTONELLI), p. 383 · Robert Darnton, *Editori e pirati* (F. FORMIGARI), p. 387 · Maria Gioia Tavoni, «Libri all'antica». *Le Edizioni dell'Elefante nel panorama dell'editoria italiana (1964-2011)* (M. ZACCARELLO), p. 397 · Pasquale Stoppelli, *L'arte del filologo* (V. BRIGATTI), p. 402 · Alberto Cadioli, *Il testo in tipografia. Lo studio filologico delle edizioni a stampa* (P. STOPPELLI), p. 410 · Anne Baillot, *From Handwriting to Footprinting. Text and Heritage in the Age of Climate Crisis* (R. PRIORE), p. 412 · Dirk Van Hulle & Mark Nixon (ed.), *Write, cut, rewrite. The cutting-room Floor of Modern Literature* (P. ITALIA), p. 420 · Ilaria Burattini, *Il copialettere di Francesco Guicciardini. Una fonte per la «Storia d'Italia»* (M. FANTACCI), p. 428 · Dirk Van Hulle (ed.), *Genetic Narratology: Analysing Narrative across Versions* (E. SPADINI), p. 434 · Nathalie Ferrand, *Dans l'atelier de Jean-Jacques Rousseau. Genèse et interprétation* (M. MORSELLI), p. 437

Cronache / Chronicles

- JESSICA TASSELLI, Textkritik, Metrik, und Paläographie im Leben und Werk von Paul Maas (Georg-August-Universität Göttingen, 19 novembre 2024) 441
- FILIPPO PELACCI, Genesis Bologna 2024: Costants and Variants in Genetic Criticism (University of Bologna-Ariostea Library, Ferrara, 9-11 May 2024) 444
- LUCIA GIAGNOLINI, MARIANGELA GIGLIO, Il Futuro della Memoria: Dove, Come, Cosa Salvare (Milano, 5 novembre 2024) 458

FROM CODEX TO <CODE>: DIGITAL PERSPECTIVES IN THE STUDY OF THE MATERIALITY OF MEDIEVAL TEXTS

ISABELLA MAGNI

ABSTRACT

Although they might seem like complete opposites, the physical materiality of the hand-written manuscript and the strip of digital code have remarkable interconnections. It is not surprising to talk about code both in terms of material literary production (*codex*) and in terms of the series of alphanumeric instructions used to represent a text on the web (<code>).¹ This essay investigates digital-philological trends, showing through concrete examples how they allow us to digitally re-visualize medieval texts in their original contexts, putting aside the filter of centuries of printed transmission, and to re-think the way we interpret them.

Keywords

Digital Philology, text encoding, songbook, Petrarch, editing.

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¹ The use of the word 'code' is not the only signal of the strong interconnection between manuscript and digital codes: the entire semantic field of the digital code rotates around this parallelism (encoding, to code, encoded). More about this in: I. Magni, «I codici paralleli dei *Fragments*», *Medioevo letterario d'Italia*, 12 (2015), pp. 83-96.

Historical Perspectives

The use of digital technologies in textual studies has significantly accelerated in recent decades, with the launch of more and more sophisticated digital-born editions, and the development of advanced digital tools for automatic text recognition and encoding. The intersection between computing and the humanities dates back to the first half of the twentieth century, years before the beginning of the Internet (1960s) and the World Wide Web (1980s). An Italian Jesuit priest, Father Roberto Busa, and an American poet Josephine Louise Miles separately began what are still considered among the first interdisciplinary projects combining humanities and computing methodologies, exploring computationally assisted reading and processing of texts, with and without the use of machines.² Father Busa's ambitious goal was to make an *index verborum* of St. Augustine's works,³ as he describes many years later in 2004, writing about the origins and the advancement of digital and computational studies applied to the humanities: «during World War II, between 1941 and 1946, I began to look for machines for the automation of the linguistic analysis of written texts. [...] Today, as an aged

² On the still debated origins of the intersection between humanities and computing see, among others: J. Nyhan, M. Passarotti, *One Origin of Digital Humanities: Father Roberto Busa in His Own Words*, Springer, 2019; R. Sagner Buurma, L. Heffernan, «Search and Replace: Josephine Miles and the Origins of Distant Reading», *Modernism/modernity*, 3, 4(2018); M. Wimmer, «Josephine Miles (1911-1985): Doing Digital Humanism with and without Machines», *History of Humanities*, 4, 2(2019), pp. 329-334; C. Rovee, «Counting Wordsworth by the Bay: The Distance of Josephine Miles», *European Romantic Review*, 28, 3(2017), pp. 405-412; M. Terras, J. Nyhan. «Father Busa's Female Punched-Card Operators», in *Debates in Digital Humanities 2016*, a cura di M.K. Gold, L. Klein, Minneapolis, University of Minnesota Press, 2016, pp.60-65; S. E Jones, «Reverse Engineering the First Humanities Computing Center», *Digital Humanities Quarterly*, 12, 2(2018); and S.E. Jones, *Roberto Busa, S.J., and the Emergence of Humanities Computing: The Priest and the Punched Cards*, New York, Routledge, 2016.

³ Father Busa's goal was ultimately to produce printed volumes of his *index verborum*: he started in 1949 «with only electro-countable machines with punched cards» and then switched to magnetic tapes in 1955. In 1987 he began the transfer of all the data collected onto a CD-ROM. The first edition of Busa's work of decades appeared in 1992: it included a CD-ROM with Aquinas' entries and a 'user guide' in English, Italian and Latin. In 2005, with the consolidation of the use of the Internet for digital projects, a web-based version of Busa's work was prepared with the collaboration of Enrique Alarcón and Eduardo Bernot, now available at <http://www.corpusthomisticum.org/it/index.age>.

patriarch (born in 1913) I am full of amazement at the developments since then; they are enormously greater and better than I could then imagine». ⁴ Although these first computational projects were mainly related to linguistics and concordances, the endeavors later expanded to a different range of humanities disciplines: history, literature and visual arts among others. The advent and technological advancements of the era of the World Wide Web allowed textual scholars to explore new ways of editing, analyzing and communicating historical texts and primary sources: textual scholars saw in these new digital promises not only the potentials for new ways of visualizing and editing texts, but also for the ability to potentially reach new and enlarged groups of users. What Peter Robinson called the 'pioneer era' of digital editing and publishing ⁵ (between, ca., early 1990s and 2004) saw the development and launch of online editions such as the *Canterbury Tales Project*, ⁶ the *Piers Plowman Electronic Archive* ⁷ and the *Electronic Beowulf*, ⁸ among others.

It is not by chance that among the most flourishing fields applied to the digital domain is the study of philology and manuscript studies. The parallel between material production of the handwritten *codex* and of the digital code is at the core of the origins of the early T-PEN initiative (<http://t-pen.org/TPEN/about.jsp>), designed to develop the strict coordination of these two codes: ⁹ the *Transcription for Paleographical and*

⁴ R. Busa, «Foreword: Perspectives on the Digital Humanities», in *A Companion to Digital Humanities*, a cura di S. Schreibman, R. Siemens, J. Unsworth, 2004. (available at: <https://companions.digitalhumanities.org/DH>). In the same essay, Father Busa gives his own broad definition underlining how «humanities computing is precisely the automation of every possible analysis of human expression, in the widest sense of the word, from music to the theater, from design and painting to phonetics, but whose nucleus remains the discourse of written texts». For a brief history of the interdisciplinary field now called digital humanities, see S. Hockey, «History of the Humanities Computing», in *A Companion to Digital Humanities*.

⁵ P. Robinson, «Current Issues in Making Digital Editions of Medieval Texts – Or, Do Electronic Scholarly Editions Have a Future? », *Digital Medievalist*, 1.1(2005), <http://doi.org/10.16995/dm.8>.

⁶ P. Robinson, *The Wife of Bath's Prologue on CD-ROM*, Cambridge, Cambridge University, 1996.

⁷ *The Piers Plowman Electronic Archive*. URL: <http://piers.chass.ncsu.edu>.

⁸ K.S. Kiernan, *The Electronic Beowulf*. London, British Library, 1999–2013, in CD-ROM. URL: <https://ebeowulf.uky.edu>.

