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DIGITAL RESOURCES FOR DANTE STUDIES: A CRITICAL SURVEY

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ABSTRACT

The article aims at providing a thorough critical survey of digital tools for Dante studies. Since the very early stages of print culture, scholarship on Dante has developed various reading tools designed for a more organized and complete understanding of the *Commedia*; it is therefore no surprise that Dante studies have pioneered in the field of Digital Humanities, providing, as of today, several research tools. I will present each resource by means of assessing its goals, features, and modes of operation. I will also compare digital resources with tables, glossaries, and other analogical instruments developed by Dante's readers so as to identify not only the reasons for such an analytical approach to Dante's poem, but also the possibilities and innovations brought by Digital Humanities.

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1. Introduction

Digital Humanities seem to have a penchant for the Middle Ages. If Father Busa's *Index Thomisticus* is nowadays universally known as one of the very first enterprises in the field, Dante studies fear no competition.

Digital resources for the study of Dante's life and work have multiplied in the past thirty years or so, and they have produced outstanding results. Today, a reader interested in Dante, be it a specialized scholar or a simple amateur, can access an amazing variety of free online tools aimed at guiding, improving, and enriching the experience of reading Dante's texts.

Dante's fame does not suffice to explain such abundance. His masterpiece calls for interpretation because it is a universal representation, filled with a tremendous array of characters, myths, historical facts, languages, and doctrines; since the dawn of its reception, educated readers have attempted to gloss Dante's unique universe. Although such glosses most commonly took the form of extensive textual commentaries, more analytical tools, such as charts and glossaries, have also been produced across centuries. Many such tools have today their digital counterpart, easily accessible to everyone, and, at best, innovative in both theory and practice.

In a provocative essay published in 2018, Barbara Bordalejo wondered whether digital scholarly editing is truly innovative or «the revolution is just in the title»;[1] or, as Driscoll and Pierazzo put it, whether we are talking about «old wine in new bottles».[2] I will not dare to address such a challenging question, but will try to show that, while some digital resources go way further, a good number of them offer little more than a digitization of pre-digital material. However, faster and easier ways to store and access what was already available in print – the «fast revolution» discussed by Robinson[3] – are not necessarily negligible improvements. Commentaries and so-called paratexts in print editions act as a support to the reader, but they are static and close-ended. Online repositories, on the other hand, can always prompt to new explorations, and by haphazardly following some of their connections we can eventually discover something unexpected. Another obvious advantage of a digital product is that it allows the integration of different media: manuscripts and early print editions often combined text and visual elements, but they could by no means display objects in motion, engage our hearing, or provide a personalized output.

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[1] B. Bordalejo, «Ditigal versus Analogue Textual Scholarship or The Revolution is Just in the Title», *Digital Philology: a Journal of Medieval Cultures*, 7/1 (2018), pp. 7-28.

[2] M. Driscoll, E. Pierazzo, «Introduction: Old Wine in New Bottles?», in *Digital Scholarly Editing. Theories and Practices*, ed. by M. Driscoll, E. Pierazzo, Open Book Publishers, 2016, pp. 1-15.

[3] P. Robinson, «The Digital Revolution in Scholarly Editing», in *Ars Edendi Lecture Series*, vol. IV, ed. by B. Crostini, G. Iversen, B. Jensen, Stockholm, Stockholm University Press, 2016, pp. 181-207: 181-184.

Finally, the most advanced digital tools for Dante studies achieve complex representations and models of data, which would not have been otherwise possible. Information that is better organized should, or at least might, be more manageable to interpret. For this reason, digital resources for Dante tended to focus on aspects more easily described analytically, such as vocabulary, morphology, syntax, or even erudite references that are plain enough to be codified. It is very hard, by contrast, to reproduce the complexity of a poetic text or of its exegesis within a formal representation.[4] It is hoped that latest and future developments of the Semantic Web and, more in general, of knowledge representation will pave the way to more layered, multifaceted, and nuanced descriptions of Dante's meanings.

This article will attempt an updated critical survey of all digital resources for Dante studies that are currently available online in open-access.[5] I will

[4] This is precisely the goal of a project I am currently carrying out with colleagues from CNR's LOA (Laboratory of Applied Ontology) and the University of Macerata, called "Make it explicit: documenting interpretations of literary fictions with conceptual formal models (MITE)" and financed by the PRIN PNRR scheme. MITE aims at developing a formal representation of how literary criticism interprets fictional characters, and has among its case studies Dante's Beatrice and Francesca. On the project see E.M. Sanfilippo, A. Sotgiu, G. Tomazzoli, C. Masolo, D. Porello, R. Ferrario, «Ontological Modeling of Scholarly Statements: A Case Study in Literary Criticism», in *Formal Ontology in Information Systems. Proceedings of the 13th International Conference (FOIS 2023)*, ed. by N. Aussenac-Gilles, T. Hahmann, A. Galton, M.M. Hedblom, Amsterdam-Berlin-Washington, IOS Press, 2023, pp. 364-378; E.M. Sanfilippo, G. Tomazzoli, M. Paolini Paoletti, J. Favazzo, R. Ferrario, «Per un'analisi dei personaggi tra letteratura, filosofia e ontologia applicata», in *Me.Te. Digitali. Mediterraneo in rete tra testi e contesti, Proceedings del XIII Convegno Annuale AIUCD*, ed. by A. Di Silvestro, D. Spampinato, Catania, AIUCD, 2024, pp. 448-454; E.M. Sanfilippo, C. Masolo, A. Mosca, G. Tomazzoli, «Operationalizing Scholarly Observations in OWL», in *Proceedings of the 4th International Workshop on Semantic Web and Ontology Design for Cultural Heritage (SWODCH 2024)*, ed. by A. Bikakis *et al.*, CEUR, 2024.