⁹ The practice of electronically transcribing from digitized manuscript pages can easily lead to mistakes: transcribers often materially move from the image file to a word processing application (like Microsoft Word or many others) in another display window, either on the same screen or even switching to a different monitor. This process can easily

Editorial Notation is a sophisticated web-based application that supports and facilitates scholars in transcribing handwritten manuscripts. This digital application visually places both the manuscript image and the transcription box in a manner that drastically reduces the visual movement between the two, shortening the visual distance between the image of the handwritten text and the box containing its transcription:

FIGURE 1

Example of how the T-PEN software application developed for the Italian Paleography project (launched 2018). URL: <https://italian.newberry.t-pen.org>




Additional features of the T-PEN software also allow users to switch between different viewing options, providing enhanced ways of visualizing different aspects of the texts:

FIGURE 2 AND 3

Example of greyscale visualization (left) and inverted color (with increased contrast) visualization (right). URL: <https://italian.newberry.t-pen.org>



lead to similar transcriptional mistakes as the medieval scribe could make: omissions, misspellings, accidental duplication of words or letters etc. The T-PEN project allows to have both the images and the physical space in which to transcribe the text available and accessible without needing to switch back and forth between different windows. Many sophisticated software are now available for transcribing and experimenting with digital paleography. Among the ones that are still being maintained and developed are *Transkribus* (<https://transkribus.eu/Transkribus/>), *Archetype* (<https://archetype.ink/>) – developed by the team of the *DigiPal* project (www.digipal.edu) –, and *Scripto* (<http://scripto.org>).

While digital applications like T-PEN were among the early attempts to take advantage of the intrinsic relationship between material and digital transcriptions, with the development and the use of markup languages (like TEI)¹⁰ to digitally encode handwritten texts, this profound interconnection reached new depth and often-unexpected results. Text encoding is the process of adding <tags> or <markups> to a text that needs to be digitally transcribed: these tags can be applied to different portions of a text, from single letter – to indicate capital, abbreviated, erased or added letters etc. – to entire words – to specify the nature, function or formatting of the word itself –, to entire lines or even bigger portions of the text – to signal beginning and ending of paragraphs, chapters, poetics genres, line groups, stanzas and so on –. Moreover, these <tags> have the potentials to describe not only the textual and prosodic features of a text, or series of texts, but also its material and visual characteristics: the disposition of the text itself on the page, the different hands of transcription, variants, interventions (such as over-writings, marginalia, erasures etc.) and visual elements. We can therefore consider text encoding as a language that essentially assigns a tag (<element>) to a term or a textual-material phenomenon, inevitably also adding an interpretation of the texts themselves. To give a quick and basic example, when we write a simple strip of code like <abbr>dōna</abbr> we are translating and interpreting the macron above the vowel ō in «dōna» –  (Rvf 8 line 3) – as an abbreviation of the expanded

For more on digital paleography see, among others, A. Ciula «Digital paleography: What is digital about it?», *Digital Scholarship in the Humanities* 2, 32 (2017), pp. ii89-iii05; and L.W. Cornelis van Lit, *Among Digitized Manuscripts. Philology, Codicology, Paleography in a Digital World*, Brill, 2019. See also the *Digital Paleography* special issue of the *Early Modern Digital Review*, 2, 3(2020).

¹⁰ TEI is the acronym for Text Encoding Initiative but can actually stand for three different aspects of it: 1) the TEI Consortium, a «nonprofit membership organization composed of academic institutions, research projects, and individual scholars from around the world» whose goal is to develop a standard for the digital representation of texts (<http://www.tei-c.org/index.xml>). The TEI organization was founded in 1987 by a number of universities, libraries, scholars, researchers, and archivists; 2) an interactive scholarly community of members working and cooperating through email discussion lists, journals and an annual conference; 3) the TEI Guidelines for Electronic Text Encoding and Interchange, a list of recommendations and standards for text encoding produced by that same organization (<http://www.tei-c.org/Guidelines/>). TEI was developed specifically for literary texts and it allows the visualization of textual and prosodic aspects but also of *mise en page*, line breaks, material and physical properties and metadata. The first release of TEI Guidelines happened only three years later, in 1990. Roughly a decade later, in 2003, the Guidelines were significantly updated to be compat-

word 'donna' (<expan>donna</expan>). As it is already clear from this basic example, even the microscopic material aspects of a handwritten text are not solely 'connected' to the strip of digital code, but they are materially embedded in it. Encoding can be at the same time limiting and limitless: limiting because it is in itself an interpretation on the text, which gives strict and precise 'definitions' to certain parts of the text itself; limitless because one could potentially apply a vast number of tags to any part of a text. While tags also allow to exploit the utility of searchability (anything that is clearly marked with a <tag>, is easily searchable both within the encoding itself and in the web realization), they are also powerful tools that need a substantial balance in their application. The risk of over-tagging and therefore in a way depriving the actual texts of their centrality is to be carefully considered while encoding: the editorial choices to face while preparing the encoding of a literary text also revolve around the choices of what parts of the text to encode and with how much details. Nevertheless, the act of digitally translating the materiality of a handwritten *codex* entails a precision representing textual and material features that can potentially reach depths much more detailed than a print edition. Discussing the digital transcription of a text, E.G. Fenton and H.N. Duggan explain that effective methods of producing machine-readable texts involve many of the mechanics typical in copying and editing:

transcribing a manuscript electronically involves all the work that both modern print editors and medieval scribes have traditionally done. Text entry is still done one character at a time, letter by letter, space by space. [...] We have found ourselves making the same kinds of error at the keyboard that medieval scribes made when inscribing animal skins with quills.¹¹

ible with the growingly popular Extensible Markup Language (XML). TEI P5, the latest version of TEI, was released on November 2, 2007. The use of TEI and more broadly text encoding is not limited, of course, to manuscripts and primary sources containing literary texts, but expands to other forms of textuality and archival documents: see, for example, the *Charters Encoding Initiative* (CEI), available at <https://www.cei.lmu.de/project/>, and G. Vogeler, «Toward a standard of encoding medieval charters with XML», *Literary and linguistic computing*, 20(2005), pp. 269-280.

¹¹ See E. Gifford Fenton, H.N. Duggan, «Effective methods of Producing Machine-Readable Text from Manuscript and Print Sources», in *Electronic Textual Editing*, edited by L. Burnard, K. O'Brien O'Keeffe, J. Unsworth, New York, The Modern Language Association, 2006, p. 242. There is a double implication to this last statement creating a parallel between the encoder's and the copyist's work in terms of erasures: if on one side, the encoder is able through careful encoding to re-create and re-visualize on the web page the copyist's mistake (that is erasures, overwriting, strikethroughs, later additions and

The digital encoding of a manuscript allows us not only to translate and display textual components, including scribal errors, erasures, marginalia and palimpsests, but also material and visual components, such as *mise en page* and *mise en text*, blank spaces and visual dynamics of the *chartae*, both at a micro- and a macro-text level in order to represent features that have traditionally been overlooked by editors and to conduct searches for information and textual conditions that could otherwise not be retrieved. The encoder, therefore, performs the functions that were once executed by different professional figures: scribes, rubricators, illuminators and correctors.¹² The assembling of a fair copy manuscript was a carefully planned process that often involved the arrangement in minute details not only of the entire structure of the work – including the number of *chartae* available and their subdivision in fascicles –, but also of the number of transcriptional lines per *charta*, the number and collocation of illuminated initials, images and drawings. The process of creating a handwritten product or artifact was therefore extraordinarily complex; any minor miscalculation would potentially lead to the elimination of lines or entire sections of a work, due to the constraints of the physical space, or alternatively to the ‘invasion’ of the margins or the insertion of additional *chartae* or entire fascicles. The production of both medieval manuscripts and digital codes entails a work of planning at many different levels: *chartae* (texts, rubrication, illuminations, number of lines and columns, order, direction of the transcriptions), conjunct leaves, fascicles and macrostructure. All of these textual and material components influenced in very practical ways the work of the editors and copyists in the production of the manuscript-object. Thus, the digital representation of these additional features is not simply the addition of a curious dimension of the artifact in question. Rather the material construction of the manuscript is a direct reflection of the work itself either in the author’s

so on), on the other side his own typing mistakes here mentioned by the authors can be corrected and ‘overwritten’ at any time without leaving any evidence to the users.

¹² Recent developments in machine learning and artificial intelligence are starting to shift this paradigm by slowly yet perhaps inevitably changing the way we approach the study and editing of texts. But that is a discussion for another time. For more takes on the issue see, among others: M. Terras, J. Nockels, P. Gooding, «On automating editions: The affordances of Handwritten Text Recognition platforms for scholarly editing», *Scholarly Editing*, 41(2023), pp. 1-12; and the *C21 Editions* project, a collaboration between the Department of Digital Humanities at the University College Cork, the Digital Humanities Institute at the University of Sheffield and the School of Social & Political Sciences at the University of Glasgow, focused on «examining how computer-assisted analytical methods can be embedded into edition making» (<https://www.c21editions.org>).

environment of production or in the cultural context of a later environment of reception and reproduction. In the construction of the digital code all of these factors – material and textual – are clearly marked and rendered in their visual aspects on the website, creating a unique way of reconnecting 21st-century users and medieval readers.

Digital-Born Editions: The Case of Petrarch's Fragmenta

A 2015 report of the Modern Language Association (MLA) proposed for the first time scientific guidelines in the preparation of «scholarly edition[s] in the digital age», offering the editors a list of fundamental features for the digital representation of texts: transparency and accuracy of methods, proper documentation and a critical presentation of the texts and their contexts.¹³ A digital edition¹⁴ built by using standards

¹³ J. Young, *Considering the scholarly edition in the digital age: a white paper of the modern language association's committee on scholarly editions*, The Committee on Scholarly Editions, MLA, 2015 (available at <https://scholarlyeditions.commons.mla.org/2015/09/02/cse-white-paper/>): the digital offers not only additional ways of designing and building scholarly editions but also additional contexts for their use and ways of understanding their pedagogical and cultural importance. Digital communication in general requires changed ideas about literacy, entailing new skills, abilities, and dispositions in front of the activities of reading, writing, and interpreting. Multiple updated guidelines have since then been proposed by the MLA as well as other professional and academic associations. In its latest *Guidelines for Editors of Scholarly Editions*, the MLA includes extensive discussion of digital editions (<https://www.mla.org/Resources/Guidelines-and-Data/Reports-and-Professional-Guidelines/Guidelines-for-Editors-of-Scholarly-Editions>).

¹⁴ For some of the recent discussion on digital editing and scholarly digital editions, among many others: H.W. Storey, «Tra edizione e archivio. La tecnologia al servizio della filologia», *Ecdotica*, 1(2014), pp. 99-105; H.W. Storey, «Borghini's Dilemma: Print Thinking and the Digital», *Textual Cultures*, 13(2020), pp. 1-28; E. Pierazzo, *Digital Scholarly Editing: Theories, Models and Methods*, Farnham, Surrey, Ashgate, 2015; M.J. Driscoll, E. Pierazzo, *Digital Scholarly Editing: Theories and Practices*. 1st ed. Vol. 4, Open Book Publishers, 2016; J. Cummings, «Opening the book: data models and distractions in digital scholarly editing», *International Journal of Digital Humanities*, 1(2019), pp. 179-193; D. Apollon, C. Bélisle, P. Régner, *Digital Critical Editions*, Urbana, University of Illinois Press, 2014; R. Viglianti, G. del Rio Riande, N. Hernández, R. De León, «Open, Equitable, and Minimal: Teaching Digital Scholarly Editing North and South», *Digital Humanities Quarterly*, 2, 16(2022); G. Franzini, M. Terras, S. Mahony, «Digital editions of text: Surveying user requirements in the Digital Humanities», *Journal on Computing and Cultural Heritage*, 1, 12(2019), pp. 1-23; F. Ciotti, E. Corradini, E. Cugliana, G. D'Agostino, L. Ferroni, F. Fischer, M. Lana, P. Monella, T. Roeder, R. Rosselli Del Turco, P. Sahle, «Digital Scholarly Editions Manifesto», *Umanistica Digitale*, 6, 12(2022), pp. 103-108;

like TEI can help readers negotiate culturally distant texts in their original contexts and forms, including Medieval punctuation, prosodic and paleographic features, scribal abbreviations, spaces and word divisions. Given its potentials in terms of visualization, simultaneity and experimentation, it can therefore allow to skip the print filter and its silent modernization of texts and to create a bridge between material philology and digital practices, between the culture that produces the work/manuscript and the digital interface. The translation of the manuscript codex into the digital code can help re-built the very nature of a manuscript's material forms (from its transcriptions to its visual representation on the façade of the manuscript *charta*), representing the texts and all of its components in their original cultural contexts. At times, the process of creating a digital code drives the editor to re-think the dynamics of the texts themselves, like Marta Werner confesses about her work of digitally editing Emily Dickinson's letters:

I have tried to restore as far as possible their material integrity and to give readers unmediated (or, rather, less mediated) access to Dickinson's manuscripts as she left them. In so doing, *Radical Scatters* encourages new investigations into both the dynamics of Dickinson's compositional process and the play of autonomy and intertextuality in her late work.¹⁵

Although a digital edition or website is often still seen as less 'trust-worthy' than a printed book,¹⁶ it actually requires a level of expertise similar if not higher and often calls for interdisciplinary collaborations: the editorial choices to make are often involving more levels of decision but are not confined by the materiality and physical limitations of the printed book. In the case of Petrarch's *Rerum vulgarium fragmenta*, for example, the connection between textual-material features of the handwritten manuscripts and their digital encoding exceeds the mere repro-

J. Nyhan, «Text encoding and scholarly digital editions», in *Digital Humanities in Practice*, a cura di C. Warwick, M. Terras, J. Nyhan, 2012, pp. 117-138; C. Balouzat-Loubet, *Digitizing Medieval Sources - L'édition en ligne de documents d'archives médiévaux: Challenges and Methodologies - Enjeux, méthodologie et défis*, Brepols Publishers, 2020; see also some contributions in A. Ambrosio, S. Barret, G. Vogeler, *Digital Diplomats: the computer as a tool for the diplomatist?*, Bohlau Verlag, Aufl. edition, 2014.

¹⁵ M.L. Werner, «A Woe of Ecstasy: On the Electronic Editing of Emily Dickinson's Late Fragments», in *Radical Scatters: Emily Dickinson's Late Fragments and Related Texts, 1870-1886*. <http://radicalscatters.unl.edu/woeofecstasy.html>

¹⁶ On the issue see R. Rosselli Del Turco «The Battle We Forgot to Fight: Should We Make a Case for Digital Editions?» in *Digital Scholarly Editing: Theories and Practices*, a cura di M.J. Driscoll, E. Pierazzo, Open Book Publishers, 2016, pp. 219-238.

duction of the texts: the tenets of material philology (and that of the digital code) allow us to explore both the critical and editorial accretions of Petrarch's *Fragmenta* over time, and the layered representation of a text that has been stripped down by centuries of cultural transmission.

The reasons and methods to de-code, also visually, the content of the manuscripts can potentially happen at different levels: from diplomatic transcription to photographic facsimile, ways to convey the content of a text to users unable to access the physical object – the codex – or simply lacking the scientific instruments or expertise to understand its apparatus. The diplomatic edition, after decades of theoretic vibrant discussions on its nature and its role in the representation of an ancient text, found a compromise with François Masai: in 1950 he defined what today is called the diplomatic-interpretative edition. Masai proposed a system between the edition accurately normalized and the purely diplomatic through the conservation of some aspects of the codex together with a more 'modern' interpretation of aspects of the manuscript that are considered now untranslatable:

tout effort tenté pour rapprocher l'une de l'autre la matérielle de l'édition et celle du document devra être approuvé s'il est raisonnable, c'est-à-dire s'il ne va pas à rencontre des intérêts supérieurs du lecteur ni des possibilités de l'imprimerie.¹⁷

Another way of representing the codex is the photographic reproduction of the manuscript *charta* that presents different levels of interpretation: the facsimile and the high-definition photography, although they flatten the material thickness of the manuscript and break the unity of the witness, offer instruments of investigation reevaluated also by a recent report by the Modern Language Association on editing in the digital domain. According to this report, the facsimile is the most extreme example of the «idea of putting curated textual materials before the reader within a framework that permits analysis and interpretation».¹⁸ The photographic support, even with its intrinsic limits,¹⁹ can therefore offer the reader a different and complementary access to the material

¹⁷ F. Masai, «Principes et conventions de l'édition diplomatique», *Scriptorium*, 2(1950), pp. 177-193: 189.

¹⁸ J. Young, *Considering the scholarly edition in the digital age: a white paper of the modern language association's committee on scholarly editions*, The Committee on Scholarly Editions, MLA, 2015. <https://scholarlyeditions.commons.mla.org/2015/09/02/cse-white-paper/>.