[5] Other contributions have addressed the issue in the past: see R. Castellana, «Risorse digitali dantesche: testi, commenti, metrica, filologia», *Allegoria*, XVI, 48 (2004), pp. 96-146; G. Marrani, «Dante nel web», in *Dante nelle scuole*, ed. by N. Tonelli, A. Milani, Firenze, Franco Cesati, 2009, pp. 179-196; D. Metilli, «Gli strumenti informatici per lo studio di Dante. Prospettive di sviluppo e integrazione», in *Seminario di cultura digitale*. Relazioni a.a. 2014-2015 (http://www.labcd.unipi.it/wp-content/uploads/2015/05/Seminario-Metilli.pdf). Before the final draft of this article – the first one was submitted as early as 2019, although it has been updated on most recent developments in 2021 and again in November 2024 – I could also read A. Kumar, «Digital Dante», in *The Oxford Handbook of Dante*, ed. by M. Gragnolati, E. Lombardi, F. Southerden, Oxford, Oxford University Press, 2021, pp. 96-108; M. Maselli, «Per una rassegna degli strumenti della critica dantesca: dai repertori testuali ai dispositivi digitali», *Paratesto*, 18 (2021), pp. 299-

briefly explain how each tool works, and what users can expect to find. At the same time, I will sketch a comparison between these resources and their traditional equivalents, in order to outline the advantages and potential of a digital treatment of knowledge in the fields of Dante studies.

2. «'l mio autore»: reading the text

Dante's texts are widely available on the internet. The *Wikisource* digital library features the editions of all Latin and Italian texts written by (or attributed to) Dante, downloadable in several formats (RTF, PDF, EPUB, MOBI, HTML, plain text), as well as a good number of historical translations, including those from Latin into Italian by Gian Giorgio Trissino (*De vulgari eloquentia*)[6] and Marsilio Ficino (*Monarchia*).[7] The project *Biblioteca Italiana*, on the other hand, provides verified and reliable XML/TEI editions of Dante's texts.[8] Users can freely download files and their schemas, but they can also perform full-text queries and proximity searches, as well as create KWIC concordances.

Whereas the *Comedy*'s text on the internet is, with few exceptions, the one established by Petrocchi's edition,[9] Dante's so-called minor works are found in different editions. This lack of an authoritative and predominant text could result in a troubling confusion for students or inexperienced readers. Dante's universal popularity has certainly fostered the development of digital resources designed for a profitable reading of his texts, some of which are, however, at best unreliable,[10] when not outright appropriations of Dante's fame.

The most trustworthy platform for reading Dante's texts is *Dante online*. Sponsored by the Società Dantesca Italiana and online since 2000,

337. A series of articles and notes on Dante and DH projects, edited by E. Coggeshall and A. Kumar, was published in 2022 on the journal «Bibliotheca Dantesca».

[6] D. Alighieri, *De la vωlgare εlωquεnzia*, trad. di G.G. Trissino (1529); testo tratto da *Tutte le opere di Dante*, ed. by F. Chiappelli, Milano, Mursia, 1965.

[7] D. Alighieri, *Monarchia*, trad. di M. Ficino (1468); testo tratto da P. Shaw, «La versione ficiniana della *Monarchia*», *Studi danteschi*, LI (1978), pp. 289-408.

[8] www.bibliotecaitaliana.it. On this crucial repository see A. Quondam, «Memorie per una storia dell'italianistica digitale: "Biblioteca italiana"», *Griseldaonline*, 20/2 (2021), pp. 137-147.

[9] D. Alighieri, *La Commedia secondo l'antica vulgata*, ed. by G. Petrocchi, Firenze, Le Lettere, 1994.

[10] On the topic of "fast food texts" see P. Italia, «Il lettore Google», *Prassi ecdotiche della modernità letteraria*, 1 (2016), pp. 13-26.

Dante online provides all of Dante's texts in HTML format, alongside with their English translations (and with their Italian translations in the case of Dante's Latin works).[11] It also provides a biography, a comprehensive bibliography, and a database that classifies the thousands of manuscripts transmitting Dante's works, providing their digital reproduction, when available; a search page allows textual queries (in English, Latin, and Italian).

In addition to this, *Dante online* now hosts Prue Shaw's National Edition of the *Monarchia*.[12] Thanks to Shaw and Robinson's effort, the 21 manuscripts and the *editio princeps* of Dante's political treatise can be viewed in high-resolution; they can be visualized in multiple combinations with their transcription (scribal notes, glosses, and comments included), with the Latin critical text established by Shaw, or with its English and Italian translations; users can also browse the apparatus of textual variants (in three forms: complete, positive, and negative) and the *stemma codicum*, as well as download some extensive editorial materials (description of manuscripts or printed books transmitting the texts, criteria for transcription, critical apparatus, editing; the first section, relating the history of the project, is truly compelling for the digital humanist).

After the success of their edition of Dante's *Monarchia*, in 2010 Shaw and Robinson published an electronic edition of the *Commedia*, which,

[11] On the digital projects hosted by the Società Dantesca Italiana see A. Bozzi, «I progetti digitali della Società Dantesca Italiana», *Griseldaonline*, 20/2 (2021), pp. 21-29.

[12] The second edition (D. Alighieri, *Monarchia. A digital edition*, ed. by P. Shaw, Firenze, Società Dantesca Italiana, 2019²) was published in 2019; the first edition, published in 2006, was available in both DVD and web forms, but the website was not free of charge, as it now is. Shaw's edition is very important for digital studies, because the critical text is established through an adaptation to textual criticism of the phylogenetic method used in evolutionary biology, made possible by IT. See P. Robinson, «Electronic editions which we have made and which we want to make», in *Digital philology and Medieval texts*, ed. by F. Stella, A. Ciula, Pisa, Pacini Ricerca, 2007, pp. 1-12; and H. F. Windram, P. Shaw, P. Robinson, C.J. Howe, «Dante's *Monarchia* as a test case for the use of phylogenetic methods in stemmatic analysis», *Literary and Linguistic Computing*, 23/4 (2008), pp. 443-463. For the critical reception of Shaw's edition see P. Chiesa, «L'edizione critica elettronica della *Monarchia*: la filologia informatica alla prova dei fatti», *Rivista di studi danteschi*, 7/2 (2007), pp. 325-354; P. Trovato, «La doppia *Monarchia* di Prue Shaw (con una postilla sulla *Commedia*)», Ecdotica, 7 (2010), pp. 184-207; R. Imbach, «"Mirabile incrementum". A proposito della nuova edizione della *Monarchia* di Prue Shaw», *Studi danteschi*, 75 (2010), pp. 25-36; G.P. Renello, «L'edizione critica della *Monarchia*», *Italianistica. Rivista di letteratura italiana*, 40/1 (2011), pp. 141-180; V. Ribaudo, «Nuovi orizzonti dell'ecdotica? L'edizione elettronica della *Monarchia* e della *Commedia* di Prue Shaw», *L'Alighieri. Rassegna dantesca*, 54 (2013), pp. 95-127.