¹⁹ Just to mention an example, photography flattens and renders 'impersonal' even the folding of the parchment, especially when it hides *marginalia* or words written close to the folding.

artifact compared to the diplomatic transcription. Moreover, in its most refined expressions like the ultraviolet photography, it allows visualizing and investigating the 'stratigraphy' of the codex, for example in terms of erasures.²⁰ As Marta Werner underlined in her *Radical Scatters*, facsimiles, diplomatic transcriptions, and XML-encoded e-texts «attempt to record and represent as many of the characteristics and dynamics of the original manuscripts as possible».²¹ The textual scholar stresses once again the importance of facsimile images as «necessarily 'surrogates' for the original manuscripts», which «nonetheless reveal the contours as well as many physical features – edges, folds, creases, watermarks and embosses, damage – of the original manuscripts as well as changes in writing instruments, gradations in the colors of inks and the thicknesses of leads, evidence of overwriting, scraping out, and erasure». The new digital platform, whose codes offer innovative editorial solutions still partially unexplored, can now be added to these levels of representation. The encoding, in fact, can translate and render the different levels of visualization and edition of the text: photographic, diplomatic and edited, all visualized in their new digital form on the web page. Looking at the encoding of *charta 1v*, created by the editors of the *Petrarch* project,²²

²⁰ Using Multispectral images, X-Rays and sophisticated machineries, for example, a group of scholars and scientists was able to recover an ancient Archimede Palimpsest below the texts of a Bizantine prayer book. See: <http://archimedespalimpsest.org/about/> (related to this project also see: R.L. Easton, W. Noel, «The multispectral imaging of the Archimedes Palimpsest», *Gazette du livre medieval*, 45(2004), pp. 39-49. For more projects on the topic multispectral imaging also see, among others: the *Early Manuscript Electronic Library* project (<https://www.emelibrary.org/projects/>); the *Sinai Palimpsests Project* (<http://sinaipalimpsests.org/>); the *Jubilees Palimpsest Project* (<https://jubilees.stmarytx.edu/>); the *Lazarus Project* (<https://lazarusprojectimaging.com/>); and the many resources related to palimpsests of the Vatican Library collections, among which *Palinsesti vaticani* (<https://spotlight.vatlib.it/it/palimpsests>). Recent publications on the topic also include, among others: A.J. Zawacki, K.A. Huskin, H. Davies, T. Kleyhans, D. Messinger, G. Heyworth, «Fragments under the Lens: A Case Study of Multispectral versus Hyperspectral Imaging for Manuscript Recovery», *Digital philology*, 12(2023), pp. 123-143; H. Davies, A. J. Zawacki, «Making Light Work: Manuscripts and Multispectral Imaging», *Journal of the Early Book Society for the study of manuscripts and printing history*, 22(2019), pp. 179-199; and A. Giacometti, «Visualising macroscopic degradation of parchment and writing via multispectral images», *Care and conservation of manuscripts*, 15(2016), pp. 89-102.

²¹ M.L. Werner, «A Woe of Ecstasy: On the Electronic Editing of Emily Dickinson's Late Fragments», in *Radical Scatters: Emily Dickinson's Late Fragments and Related Texts, 1870-1886*. <http://radicalscatters.unl.edu/woeofecstasy.html>

²² I. Magni, H.W. Storey, J.A. Walsh, M. Aresu, *Petrarch: An edition of Petrarch's songbook Rerum vulgarium fragmenta*, 2013. <http://petrarch.org>; and <https://github.com/Petrarch/The-Petrarch>, where the code behind the site is fully accessible.

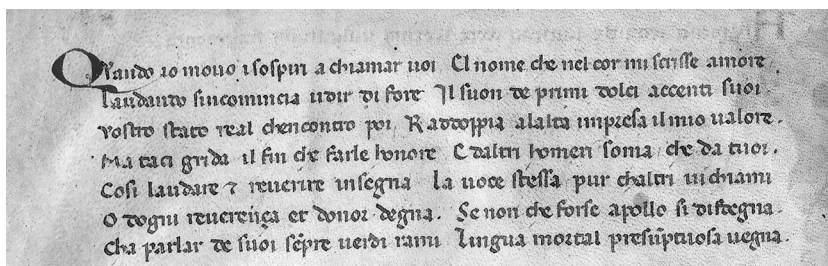
the string of alphanumeric information of the digital code, translates not only the textual content but also philological, material and visual information creating an indissoluble link between object and related markup:

```
<pb n="charta 1 verso" facs=".../images/vat-lat3195-f/vat-lat3195-f-001v.jpg" />
  <lg xml:id="rvf005" type="sonnet" n="5">
    <lg type="octave">
      <lg type="dblvrs" corresp="#canvasline">
        <l n="1"><hi rendition="#red #fs24pt">Q</hi><hi rendition="#small-caps">u</hi>ando io <choice><orig>mouo</orig><reg>movo</reg></choice> i
        sospiri a chiamar
        <choice><orig>uoi</orig><reg>voi</reg></choice><supplied>,</supplied></l>
        <l n="2"><choice><orig>El</orig><reg>E 'l</reg></choice> nome che
        nel cor mi scrisse
        <choice><orig>amore</orig><reg>Amore</reg></choice><choice><orig> /</orig><reg>,</reg></choice>
        </l>
      </lg> [...]
```

At a closer look the chosen <tags> clearly signal the co-presence of the different levels of representation: the high-definition image (<pb n="charta 1 verso" facs=".../images/vat-lat3195-f/vat-lat3195-f-001v.jpg" />), the diplomatic transcription (<orig> which stands for 'original') and the edited text (<reg> which stands for regularized). A simple strip of encoding like <choice><orig>mouo</orig><reg>movo</reg></choice> is telling the machine and therefore the user that in this moment of the text (*Rvf* 5 line 1) the original text in diplomatic transcription presents the verb «mouo» which has been normalized by the editors in the edited (and more modern) form «movo». The advantages of this born-digital approach are evident in both its simplicity and depth: transparency of encoding (ways of always tracing back the editorial decisions) and maintenance of both the medieval contexts, its material structures and a more modernized/accessible text (clearly marking it as such). The advantage of these digital solutions is that both the texts together with the image from the original medieval source are available simultaneously to the users that can switch from one level to the other with a simple click:

FIGURE 4, 5 AND 6

Above, facsimile image of MS. Vat. Lat. 3195, c.1v sonnet *Rvf* 5; below, the digital representation of the same poem in its diplomatic transcription (left) and edited form (right). In the web visualization of the sonnet, it is noticeable a hyperlink to the image of the entire charta and a scroll down menu that allows to switch between the two levels of visualization. Source: <https://dcl.luddy.indiana.edu/petrarchive/content/c001v.xml#c001v>



≡ charta 1 verso / Rvf 5-8 ← → Rerum vulgarium fragmenta diplomatic edited

- 5 Quando io mouo i sospiri a chiamar uoi El nome che nel cor mi scrisse amore /
 Laudando sincomincia udir di fore Il suon de primi dolci accenti suoi.
 5 Vostro stato real chencontro poi / Raddoppia alata impresa il mio ualore.
 Ma taci grida il fin che farle honore E d'altri homeri soma / che da tuoi.
 9 Così laudare ⁊ reuerire insegna La uoce stessa pur ch'altri ui chiami
 O dogni reuerença et donoi degna. Se non che forse apollo si disdegna.
 Cha parlar de suoi sēpre uerdi rami Lingua mortal presūptuosa uegna.

≡ charta 1 verso / Rvf 5-8 ← → Rerum vulgarium fragmenta diplomatic edited

- 5 Quando io mouo i sospiri a chiamar voi, E 'l nome che nel cor mi scrisse Amore,
 Laudando s'incomincia udir di fore Il suon de' primi dolci accenti suoi.
 5 Vostro stato real, che 'ncontro poi, Raddoppia a l'alta impresa il mio valore.
 Ma taci! grida il fin, ché farle honore È d'altri homeri soma che da' tuoi.
 9 Così laudare et reuerire insegna La voce stessa, pur ch'altri vi chiami,
 O d'ogni reuerenza et d'onor degna; Se non che forse Apollo si disdegna,
 Ch' a parlar de' suoi sempre verdi rami Lingua mortal presumptuosa vegna.

This method of encoding of the digital codex and the co-presence of the three levels of textual and material representation of the *charta* – photographic, diplomatic and edited – allows the users for the first time to distinguish the *Fragmenta*'s unique visual poetics, the dynamics established by Petrarch and aspects in terms of prosody and medieval punctuation that can result more distant and less translatable for a modern reader.²³ The intersection between material philology and digital code is deeply rooted in the mechanisms of encoding, leading to new ways of researching and interpreting the essential components of Petrarch's *Fragmenta*. By digitally 'formulating', for example, the shape of the sonnet to reflect what we find in Petrarch's holograph (transcribed over seven lines, two verses per line), we are also altering our interpretative perception of the genre and its role in Petrarch's songbook: the presence of both textual and material-philological features within the encoding, is in itself an investigation of both the characteristics of the particular sonnet encoded and more broadly of the specific literary genre. The tags of the digital code work as 'limiters' to our interpretations but at the same time they push us to explicitly reformulate every micro- and macro-detail of the material construction of the songbook: from the linkage between material, textual and prosodic elements at the level a single *charta*, of fascicles and of the entire book, to the re-consideration of the use of space and the different layers of which the manuscript is composed. Similarly, the exacting attention of the digital code to the number of transcriptional lines per *charta* (the canvas) change our orientation to and perception of Petrarch's poetics, perceiving the deep connections of poems transcribed on the same *chartae*, altering also the way we interpret the meanings of the poems.