like the previous one, was available both on DVD and on a paywall web-
site; in 2021, a second edition was made freely accessible on a website
hosted by the Fondazione Ezio Franceschini and supported by DARI-
AH-IT.[13] Users of the *DanteCommedia* website can visualize the digital
reproductions of seven key manuscripts of Dante's *Commedia* alongside
with their transcriptions, but they can also set them against the critical
text established by two print editions, those by Petrocchi and Sanguineti.[14]
A word-by-word collation of the text enables the reader to leaf through
metrical notations, textual variants, and original manuscript spellings
that were standardized. Through the VBase software, it is also possible to
perform complex queries for textual variants with respect to their manu-
script distribution; in addition, variants are represented by a variant map,
namely a tree that represents the agreement or disagreement between
different manuscripts. Finally, users can download a pdf file of Editorial
Matter analogous to the one described above. A complete discussion of
the scientific results provided by Shaw's electronic edition, especially with
respect to Sanguineti's *stemma codicum*, lies beyond the scope of this article.
Besides scholarly advance, however, *DanteCommedia* provides multiple
options in terms of both visualizations and interrogation; one gets to
enjoy the high-resolution view of marvelous manuscripts, and the expert
can browse, interrogate, or test a multilayered and verifiable critical text.

Another digital enterprise aimed at a philological description of a
segment of the *Commedia*'s tradition is the project *La Commedia di
Boccaccio*, carried out by Elena Spadini and Sonia Tempestini between
2015 and 2021.[15] The project's goal is an analytical study concerning the
textual variants of the three manuscripts of Dante's poem copied by
Giovanni Boccaccio between the early 1350s and 1366. The three manu-
scripts were manually transcribed and collated, and their *varia lectio*
(more than 1.500 *loci*, for over 500 readings) is organized in a rela-
tional database, that can be accessed for browsing and queries (based
on single readings or on the relationships between readings, that is to
say their variation) through a web application. Specifically, users can refine
their queries by selecting the place (*cantica*, canto, whether it is a rhyming

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[13] https://www.dantecommedia.it/. On this edition see P. Robinson, «The textual tra-
dition of Dante's *Commedia* and the "Barbi *loci*"», Ecdotica, 9 (2012), pp. 7-38; V. Rib-
audo, «L'edizione elettronica della *Commedia* di Prue Shaw», in *AlmaDante. Seminario
dantesco 2013*, ed. by G. Ledda, F. Zanini, Bologna, Aspasia, 2015, pp. 103-118.

[14] *Dantis Alagherii Comedia*, ed. by F. Sanguineti, Firenze, Edizioni del Galluzzo, 2001;
Alighieri, *La Commedia secondo l'antica vulgata*.

[15] https://boccacciocommedia.it/.

word or not), the manuscripts, or the type of variant reading (addition, inversion, lexical variation, etc.); they can also compare Boccaccio's readings with those borne by older manuscripts. The methodology, as the authors state, «is closer to genetic criticism than to stemmatology»,[16] in that the project focuses mainly on the dynamics of Boccaccio's editorial and scribal practice, but it can also be useful in the study of the textual transmission of Dante's *Comedy*.

I shall mention briefly the project *I testimoni della Vita Nova*, aimed at providing a digital edition with reproductions and semi-diplomatic transcriptions of all the critically relevant manuscripts of that work.[17] Most transcriptions were completed between 1999 and 2001, but only few digital reproductions of the manuscripts have been uploaded, and the project seems to have been dormant for decades; the advanced query, intended to enable comparisons between different manuscript readings and the two main critical editions (Barbi and Gorni), returns an error.

If the manuscripts of the *Commedia* are invaluable for the transmission of the poem, they are also worth exploring for the rich apparatus of verbal and iconographical traces that are present on their margins. This is precisely the goal of the project *Limina*, launched by Ciro Perna and Elisabetta Tonello in 2024.[18] *Limina* is mapping out the marginal notes of 90 manuscripts copied between 1321 and 1355, providing complete information on the codicological, paleographical, and philological aspects of both the *codex* and its *limina*. The database can be searched online, and includes a digital reproduction of each manuscript thanks to IIIF (International Image Interoperability Framework). Other sub-projects are currently under development, but they include *Dante Matrix*, a software that will allow users to delve into the relationships between 500 manuscripts of the *Commedia* thanks to the transcriptions of the *Inferno* realized by the "gruppo di Ferrara"; *D.A.N.T.E.* (Digital Archive and New Technologies for E-content), a database of illustrated editions that will be discussed below; *D:verse* (Dante in vernacular experience: readings, studies, exegesis), a database gathering translations of Dante's poem, in both foreign languages and Italian dialects, from the 19th century onwards; and finally *Dante Juyō*, which will catalogue Dante's legacy in Japan.

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[16] S. Tempestini, E. Spadini, «Querying Variants: Boccaccio's *Commedia* and Data-Models», *Digital Medievalist*, 12/1 (2019), pp. 1-28: 18.

[17] http://vitanova.unipv.it/.

[18] https://dantelimina.it/. On *Limina* see C. Perna, E. Tonello, «Introduzione», *Limina. Intorno al testo*, I/2 (2024), pp. 7-11.

New projects devoted to the study of the manuscript and print tradition of Dante's works, developed within the context of the *Naples Dante Project*, will be discussed below. Finally, the *Renaissance Dante in Print* website results from a collaboration between the University of Notre Dame, the Newberry Library, and the University of Chicago, and consists in an online exhibition (originally held between 1993 and 1994 at Notre Dame and the Newberry Library) of Renaissance editions of Dante's *Comedy* from American collections.[19] The online version includes an introduction on Dante's incunabula and printed editions from 1502 to 1629, a list of editions, and a few supplements. By clicking on each edition, it is possible to access a short description of its main features, and to visualize some digitized pages (title page, woodcuts and text from the first page of each canticle, *colophon*).

3. «Della sua loquela in altra transmutare»: translations

Dante's texts are also available in a great variety of online translations. In a recent article Jacob Blakesley counted 474 translations since the invention of the printing press in 61 languages, to which we can add another 11 languages if we take into account incomplete translations. Most of these translations, however, are in either English, German, French, or Spanish, whereas «over 75% of the top 200 most spoken languages in the world lack Dante translations».[20] The project *Dante Poliglotta*, launched in 2012 by writer Giuliano Turone and still updated, is cataloguing translations of Dante's *Comedy* in all languages, including several Italian dialects.[21] As of today, it collects almost 300 editions in more than 70 different languages and dialects, spanning from Vietnamese to Calabrian; for each edition, the frontispiece and a few pages are published.

Full translations in many languages can be easily found in *Wikisource*, but, because of copyright issues, they are very often out of date. English translations are provided by several websites and projects, some of which will be discussed below; the *DanteLab Reader*, that will be presented shortly, also features a French and a German translation of the

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[19] https://www3.nd.edu/~italnet/Dante/.

[20] J. Blakesley, «The global popularity of Dante's *Divina Commedia*: translations, libraries, Wikipedia», *Bibliotheca Dantesca*, 5 (2022), pp. 153-181: 156-160.

[21] https://www.dante-poliglotta.it/.

poem.[22] In addition to this, a work-in-progress website created by jour-
nalist Marc Mentré provides an amateur French translations of the
Comedy, as well as a biography, a bibliography, and other content.[23]

4. «Vocabuli d'autori e di scienze e di libri»: bibliography

An invaluable tool for all those who want to read more about Dante
is the *Bibliografia Dantesca Internazionale* (*BDI*).[24] The bibliogra-
phy previously directed by the Società Dantesca Italiana (SDI) moved
to an improved search platform in 2017; the joined efforts of the SDI
and the Dante Society of America (DSA) have subsequently given birth to
the *BDI*, a search engine providing an unprecedented coverage of Dante
studies, with daily updates and multiple parameters for queries. The
DSA also launched *Dante notes*, a new section of its *Electronic Bulletin*,
originally devoted to brief notes concerning all aspects of Dante's works,
and now open to research and pedagogy projects.[25] In 2021, the *Canto
per Canto* initiative has further enriched the DSA website with a series
of video conversations on Dante's poem. Finally, the SDI has digitized
the 60 volumes of the *Bullettino della Società Dantesca Italiana*; the first
28 (from 1890 to 1921) are now accessible through the website dantesca.it,
together with a few special volumes of "atti e notizie".[26]

There is little need to emphasize how handy and flexible a digital
searchable bibliography such as the *BDI* can be, especially when com-
pared to bibliographies in print. Suffice it to say that, in the field of Dante
studies, Paul Colomb de Batines's colossal bibliography, put together
between 1845 and 1848, and listing every manuscript, edition, transla-
tion, illustration, or index, as well as the main critical studies and com-
mentaries, is the latest attempt at a complete bibliography.[27] It is worth

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[22] http://dantelab.dartmouth.edu/reader. Translations are from Dante Alighieri, *La
Divine Comédie*, traduction, introduction et commentaire par A. Cioranescu, Laus-
anne, Éditions Rencontre Société Cooperative, 1964, and *Die göttliche Komödie des Dante
Alighieri*, übersetzt und erläutert von K. Streckfuss, Halle, Schwetschke und Sohn, 1854.

[23] https://ladivinecomedie.com/.

[24] http://dantesca.ntc.it/dnt-fo-catalog/pages/material-search.jsf.

[25] https://www.dantesociety.org/publications/dante-notes.

[26] http://dantesca.it/bullettino/indice.html.

[27] P. Colomb de Batines, *Bibliografia dantesca: ossia, Catalogo delle edizioni, traduzi-
oni, codici manoscritti e comenti della "Divina commedia" e delle opere minori di Dante:
seguito dalla serie de' biografia di lui*, Prato, Tipografia Aldina, 1845-1848.

mentioning that a reliable source of bibliographic information such as the *Enciclopedia Dantesca* has been updated in 2021, but just in print.[28]

5. *«Ciò che potea la lingua nostra»: Dante's syntax and vocabulary*

Because of its pivotal role in the formation of Italian language, Dante's syntax and vocabulary have been the focus of projects which have taken significant advantage from a digital treatment of data. Although glossaries, concordances, and dictionaries of Dante's language were elaborated long before the digital revolution, such extensive projects would have been difficult, if not impossible, to achieve in paper.

DanteSearch – created in 1999 and expanded in 2009, and now part of the *Linking Dante* project discussed below – is an online database containing the full corpus of Dante's works, in both Latin and Italian, that can be interrogated on its morphology or syntax.[29] Dante's texts were digitized, lemmatized, and tagged in XML-TEI with respect to over 500 morphological and almost 300 syntactic categories. In addition, the annotation of the *Commedia* includes information on its dialogues, specifically on their type (direct or indirect speech) and speaker. In *DanteSearch*, users can visualize the syntactic and morphological markup by hovering over each word or sentence. Both searches allow to look for up to five expressions, that can be combined through Boolean operators. Search results can be ordered by name, by chronology of the texts in which they are found, or by the number of occurrences for each text; it is possible to display the occurrences in either a close context, or within the whole subsection of the work (canto, chapter, etc.) in which they are found.

The possibilities offered by *DanteSearch* are countless, and they are relevant to specialists in several fields, from philologists, to translators,

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[28] *Aggiornamento 2006-2021,* ed. by S. Calculli, L. Dell'Oso, A. Forte, P. Rigo, L. Trovato, Roma, Istituto della Enciclopedia Italiana, 2021.