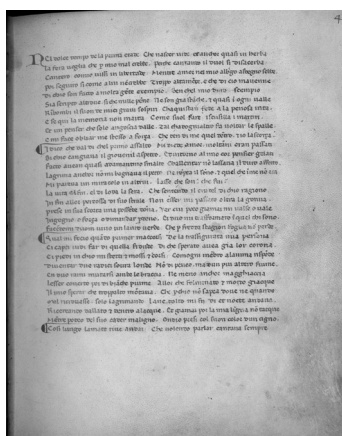
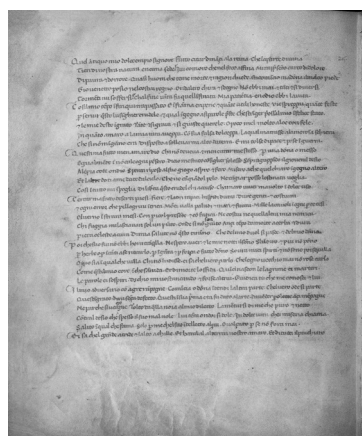
Petrarch's partial holograph Vat. Lat. 3195 is an unfinished book, yet fundamental in reconstructing the textual and material structures of the *Rerum vulgarium fragmenta*. Even while acknowledging the fact that an original and final version of the work virtually does not exist, the par-

²³ Some of the basic editorial principles of Petrarca's 366 texts and his carefully constructed visual poetics are the 31-line per *charta* organized in two columns, the contrasting visual structures of the five different genres (two-column horizontal-reading for sonnets, madrigals, ballate and canzoni and two-column vertical-reading for the sestina), and the thematic and visual integrity of each *charta*. For a definition of visual poetics see H.W. Storey, *Transcription and Visual Poetics in the Early Italian Lyric*, Garland, 1993; H.W. Storey, «All'interno della poetica grafico-visiva del Petrarca», in *Commentario all'edizione in fac-simile*, a cura di G. Belloni, F. Brugnolo, H.W. Storey, S. Zamponi, Padova, Antenore/Vatican Library, 2004, pp. 131-171; and F. Brugnolo, «Libro d'autore e forma-canzoniere: Implicazioni grafico-visive nell'originale dei Rerum vulgarium fragmenta», in *Commentario all'edizione in fac-simile*, pp. 105-129.

tial holograph still needs to serve as an 'ideal' container, especially for understanding Petrarch's visual poetics and the intricate correlations between poems, genres and *mise en page*. Certainly, the *chartae* and fascicles transcribed and emended by a professional copyist and by the poet himself, and rubricated by a professional artist, can be considered as 'definitive' versions of those poems. Later in the process of the compilation of the collection, Petrarch abandons his project of a fair copy.²⁴ The partial holograph can therefore have at least two editorial meanings: definitive copy and draft copy. Petrarch's extraordinary attention to the microscopic details, first closely following Malpaghini's work and then taking on the task of completing the work, often also intervening on the already rubricated *chartae*, speaks to the temporal and spatial history of the *Fragmenta*. That is why, for example, on cc.69v-70r the poet, constrained by the physical space left in the latest added binion (cc.67-70), transcribes canzone *Quel' antiquo mio dolce empio signore* (Rvf 356[rev.360]) with an unusual three-verses per lines layout:

FIGURE 7 AND 8

On the left, facsimile image of MS. Vat. Lat. 3195, c.69v, transcription of canzone *Quel' antiquo mio dolce empio signore* (atypically three-verses per line). On the right, facsimile image of MS. Vat. Lat. 3195, c.4r, transcription of canzone *Nel dolce tempo de la prima etade* (example of the typical disposition of Petrarch's canzoni, two-verses per line). URL: <https://dcl.luddy.indiana.edu/petrarchive/content/c069v-c070r.xml#c069v>



²⁴ As Storey underlines, «Petrarch's own fair copy turned service manuscript and, for a good number of poems, an experimental work zone, MS Vatican Library, Latino 3195,

At the moment of the insertion of the latest binion (now cc.61-62 and 71-72), Petrarch's loose gatherings have already become a work copy, possibly a preparatory collection of a future and never completed fair copy. The digital encoding allows to visualize both the material disposition of the text on the manuscript page, with its three-verse-per-line transcription (diplomatic text), and its virtual reconstruction in the more traditional two-verses-per-line disposition (edited form):

```
<text>
  <body>
    <ab type="diplomatic">
      <lg type="canzone_15vv" xml:id="rvf360" n="356 [360]">
        <pb xml:id="c069v" n="charta 69 verso" facs="../images/vat-lat3195-
          f/vat-lat3195-f-069v.jpg" />
        <lg type="trplvrs" corresp="#msline">
          <l xml:id="rvf360.1" n="1">&pilcrow2section;Quel<supplied>
            </supplied><choice><abbr>ātiquo</abbr><expan>antiquo</
            expan></choice> mio <choice><orig>dolce<sup>|empio</sup></orig><reg>
            dolce empio</reg></choice> signore<choice><orig> /</orig>
            <reg>/</choice></l>
          <l xml:id="rvf360.2" n="2">Fatto citar <choice><orig><abbr>
            dināçi</abbr><expan>dinançi</expan></orig><reg>dinanzi</
            reg></choice><choice><orig>ala</orig><reg>ala</reg></choice>
            reina&v2c;</l>
          <l xml:id="rvf360.3" n="3">Che <choice><orig>laparte</orig>
            <reg>la parte</reg></choice> <choice><orig>diuina</orig><reg>
            divina</reg></choice></l> <fw>.25.</fw>
        </lg>
      </lg>
    </ab>
    [...]
    <ab type="edition">
      <lg type="canzone_15vv" xml:id="rvf360v" n="356 [360]">
        <lg type="stanza">
          <lg type="dblvrs">
            <l sameAs="#rvf360.1"/>
            <l sameAs="#rvf360.2"/>
          </lg>
          <lg type="dblvrs">
            <l sameAs="#rvf360.3"/>
```

is an uncirculated collection of loose gatherings at his death». H.W. Storey, «Mobile Texts and Local Options: Geography and Editing», *Textual Cultures*, 1, 8(2013), pp. 6-22.

```

<l sameAs="#rvf360.4"/>
</lg>
[...]
</lg>
</lg>
</ab>
</body>
</text>

```

FIGURE 9 AND 10

web visualization of the two layers of cc.69v-70r in its diplomatic transcription and edited form. Source: <http://dcl.slis.indiana.edu/petrarch/content/c069v-c070r.xml#c069v>

≡

chartae 69 verso - 70 recto / Rvf 356 [360]-356 [360]

← →

Petrarch's Rerum vulgarium fragmenta

diplomatic

edited

356 [360]

✱ charta 69 verso ✱

1

(Quel àtìquo mio dolce|empio signore / Fatto citar dināci ala reina / Che laparte diuina .25.

4

Tien di nostra natura / encima sede. Iui comoro che nel foco affina / Mirap̄sēto carco didolore .

7

Di paura ⁊ dorrere. Quasi huom che teme morte / ⁊ ragion chiede. Encomincio / madōna ilmāco piede

10

Giouenetto posio nelcostui regno. Ondaltro chira ⁊ sdegno / Nō ebbi mai .⁊ tātī ⁊ si diuersi /

13

Tormēti iui soffersi| Chalfine uita fu quellifinita / Mia patiētia . enodio ebbi lauita.

16

(Cosilmio tēpo ifin qui trapassato E ifiāma enpene .⁊ quante utili honeste / Vie spreççai / quāte feste

19

¶ seruir q̄sto lusighiercrucele . ⁊ qual iġegno asiparole p̄ste / Che striger possalmio ifelice stato .

22

⁊ le mie desto iġrato/ Tāte / ⁊ si graui / ⁊ si giuste querele . O poco mel' molto aloe con fele .