[29] Details about *DanteSearch* can be read in M. Tavoni «*DanteSearch*: il corpus delle opere volgari e latine di Dante lemmatizzate con marcatura grammaticale e sintattica», in *Lectura Dantis 2002-2009, omaggio a Vincenzo Placella per i suoi settanta anni*, ed. by A. Cerbo, Napoli, Università degli Studi di Napoli l'Orientale, 2011, pp. 583-608; M. Tavoni, «*DanteSearch*: istruzioni per l'uso. Interrogazione morfologica e sintattica delle opere volgari e latine di Dante», in *Sintassi dell'italiano antico e sintassi di Dante. Atti del seminario di studi (Pisa 15/16 ottobre 2011)*, ed. by M. D'Amico, Ghezzano, Felici Editore, 2015, pp. 59-79.

to historical linguists; such a complete and painstaking mark-up could only be achieved in a digital environment. The XML markup, however, does not allow combined queries nor the superposition of multiple structures, which is a deal breaker when it comes to merge morphological and syntactic searches. To overcome these limitations, our on-going project called *LiDa* (*Linking Dante*) has been developing a library of ontologies – based on standard linguistic models such as *OntoLex*[30] – that represents the conceptualization of morphology and syntax lying behind *DanteSearch*.[31] Through Semantic Web technologies, the new ontologies can consolidate the coherence and expand the potentialities of data gathered by *DanteSearch*, while also providing a more flexible and solid structure for interrogation. Once the existing database was transformed into a semantic knowledge base, the errors and inconsistencies of the manual XML mark-up became visible and were corrected; on the new integrated platform implemented by *LiDa*, users will now be able to overlap morphological and syntactic queries. The adoption of the Linked Open Data paradigm will also foster interoperability and reusability of data – a goal that becomes increasingly crucial in the proliferation of digital resources for Dante studies.

Another digital research project realized within *LiDa* is the development of an ontology aimed at representing metaphors in Dante's *Comedy*.[32] The Metaphor Ontology (*MOnt*) relies on a conceptualization of metaphor as an intersection between linguistic expression and semantic content; therefore, the linguistic component of metaphors is described by classes and properties drawn from the other ontologies implemented by *LiDa*, while the semantic component – on which we are still working – will be characterized by means of identifying the semantic field of

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[30] https://www.w3.org/community/ontolex/wiki/Main_Page.

[31] On *LiDa* see C. Concordia, G. Tomazzoli, N. Aloia, C. Meghini, L. Trupiano, «Per l'interoperabilità e la sostenibilità delle risorse digitali dantesche: il progetto LiDa», in *Me.Te. Digitali. Mediterraneo in rete tra testi e contesti, Proceedings del XIII Convegno Annuale AIUCD*, ed. by A. Di Silvestro, D. Spampinato, Catania, AIUCD, 2024, pp. 441-447. *LiDa* can be accessed at https://lida.dantenetwork.it.

[32] A first account of the metaphor ontology can be read in C. Meghini, G. Tomazzoli, «Per un'ontologia delle metafore nella *Commedia* di Dante», in *"Per intelletto umano e per autoritadi". Il contesto di formazione e diffusione culturale del poema dantesco*, ed. by L.M.G. Livraghi, G. Tomazzoli, Firenze, Franco Cesati, 2022, pp. 127-152. The knowledge base will soon be published on the integrated platform implemented by *LiDa* (https://lida.dantenetwork.it). On metaphors identification and classification, see G. Tomazzoli, «"Totus poema eius ubique mirabiliter figuratus". Identifying, classifying and describing Dante's metaphors», *Umanistica digitale*, 6 (2019), pp. 77-94.

every metaphorical word through its lemma. The outcome of this proj-ect is a better understanding of a pivotal trope in the *Comedy*, but also, and more importantly, the development of a conceptual structure that can link Dante's poetic expression to the *langue* of his time, and therefore to the system of thought expressed by it, which will greatly help to prop-erly appreciate the innovation brought to the Italian language by Dante.

Dante's words had often a meaning that is different from what we understand by them; this is one of the most intriguing issues readers of the *Comedy* are faced with. Lexical indexes have been produced as long ago as 16th century. Lodovico Dolce's *Divina Commedia* (1555) contains a concise glossary of the poem's most difficult words;[33] Sansovino's edition (1564), although inspired by Dolce, offered a similar but expanded table.[34] Dante's vocabulary was first thoroughly lemmatized in 1971, as part of Alinei's concordances of medieval Italian;[35] printed dictionaries and con-cordances to Dante's works have been numerous, since much earlier times. In 1888, Fay elaborated the first complete concordances, omitting grammatical words and the most common verbs.[36] Blanc, in his critical dictionary of Dante's words (1859), had provided a complete vocabulary, limited to Dante's *Comedy*;[37] his work was exemplary in that it also reg-istered a great number of variants from manuscripts and printed edi-tions. Modern concordances were put together by Wilkins and Bergin and by Lovera – the latter relying on Petrocchi's edition in attempting a complete morphological analysis of Dante's language.[38] A good number

[33] LA DIVINA / *COMEDIA DI DANTE*, / DI NVOVO ALLA SVA VERA / *lettione ridotta con lo aiuto di molti / antichissimi esemplari*. CON ARGOMENTI, ET / ALLEGO-RIE PER CIASCVN / Canto, & Apostille nel margine. / ET INDICE COPIOSISSIMO DI / *tutti i Vocaboli piu importanti usati dal / Poeta, con la sposition loro.* // *CON PRIVILEGIO.* // IN VINEGIA APPRESSO GABRIEL / GIOLITO DE FERRARI, E / FRATELLI. MDLV.

[34] DANTE / CON L'ESPOSITIONE / DI CHRISTOFORO LANDINO, / ET DI ALES-SANDRO VELLVTELLO, / *Sopra la sua Comedia dell'Inferno, del Purgatorio, & del Paradiso.* / Con tauole, argomenti, & allegorie, & riformato, riueduto, / & ridotto alla sua uera lettura, / PER FRANCESCO SANSOVINO FIORENTINO // IN VENETIA, *Appresso Giouambattista, Marchiò Sessa, & fratelli.* 1564.

[35] D. Alighieri, *La Commedia*. Spoglio elettronico by M. Alinei, Bologna, il Mulino, 1971.

[36] *Concordance of the "Divina Commedia"*, ed. by E.A. Fay, Cambridge, The Dante Society, 1888.

[37] *Vocabolario dantesco, o Dizionario critico e ragionato della "Divina Commedia" di Dante Alighieri*, ed. by L.G. Blanc, Firenze, Barbèra, 1859.