25

In quāto amaro /a lamia uita aueçça. Cō sua falsa dolceçça / Laqual matrasse alamorosa schiera

≡

chartae 69 verso - 70 recto / Rvf 356 [360]-356 [360]

← →

Petrarch's Rerum vulgarium fragmenta

diplomatic

edited

356 [360]

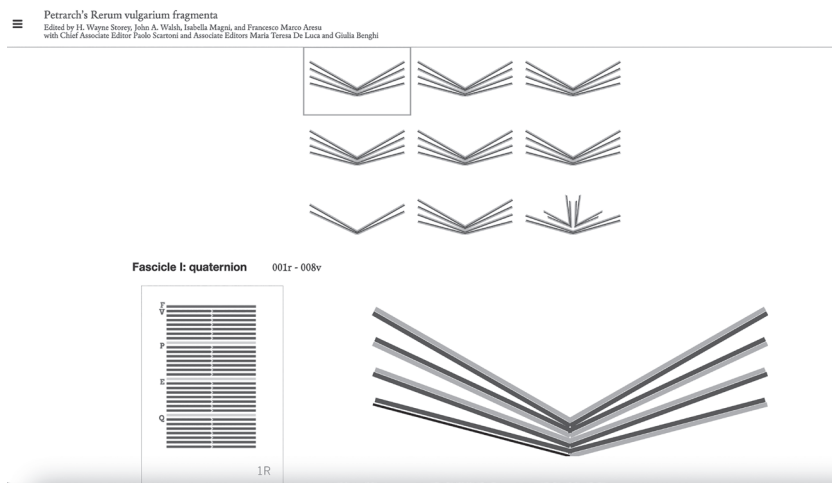
(Quel' antiquo mio dolce empio signore Fatto citar dinanzi a la reina,
Che la parte divina Tien di nostra natura e 'n cima sede,
5 Ivi, com'oro che nel foco affina, Mi rappresento carco di dolore,
Di paura et d'orrore, Quasi huom che teme morte et ragion chiede,
E 'ncomincio: Madonna, il manco piede Giovenetto pos'io nel costui regno,
Ond'altro ch'ira et sdegno Non ebbi mai, et tanti et sì diversi
Tormenti iui soffersi, Ch'al fine vinta fu quell'infinita
15 Mia patientia, e 'n odio ebbi la vita.
(Così 'l mio tempo in fin qui trapassato È in fiamma e 'n pene, et quante utili honeste
Vie sprezzai, quante feste Per servir questo lusinghier crudele!

This formula is indeed one of the crucial decision-making moments in Petrarch's editorial work: it is here that the poet confronts the decision of the addition of poems in certain 'spaces' of the ideal 'container'. The digi-

tal platform allows us to virtually render and ‘solve’ this unstable moment of the text that puzzled many copyists of the early manuscript tradition, divided between maintaining Petrarch’s three-verses transcription or expanding it into the most traditional form of the canzone.²⁵ It also visually displays the ‘ideal’ expansion of the genre canzone over two columns. A newly developed visual index for the *Petrarcharchive* also allows users to visualize the history of transcription and physical collocation of the canzone within the fascicles of the partial holograph Vaticano Latino 3195. We can now digitally visualize how the insertion of two binions within the last fascicle (cc.63r-66v and cc.67r-70v) offers an occasion to rethink the genesis of the text in terms of space and not only in terms of time. These insertions in the middle of the final quaternion entail the incorporation of additional poems before the concluding canzone *Vergine bella* (Rvf 366), in a place where Petrarch was potentially still working around the time of his death, given the small numbers in the margin reordering the last 31 poems (26 of which are transcribed precisely on these inserted binions). Here is the *Petrarcharchive* visual index of the added binion, with the SGV image created to digitally reconstruct the façade of c.69v:

FIGURE 11

Petrarcharchive visual index of MS. Vat. Lat. 3195 by fascicle. Source: http://dcl.slis.indiana.edu/petrarcharchive/visindex_fascicles.php



²⁵ Among the many examples that can be quoted, there are the two Laurenziano Pluteo manuscripts, XLI.17 and XLI.10, which maintain the more compact three-verses

The representational values established by visual indices offer a unique insight into the preparation of the manuscript: from the original project revealed by the rubricated *chartae* transcribed by Malpaghini and set aside in 1367 of five quaternions (fascicles of eight *chartae*, today cc.1r-40v) in Part I and two fascicles (one quaternion and one binion corresponding to cc.53r-60v and cc.61r-62v and 71r-72v) in Part II, to Petrarch's addenda in his own hand (another quaternion [cc.41r-48v] in Part I and four more *chartae* [cc.59r-62v] in Part II), and to the last service-copy transcriptions for the poet only (including four *chartae* at the end of Part I [cc.49r-52v] and the last binion added towards the end [cc.69r-70v] with the transcription of canzone *Quel' antiquo mio dolce empio signore* [Rvf356{rev.360}]).

Encoding Space

Another fundamental feature necessary to fully understand Petrarch's songbook and the composition of his partial holograph both in its final rubricated and its experimental parts is blank space. The use of space as bearer of multiple meanings and uses, is one of the first features of Petrarch's songbook to be lost, especially in printed editions.²⁶ Still today

disposition and Morgan 502, whose copyist possibly understands the 'draft'-moment of the text and expands the canzone into a traditional two-verses per line transcription.

²⁶ Blank space, though, played a fundamental role in the physical constructions of Medieval books: professional scribes carefully calculated the potential spaces they needed in order to transcribe the texts (including how many ruled lines per side of each *charta*), to accommodate painted or historiated initials, and perhaps illustrations. This was all part of the preparation of the primary materials even before the scribe started setting ink to parchment. Blank space, therefore, could signal pauses in the text(s), creating both division and unity and function as punctuation. Even in the case of less literary and more practical books, such as Medieval memorial books material space was used as organizer: to distinguish different columns – description of business transaction and sum of money owed or due – to separate different entries both a macro-level (division in parts, often signaled by unused blank space) and at a micro-level (separating different business transaction on the same *charta*). See, for example, the Albizzi Memorial Book (Newberry Library VAULT oversize Case MS 27, c.11r) and Account and Memorandum Book of the Works Administration of Santa Maria degli Alberighi in Florence (Newberry VAULT Case MS 110), both available at: <https://italian.newberry.t-pen.org/www/manuscripts.html>. On Petrarch and his use of blank spaces also see M. Signorini, «Spazi Bianchi e autografia. Riflessioni sulle 'note' di Petrarca», in *Ou pan ephemeron. Scritti in memoria di Roberto Pretagostini offerti da Colleghi, Dottori e Dottorandi di ricerca della Facoltà di Lettere e Filosofia*, a cura di C. Braidotti, E. Dettori, E. Lanzillotta, Roma, Quasar, 2009, pp. 465-487.

the use of space in printed copies of the *Fragmenta*, changes dramatically the dynamics of the macro-text, virtually creating a different work. Petrarch's systematic use of space to create both division and unity in his collection has often been rendered into a new modernized reorganization of the texts and their collocation on the page, or textual space, and a vast commentary that often gain predominance compared to the texts themselves. The construction of the digital codex, instead, forces editors and encoders to rethink and conceptualize the role of blank space in Petrarch's poetics, finding at least ten different roles in MS. Vat. Lat. 3195 (see Storey, www.petrarche.org):²⁷

- blank space as stop space, defining a closure within the macro-text. The most obvious example is the unrulled *charta* 52v, signaling a break between sonnet (Rvf 263) and canzone *I' vo pensando* (Rvf 264). While the 'space' for the initial «I» (Rvf 264 c.53r) has been added outside the 'text block' in the left margin of the *charta*, the blank space in the previous façade (c.52v) signals a stop and a new beginning in the collection. A further example of divisional stop space is represented by the eight blank transcriptional lines at the bottom of c.22r: Malpaghini leaves this blank space between the sonnet *L'aspectata virtù* (Rvf 104) and canzone *Mai non vo' più cantar com'io soleva* (Rvf 105) to indicate a pause in the macro-text. The stop space at the bottom of c.22r could have easily held the first 12 or even 14 verses of Rvf 105's first 15-verse strophe. There are other instances in MS. Vat. lat. 3195, in fact, of a canzone's transcription beginning at the end of a *charta*, just as c. 24v's final lines which carry the first 12 verses of canzone *Una donna più bella assai che 'l sole* (Rvf 119), following three sonnets *Pien di quella ineffabil dolcezza* (Rvf 116), *Se 'l sasso* (Rvf 117) and *Rimasi a dietro il sestodecimo anno* (Rvf 118). The blank 8 lines at the bottom of c. 22r, though, take an even more relevant significance as they function as a 'full stop' anticipating to the reader a new trajectory of the macrotext with the transcription on c.22v of the canzone, which can be even considered a manifesto, *Mai non vo' più cantar com'io soleva*.

- blank space as placeholder for postponed decisions. *Charta* 37r, for example, in which Malpaghini leaves a blank space and later Petrarch transcribes sonnet *Geri, quando talor meco s'adira* (Rvf 179). It is not,

²⁷ Thanks to decades of dedicated study on Petrarch's partial holograph, Storey was able to identify different uses of space in Petrarch's partial holograph and, together with the *Petrarche* editorial team to digitally translate them to create textual and visual reconstructions of the poet's work.

therefore, space created by an erasure but a placeholder which maintains the macro-text open for potential future additions while at the same time establishing material spatial limitations on the poem to be potentially added (limitation drawn by the number of transcriptional lines available).