[38] *A concordance to the "Divine Comedy" of Dante Alighieri*, ed. by E.H. Wilkins, T. G. Bergin, Cambridge, Harvard University Press, 1965; *Concordanza della "Commedia" di Dante Alighieri*, ed. by L. Lovera, Torino, Einaudi, 1975.

of Italian, and some Latin words, are also registered by the *Enciclopedia Dantesca*, which provides meanings, most of the occurrences and, occasionally, historical notes.[39] Digital attempts at the lemmatization of Dante's vocabulary were among the very first enterprises in the Digital Humanities, prompted by Padre Busa as early as the 1950s.[40]

Building on these resources, a new *Vocabolario Dantesco* (*VD*), aimed at a full description of Dante's lexicon, was launched by the Accademia della Crusca and the Opera del Vocabolario Italiano (*OVI*) in 2015.[41] The *VD* is intended to promote a better understanding of Dante's vocabulary, especially contextualizing it with the language of his predecessors, contemporaries, and later poets. The project is conceived as an open online dictionary, molded upon the *TLIO* (*Tesoro della Lingua Italiana delle Origini*), an historical lexicon of the Italian Language which nowadays catalogues more than 49.000 entries. As announced by its coordinators, the *VD* will, in due course, also appear in print. The project is now focusing on the *Commedia*, but will later include the full corpus of Dante's works in the vernacular, while a twin project, the *VDL* (*Vocabolario Dantesco Latino*, see below), was also launched in 2021.

The *VD* benefits from dialoguing with several other digital projects: the traditional lexicographical approach is enriched by the strong connection with other *corpora*, such as the corpus *OVI*, the *Dizionario dei*

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[39] The *Enciclopedia Dantesca* has been fully digitized and is now accessible online in open-access on the Treccani website: https://www.treccani.it/enciclopedia/elenco-opere/Enciclopedia_Dantesca/.

[40] For an overiew see S. Arcidiacono, «Tre implementazioni informatiche per il *Vocabolario Dantesco* e alcune considerazioni a margine», in *"La sua chiarezza séguita l'ardore". Studi di linguistica e filologia offerti a Paola Manni*, ed. by B. Fanini, Firenze, Società Editrice Fiorentina, 2023, pp. 3-14: 4-8.

[41] http://www.vocabolariodantesco.it/. The website features a constantly updated section of publications, so I will only mention a few of the most important contributions describing the project: Z. Verlato, «"Onorate l'altissimo poeta!" L'OVI e i lavori per il nuovo *Vocabolario Dantesco*», *Bollettino dell'Opera del Vocabolario italiano*, suppl. 5 (2016), pp. 229-258; L. Leonardi, «La lingua di Dante: testo, lessico, istituzioni (per un *Vocabolario Dantesco*)», in *Atti del XXVIII Congresso Internazionale di Linguistica e Filologia Romanza (CILFR)*, ed. by R. Antonelli, M. Glessgen, P. Videsott, Strasbourg, Éditions de Linguistique et de Philologie, 2016, pp. 46-55; P. Manni, «Per un nuovo *Vocabolario Dantesco*», in *"Significar per verba". Laboratorio dantesco*, ed. by D. De Martino, Ravenna, Longo, 2018, pp. 91-108; *"S'i' ho ben la parola tua intesa". Atti della giornata di presentazione del Vocabolario Dantesco*, ed. by P. Manni, Firenze, Accademia della Crusca, 2020; P. Manni, R. Mosti, «Per Dante. Il *VD* e i corpora dell'italiano antico», in *Corpora e Studi Linguistici. Atti del LIV Congresso della Società di Linguistica Italiana*, ed. by E. Cresti, M. Moneglia, Milano, Officinaventuno, 2022, pp. 275-293.

Volgarizzamenti (*DiVo*), and the corpus *LirIo*, devoted to the Italian lyric poetry up to 1400. Entries in the *VD* take into account data from the *TLIO* and from several *OVI* corpora and sub-corpora;[42] each record has direct links to other resources when relevant. Editors review corresponding entries in the *Enciclopedia Dantesca*, in the *TLIO*, and in the *Vocabolario della Crusca* (through the portal *Crusca in rete*), and include a survey of critical variants as well as of the word's reception in both the commentaries made available by the *Dartmouth Dante Project* (see below) and in the works of Petrarch and Boccaccio. Petrocchi's edition serves as the base text, but the main alternative readings reported in his apparatus are also considered, alongside those provided by Sanguineti's and Lanza's editions[43] and those discussed by recent research.

The *VD* provides each entry with the following information: a list of meanings and sub-meanings; data about the word's occurrences in Dante's works, including its frequency, its use within fixed expressions, and an *index locorum* with all the forms as they appear in the text, as well as its variants in the manuscript tradition; correspondences with a variety of other *corpora* and dictionaries, with links to the relevant resources; notes on the term's interpretation (in relation to language, text transmission and meanings); and, finally, credits and publication date.

The *VDL* (*Vocabolario Dantesco Latino*), coordinated by Gabriella Albanese, deals with Dante's Latin lexicon, a subject often neglected by scholars, not least because of the lack of reliable editions of medieval Latin texts.[44] The *VDL* is devised as retaining the structure adopted by *VD*, with whom it has consistent cross-references meant to highlight the circularity between Dante's Latin and Dante's vernacular; the section of correspondences includes *corpora* of both classical and medieval Latin (e.g. the *Thesaurus Linguae Latinae*, the *Mittellateinisches Wörter-*

[42] On the digital projects hosted by *OVI* see P. Squillacioti, «I progetti digitali dell'OVI», *Griseldaonline*, 20/2 (2021), pp. 197-203.

[43] *Dantis Alagherii Comedia*; Dante Alighieri, *La Commedìa, Nuovo testo critico secondo i più antichi manoscritti fiorentini*, ed. by A. Lanza, Anzio, De Rubeis, 1996.