- blank space as potential space: this type of space is hard to define and has puzzled the work of copyists as to understand what the 'potential intention' might be or have been. It is the case of the ruled cc.49v-52r: traces of a later copyist's confusion generated by this type of space can be found on the top of c.49v on which a possibly late fifteenth-century copyist transcribed an explicit of what he perceived to be the end of a section of the *Fragmenta*: «Francisci petrarce expliciunt soneta de Vita amaxie sue. Amen et Deo gratias. Un bel morir tuta la vita honora.»

- reclaimed space, which can be listed in four separate subdivisions:

a) complete erasure and recycling space, as it happens, for example, on c.39r with sonnet *Laura gentil* (Rvf 194) transcribed over an erasure of an entire poem beneath, or on c.26r with the substitution of the original ballata *Donna mi vene* with madrigal *Or vedi amor* (Rvf 121);

b) partial erasure and recycling space, for which there are examples in many of *chartae*, including the ones virtually 'finished' and thus rubricated, through partial erasures and overwriting of verses, single words or even letters (just to quote one example, on c.39r, other than the complete erasure and overwriting of sonnet Rvf 194 mentioned above, there are partial erasures in sonnets *Laura serena* [Rvf 196] and *Laura celeste* [Rvf 197]);

c) erasure and elimination, moments in which there are partial or complete erasures whose space is not filled with any text;

d) elimination

- genre-specific space. I here take the *Petrarch* classification of space a step forward, to propose more focused / different categories:

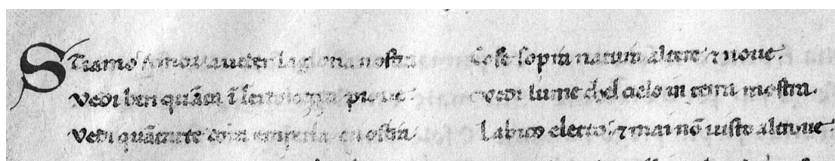
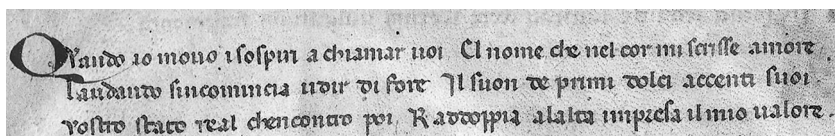
a) descriptive sestina space which allows, together with the position of red and blue markers signaling the beginning of each stanza, to clearly distinguish the genre even without the need to read the text: its vertical two-column transcription generates space at the end of the second column, which can vary from 5 to 7 blank transcriptional lines;

b) descriptive canzone space, for which different types of canzoni requires different types of spaces, usually implying presence or absence of a blank transcriptional line at the end of each stanza. Types of canzoni and their 'spaces', divided according to the number of verses per line and the presence/absence of a blank space at the end of each strophe:

1. 2vv per line, no blank space at the end of each stanza (*Rvf* 23 [below], 28, 37, 53, 127, 128, 129, 264, 323, 331)
2. 2vv per line, **one isolated blank line** at the end of each stanza – on the right column (*Rvf* 29 [below], 71, 72, 73, 105, 119, 135, 270, 325, 336)
3. 2vv per line with integration of three verses per line of the second, third or fourth transcriptional line of each stanza (*Rvf* 206, 268 [below], 207, 355)
4. 2vv per line with integration of three verses per line of the third or fourth transcriptional line of each stanza, **one isolated blank line** at the end of each stanza (*Rvf* 50 [below], 70)
5. 3vv per line (*Rvf* 356 [below])
6. 3vv per line with integration of two verses per line (*Rvf* 125, 126 [below])
- c) descriptive madrigal space, transcribed between 4 and 7 transcriptional lines, with a blank space at the end of each stanza;
- d) descriptive ballata space for which the ballata grande, visually identical to a sonnet (see, for example, *Rvf* 11 c.2r), does not present any additional blank space, and ballata mezzana with additional blank space at the end of each ‘stanza’, always on the right column (see, for example, *Rvf* 55 c.13r);
- e) sonnet: the only consistently ‘compact’ genre, only characterized by the intercolumnar space;
 - intercolumnar space, more defined in Petrarch’s hand even when he attempts to turns to a service copy, less in Malpaghini’s hand:

FIGURE 12 AND 13

above, an example of Malpaghini’s use of the *intercolumnium* (c.1v, *Rvf* 5);
below, an example of Petrarch’s use of the *intercolumnium* (c.38v, *Rvf* 192).



The digital encoding and XML-TEI tags created for the *Petrarchive* allows to clearly investigate and visualize these types of spaces reaching new philological depth in the construction of the new code and making them searchable for further investigations. Here are the ten categories of space digitally reproduced using the TEI <category> element:

```
<classDecl>
  <taxonomy n="graphic features">
    <category xml:id="canvasline"><catDesc>A single ruled line in a manu-
      script</catDesc></category>
  </taxonomy>
  <taxonomy n="spaces">
    <bibl>
      <title>Petrarchive Spaces</title>
      <ptr target="http://bit.ly/1cXwclU"/></bibl>
    <category xml:id="space.placeholder">
      <catDesc>placeholder</catDesc>
    </category>
    <category xml:id="space.stop">
      <catDesc>stop space</catDesc>
    </category>
    <category xml:id="space.potential">
      <catDesc>potential space</catDesc>
    </category>
    <category xml:id="space.reclaimed">
      <catDesc>reclaimed space</catDesc>
      <category xml:id="space.reclaimed.erasure_complete_and_recycling">
        <catDesc>complete erasure and recycling</catDesc>
      </category>
      <category xml:id="space.reclaimed.erasure_partial_and_recycling">
        <catDesc>partial erasure and recycling</catDesc>
      </category>
      <category xml:id="space.reclaimed.erasure_and_elimination">
        <catDesc>erasure and elimination</catDesc>
      </category>
      <category xml:id="space.reclaimed.elimination">
        <catDesc>elimination</catDesc>
      </category>
    </category>
    <category xml:id="space.descriptive_sestina">
      <catDesc>descriptive sestina space</catDesc>
    </category>
  </taxonomy>
```

```

      <catDesc>generic space, intercolumnar space, interblock space</catDesc>
    </category>
  </taxonomy>
</classDecl>

```

The materiality of the manuscript (blank) space is embedded in the encoding, behind and within its digital representation: the necessity to explicitly define the different types and functions of blank space in order to create the appropriate <tags> forces to reformulate and re-investigate its very notions and meanings. The explicit creation of different categories (<category>) of space (followed by specific descriptions of the value of that particular type of space: <catDesc>, which stands for “category description”) allows to reformulate and deepen our understanding of Petrarch’s carefully planned construction of his songbook and offers new depth in philological and visual representations. We must remember, in fact, that much of the unity of the *Fragmenta*’s 366 poems depends on the material structures carefully planned by Petrarch himself: among these structural principles, blank space certainly plays a pivotal role, functioning as a punctuation device for the overall macro-text of the collection.

Conclusions

Material philology and text share core issues of representation of texts, on a theoretical and on a practical level: the tenets of material philology (and that of the digital code) allow us to explore both the critical and editorial accretions of medieval texts over time.²⁸ Encoding a manuscript allows us not only to translate and display textual components, including scribal errors, erasures, marginalia and palimpsests, but also material and visual components, such as *mise en page*, space and visual dynamics of the *chartae*, both at a micro- and a macro-text level in order to represent features that have traditionally been overlooked by printed editions and to conduct searches for information and textual conditions that could otherwise not be retrieved. The potentials still partially unexplored of digital tools and practices such as text encoding, integration of machine learning and artificial intelligence, visual and collation tools

²⁸ For more on this in relation to the *Petrarcharchive* project see I. Magni «Making a Digital Edition: The *Petrarcharchive* Project», in *Atti del IX Convegno Annuale dell’Associazione per l’Informatica Umanistica e la Cultura Digitale (AIUCD)*, 15-17 January 2020, Milano, Università Cattolica del Sacro Cuore, 2020, pp. 142-147.

to dig deep into the material construction of medieval book production seem to be only at the beginning and promise to reach new depths and more exact levels of description and observation in the virtual representations of handwritten codices. The possibilities offered by digital tools not only render the work of scholars and their research easier in terms of accessibility (for example, manuscripts not always easy to access by direct consultation), but also offer ways of rethinking, visualizing and exploring the materiality of the texts at all their different levels. These studies have the potentials to be as groundbreaking as were the first computational tools applied to the study of texts and their containers.

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Sin dalla sua fondazione Ecdotica, proponendosi come punto di incontro di culture e sensibilità filologiche differenti, ha sempre lasciato libertà agli autori di indicare i riferimenti bibliografici secondo la modalità **italiana o anglosassone**. È fondamentale, tuttavia, che vi sia omogeneità di citazione all'interno del contributo.

I testi vanno consegnati, con la minor formattazione possibile (dunque anche senza rientri di paragrafo), in formato Times New Roman, punti 12, interlinea singola. Le citazioni più lunghe di 3 righe vanno in carattere 10, sempre in interlinea singola, separate dal corpo del testo da uno spazio bianco prima e dopo la citazione (nessun rientro).

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Le citazioni inferiori alle 3 righe vanno dentro al corpo del testo tra virgolette basse a caporale «...». Eventuali citazioni dentro citazione vanno tra virgolette alte ad apici doppi: "...". Queste ultime o gli apici semplici ('...') potranno essere utilizzati per le parole e le frasi da evidenziare, le espressioni enfatiche, le parafrasi, le traduzioni di parole straniere. Si eviti quanto più possibile il *corsivo*, da utilizzare solo per i titoli di opere e di riviste (es: *Geografia e storia della letteratura italiana*; *Nuova Rivista di Letteratura Italiana*; *Griseldaonline*) e per parole straniere non ancora entrate nell'uso in italiano.

N.B: Per le sezioni *Saggi*, *Foro* e *Questioni* gli autori\le autrici, in apertura del contributo, segneranno titolo, titolo in inglese, abstract in lingua inglese, 5 parole chiave in lingua inglese.

Si chiede inoltre, agli autori e alle autrici, di inserire alla fine del contributo indirizzo e-mail istituzionale e affiliazione.

Per la sezione *Rassegne*: occorre inserire, in principio, la stringa bibliografica del libro, compresa di collana, numero complessivo di pagine, costo, ISBN.

Indicare, preferibilmente, le pagine e i riferimenti a testo tra parentesi e non in nota.

Nel caso l'autore adotti il **sistema citazionale all'italiana** le norme da seguire sono le seguenti.

La **citazione bibliografica di un volume o di un contributo in volume** deve essere composta come segue:

- Autore in tondo, con l'iniziale del nome puntato;
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- eventuale numero del volume (se l'opera è composta da più tomi) in cifra romana;
- eventuale curatore (iniziale del nome puntata, cognome per esteso), in tondo, preceduto dalla dizione 'a cura di';
- luogo di edizione, casa editrice, anno;
- eventuali numeri di pagina, in cifre arabe e/o romane tonde, da indicare con 'p.' o 'pp.', in tondo minuscolo. L'eventuale intervallo di pp. oggetto di particolare attenzione va indicato dopo i due punti (es.: pp. 12-34; 13-15)

In **seconda citazione** si indichino solo il cognome dell'autore, il titolo abbreviato dell'opera seguito, dopo una virgola, dal numero delle pp. interessate (senza "cit.", "op. cit.", "ed. cit." etc...); nei casi in cui si debba ripetere di séguito la citazione della medesima opera, variata in qualche suo elemento – ad esempio con l'aggiunta dei numeri di pagina –, si usi 'ivi' (in tondo); si usi *ibidem* (in corsivo), in forma non abbreviata, quando la citazione è invece ripetuta in maniera identica subito dopo.

Esempi:

A. Monteverocchi, *Gli uomini e i tempi. Studi da Machiavelli a Malvezzi*, Bologna, Pàtron, 2016.

A. Benassi, «La teoria e la prassi dell'emblema e dell'impresa», in *Letteratura e arti visive nel Rinascimento*, a cura di G. Genovese, A. Torre, Roma, Carocci, 2019.

S. Petrelli, *La stampa in Occidente. Analisi critica*, IV, Berlino-New York, de Gruyter, 2000⁵, pp. 23-28.

Petrelli, *La stampa in Occidente*, pp. 25-26.

Ivi, p. 25.

Ibidem

La citazione bibliografica di un **articolo pubblicato su un periodico** deve essere composta come segue:

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- Eventuale numero di annata in cifre romane tonde;
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- Anno di edizione, in cifre arabe tonde e fra parentesi;
- Intervallo di pp. dell'articolo, eventualmente seguite da due punti e la p. o le pp.

Esempi:

C. De Cesare, «Una corrispondenza corale. Alcune integrazioni al corpus epistolare ariostesco a partire dal carteggio del suo luogotenente», *Bollettino di italianistica*, n.s., a. XIX, 2 (2022), pp. 121-134.

M. Petoletti, «Poesia epigrafica pavese di età longobarda: le iscrizioni sui monumenti», *Italia medioevale e umanistica*, LX (2019), pp. 1-32.

Nel caso che i **nomi degli autori**, curatori, prefatori, traduttori, ecc. siano più di uno, essi si separano con una virgola (ad es.: G.M. Anselmi, L. Chines, C. Varotti) e non con il lineato breve unito.

I **numeri delle pagine** e degli anni vanno indicati per esteso (ad es.: pp. 112-146 e non 112-46; 113-118 e non 113-8; 1953-1964 e non 1953-964 o 1953-64 o 1953-4).

I **siti Internet** vanno citati in tondo minuscolo senza virgolette (« » o < >) qualora si specifichi l'intero indirizzo elettronico (es.: www.griseldaonline.it). Se invece si indica solo il nome, essi vanno in corsivo senza virgolette al pari del titolo di un'opera (es.: *Griseldaonline*).

Se è necessario usare il termine *Idem* per indicare un autore, scriverlo per esteso.

I **rientri di paragrafo** vanno fatti con un TAB; non vanno fatti nel paragrafo iniziale del contributo.

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La bibliografia finale, da posizionarsi necessariamente al termine di ciascun contributo dovrà essere, invece, compilata per esteso; per i criteri della stessa si rimanda alle indicazioni fornite per il sistema citazionale all'italiana.

Esempi:

• Nel corpo del testo o in nota, valido per ciascun esempio seguente: (Craig 2004).

Nella bibliografia finale: Craig 2004: H. Craig, «Stylistic analysis and authorship studies», in *A companion to Digital Humanities*, a cura di S. Schreibman, R. Siemens, J. Unsworth, Blackwell, Oxford 2004.

• Adams, Barker 1993: T.R. Adams, N. Barker, «A new model for the study of the book» in *A potencie of life. Books in society: The Clark lectures 1986-1987*, London, British Library 1993.

• Avellini et al. 2009: *Prospettive degli Studi culturali*, a cura di L. Avellini et al., Bologna, I Libri di Emil, 2009, pp. 190-19.

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Se si fa riferimento ad una citazione specifica di un'opera, è necessario inserire la pagina:

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In bibliografia finale: Eggert 1990: Eggert P. «Textual product or textual process: procedures and assumptions of critical editing» in *Editing in Australia*, Sydney, University of New South Wales Press 1990, pp. 19-40.

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Use 'ivi' (Roman type) when citing the same work as previously, but changing the range of pages; use *ibidem* (Italics), in full, when citing the same quotation shortly after.

Examples:

A. Montevercchi, *Gli uomini e i tempi. Studi da Machiavelli a Malvezzi*, Bologna, Pàtron, 2016.

A. Benassi, «La teoria e la prassi dell'emblema e dell'impresa», in *Letteratura e arti visive nel Rinascimento*, a cura di G. Genovese, A. Torre, Roma, Carocci, 2019.

S. Petrelli, *La stampa in Occidente. Analisi critica*, ivi, Berlino-New York, de Gruyter, 20005, pp. 23-28.

Petrelli, *La stampa in Occidente*, pp. 25-26.

Ivi, p. 25.

Ibidem

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- Issue number (if any), in Arabic numbers;
- Year of publication in Arabic number between brackets;
- Number of pages in Arab or Roman number preceded by 'p.' or 'pp.', in Roman type. If there is a particular page range to be referred to, it must be indicated as following pp-12-34: 13-15.

Examples:

C. De Cesare, «Una corrispondenza corale. Alcune integrazioni al corpus epistolare ariostesco a partire del carteggio del suo luogotenente», *Bollettino di italianistica*, n.s., a. XIX, 2 (2022), pp. 121-134.

M. Petoletti, «Poesia epigrafica pavese di età longobarda: le iscrizioni sui monumenti», *Italia medioevale e umanistica*, LX (2019), pp. 1-32.

When authors, editors, prefaces, translators, etc., are more than one, they should be separated by a comma (e.g. G.M. Anselmi, L. Chines, C. Varotti) and not by a hyphen. Page and year numbers should be written in full (e.g. pp. 112-146, not 112-46; 113-118, not 113-8; 1953-1964, not 1953-964 or 1953-64 or 1953-4). Internet sites should be cited in lowercase without quotation marks (« » or < >) if specifying the full web address (e.g. www.griseldaonline.it). If only the name is provided, it should be italicized without quotation marks like a title of a work (e.g. *Griseldaonline*).

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- Adams, Barker 1993: T.R. Adams, N. Barker, «A new model for the study of the book», in *A potencie of life. Books in society: The Clark lectures 1986-1987*, London, British Library, 1993.

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