[44] On the *VDL* see G. Albanese, «Per il vocabolario latino di Dante», in *"S'i' ho ben la parola tua intesa"*, pp. 169-185; G. Albanese, P. Pontari, «La Società Dantesca Italiana e il *Vocabolario Dantesco Latino*. Studi sui lessici intellettuali del Dante latino», *Studi Danteschi*, 86 (2021), pp. 155-209; G. Albanese, «Nel cantiere del *Vocabolario Dantesco Latino* (*VDL*): le ragioni e lo sviluppo di uno strumento necessario», in *Il latino di Dante*, ed. by P. Chiesa, F. Favero, Firenze, SISMEL-Edizioni del Galluzzo, 2022, pp. 3-48; G. Albanese, P. Pontari, «Il Vocabolario Dantesco bilingue: applicazioni e potenzialità del *VDL*», in *"A guisa d'uom che 'n dubbio si raccerta". Vecchie e nuove prospettive per la biografia e l'opera dantesca*, ed. by R. Bardi, L. Canova, Firenze, Franco Cesati, 2024, pp. 99-124.

buch, the *Monumenta Germaniae Historica*, *ALIM*), medieval lexicography (Isidore, Huguccio, etc.), and Dante's commentaries. The two parallel projects exploit the possibility of a cumulative and extensive use of linguistic *corpora* for which the digital environment is crucial both in laying the ground for a thorough examination of medieval language use, and in enabling users to take Dante's lexicon as the point of departure for exploring a rich and multifaceted cultural heritage. In such projects the interoperability between different digital resources – each one born with its own structure, aim, and approach – can really show its potential.

Scholars interested in Dante's Latin can also profit from a highly innovative research tool, realized within the ERC project *Linking Latin* (*LiLa*), carried out between 2018 and 2023. *LiLa*'s goal was to build a Linked Data knowledge base of linguistic resources and Natural Language Processing tools for the study of Latin. As a part of this vast enterprise, *LiLa* developed *UDante*, a treebank containing Dante's Latin works with a morphological, lexical, and syntactic annotation based on the Universal Dependencies (UD) grammar, a framework developed for cross-linguistic comparison.[45] While *DanteSearch* was elaborated through a manual XML annotation of Dante's syntax – and one that was compliant with another grammatical paradigm, based on constituency –, *UDante* was built on a semi-automatic conversion of XML into CoNLL-U (the recommended standard for NLP of syntax within a UD frame). This format and paradigm were chosen for the purposes of full interoperability with other linguistic *corpora* (including those expressed in other languages), thus making the knowledge represented available for corpus linguistic analysis. *UDante* represents the knowledge on lemmas, parts of speech, and syntax of Dante's Latin works; through its connection with the *LiLa* lemma bank, such knowledge is also linked to a vast range of linguistic resources pertaining to Latin language. It is therefore possible to appre-

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[45] https://lila-erc.eu/udante-ud-2-8/. Besides the documentation and dataset accessible on Zenodo via the project's website, see F.M. Cecchini, R. Sprugnoli, G. Moretti, M. Passarotti, «*UDante*: First Steps Towards the Universal Dependencies Treebank of Dante's Latin Works», in *Proceedings of the Seventh Italian Conference on Computational Linguistics (CLiC-it 2020)*, ed. by J. Monti, F. Dell'Orletta, F. Tamburini, Bologna, CEUR Workshop Proceedings, 2020; M. Passarotti, G. Pedonese, R. Sprugnoli, «Le opere latine di Dante tra annotazione linguistica e web semantico», *Linguistica e Letteratura*, XLVI/1-2 (2021), pp. 45-71; M. Passarotti, F.M. Cecchini, R. Sprugnoli, G. Moretti, «*UDante*. L'annotazione sintattica dei testi latini di Dante», *Studi Danteschi*, 86 (2021), pp. 309-338.

ciate, for example, the lexical creativity of Dante's texts, as well as their relationship to both the Greek and the vernacular lexicons. Queries on the knowledge base are, on the other hand, less friendly, and they focus on the lemma as the core of both lists of occurrences and graphs, while the texts remain largely unavailable to the user.

Given its broad scope, *LiLa* is perhaps more useful to scholars interested in the wider context of Latin lexical resources than to Dante readers. Moreover, the adoption of the UD paradigm, which is only familiar to a highly specialized scholar, can limit the usability and appreciation of *UDante*'s syntactic annotation. Nonetheless, *LiLa* is truly remarkable as it participates in a global and advanced scholarly endeavor, meant to consolidate new methods for the use of automatic processing of interconnected and comparable linguistic data. The promising results reached by *LiLa* encouraged part of the team to pursue this research in the context of Dante's vernacular works: Claudia Corbetta is now extending the syntactic annotation based on the UD paradigm to Dante's *Commedia*, thus providing a new manual annotation against which it is possible to test the only treebank of Old Italian available in the UD collection.[46] The development of an encompassing library of linguistic annotations such as the UD collection can foster new cross-linguistic comparisons, including those that emphasize diachronic variation or that juxtapose different textual genres.

6. «Le nove rime»: Dante's rhymes

In Dante's poetry, syntax is not only relevant *per se*, but is deeply intertwined with rhythm. Rhythmic and syntactic analysis can thus be combined to explore the recurrence of structures not only in Dante's *Commedia*, but more broadly in all works written in tercets. This is the goal of *Terza Rima Informatizzata per l'Analisi Ritmica e Sintattica* (*TRIARS*), a project aimed at intertwining rhythmical and syntactical patterns in order to identify tercets that share an identical pattern.[47] Like *LiDa*, *LiLa* and both the *VD* and *VDL*, *TRIARS* was built on the data pro-

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[46] See C. Corbetta, M. Passarotti, G. Moretti, «The Rise and Fall of Dependency Parsing in Dante Alighieri's *Divine Comedy*», in *Proceedings of the Third Workshop on Language Technologies for Historical and Ancient Languages (LT4HALA)*, Torino, ELRA-ICCL, 2024, pp. 50-56.

[47] https://triars.labdilef.it/. On this project see U. Conti, «Combining Rhythmic and Syntactic Analysis: an Experiment on Dante's *Comedy* with the New Tool *TRIARS*», *Uma-*

vided by *DanteSearch*, which was simplified and integrated with the prosodic annotation realized by the project *Archivio Metrico Italiano* (*AMI*).[48]

Even if it is currently a work-in-progress and therefore sometimes inaccurate, *TRIARS* is already available on the web through a query platform, where users can combine syntactic and rhythmic queries by searching, for example, for all verses with a given syntactic macro-type which also display a given prosodic structure; they can also refine the query, if needed, through textual queries and through clauses that specify the requested degree of subordination of the syntactic unit within the verse. Admittedly, *TRIARS* still presents several issues, some of which are due to the scarce versatility of the XML annotation provided by *Dante-Search*. Despite its flaws, such a project is yet another instance of how the digital treatment of Dante's text can reach outcomes that are impossible to reproduce in an analogical form.

Systematic lists of all the rhyme-words of Dante's *Commedia* have been compiled since the 16th century; they are usually alphabetically ordered, but they can also follow the poem's structure, thus showing the progression of rhyme-words and rhyme-series within each canto.[49] These rhyming dictionaries, more often than not, entirely overlook the rhythmic structure of the verse and only focus on the rhyme-word. Full annotations of Dante's hendecasyllables, on the other hand, were attempted by native digital projects such as the semi-automatic annotation realized in 2003 by David Robey's *Italian Narrative Poetry of the Middle Ages and Renaissance* and the aforementioned *AMI*.[50] Building

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nistica Digitale, 13 (2022), pp. 49-68. Another similar project is the inquiry developed by Ryan Pepin, who has been testing NLP techniques to explore the rhythmic figures used by Dante in his *Commedia* – their occurrences and interactions, as well as their implications in terms of performance and vocal realization. This research will be discussed in detail in Pepin's forthcoming book; the database will also be made available online.

[48] *AMI* is being restyled, and is therefore not accessible at present. On the project see A. Soldani, S. Bozzola, «Per un archivio metrico elettronico: il *Canzoniere* di Francesco Petrarca e la lirica delle origini», in *Biblioteche elettriche. Letture in Internet: una risorsa per la ricerca e per la didattica*, ed. by F. Santi, Firenze, Edizioni del Galluzzo, 2003, pp. 99-115; A. Soldani, «Marco Praloran e l'*Archivio Metrico Italiano*», *Stilistica e metrica italiana*, 21 (2021), pp. 237-241.

[49] For a good overview of such rhyming dictionaries see S. Albonico, G. Stanga, «Rimari. Rimario alfabetico – Rimario strutturale», in D. Alighieri, *La Divina Commedia*, ed. by E. Malato, Roma, Salerno Editrice, 2021, pp. 313-557: 315-321.

[50] The former electronic resource can still be downloaded in its original release at https://ota.bodleian.ox.ac.uk/repository/xmlui/handle/20.500.12024/2455. An improved version of the database, including the annotated *Commedia*, can be queried at http://

on these experiences, *TRIARS* fosters a comparison between Dante's
texts and other poems written in third rhyme, thus extending the sty-
listic analysis beyond a mere appreciation of Dante's text by contextual-
izing this latter within a broader corpus of texts which readapt formu-
laic and mnemonic items. A perfect example of the fruitful results of
such an analysis is the research carried out by Grévin on Dante's Latin
epistles and their relationship to some of the most widely known col-
lections of *dictamina*:[51] the combination of rhythmic clauses (the dif-
ferent *cursus* employed in medieval letter-writing) and parallel syn-
tagms shows how authors are guided in their writing by the reuse of
textual patterns whose memorability is granted by their own rhythmic
structure.

7. «Lo dono veramente di questo comento è la sentenza»: commentaries

Dante said so: to accompany such exquisite food, bread must be served
too. One of the very first digital projects devoted to Dante studies was
Robert Hollander's *Dartmouth Dante Project* (*DDP*), whose purpose
was to gather all commentaries to Dante's *Comedy*, from Jacopo Alighieri's
to the 2015 commentary by Nicola Fosca, specifically prepared for the
DDP.[52] Developed between 1982 and 1988, the database is freely available
on the web, and it has now been redesigned and enriched by a new read-
ing tool (the *DanteLab Reader*).

The *DDP* contains 77 commentaries in Latin, Italian, and English,
that have been either scanned or manually transcribed; the text has a
light mark-up indicating which *cantica*, canto, and line(s) the commen-
tary refers to. Whereas many publishers have allowed the *DDP* to pub-
lish copyright material, some of the commentaries in the database are
based on old and therefore not entirely reliable critical editions. Thanks

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www.italianverse.reading.ac.uk/about.htm. Users can perform queries based on either the
verse's position, rhyme-word, phonemic patterns and/or accents. The main outcomes
of this project are discussed in D. Robey, *Sound and Structure in the "Divine Comedy"*,
Oxford, Oxford University Press, 2000.

[51] B. Grévin, *Al di là delle fonti "classiche". Le "Epistole" dantesche e la prassi duecentesca dell'ars dictaminis*, Venezia, Edizioni Ca' Foscari, 2020.

[52] https://dante.dartmouth.edu/. On this project see R. Hollander, «The Dartmouth Dante Project», *Quaderni di Italianistica*, X/1-2 (1989), pp. 287-298; D. Callegari, «Dante (virtually) at Dartmouth», *Bibliotheca Dantesca*, 6 (2022), pp. 302-307.

to the *DDP*, scholars can review all available commentaries for a given portion of the poem, or perform a full-text retrieval for specific words or phrases. The search interface allows queries with Boolean, proximity, and comparison operators.

The *DDP*, highly innovative at the time of its launching, is still indispensable to all Dante scholars. Its genesis was a response to the difficulty of gathering and consulting such a vast tradition: Hollander describes it as the «best simple idea I have ever had».[53] The *Dartmouth Dante Project* is, in other words, an extremely virtuous example of digitization of pre-digital material: hundreds of thousands of pages that were made available, and that are now fast and easy to consult. But the *DDP* is also exemplary in being frequently updated and restyled. In 2013 the *Dante Lab Reader* went online:[54] a customizable reader and workspace allowing users to compare the poem, its translations (into English, German, and French), and all the *DDP* commentaries, within an intuitive and efficient interface.

Another very popular project involving a new commentary to the *Commedia* is Columbia's *Digital Dante*, directed by Teodolinda Barolini.[55] *Digital Dante* was born in the early 1990s and was relaunched in 2014, but it is often updated and expanded; since its creation, it has an editorial structure aimed at publishing original research on Dante's works and their reception, but it is also specifically engaged with combining text with other media, thus expanding our notion of Dante's textuality and fostering a collaborative vision of scholars' approaches to research and teaching. The main sections are devoted to the so-called *Commento baroliniano*, a new commentary written by Barolini for the digital project; the *Dante Course*, which is a collection of 54 video-lectures given by Barolini providing a canto-by-canto reading of the poem; *Intertextual Dante*, devoted, at present, to Dante's relationship with Ovid; and, finally, further sections pertaining to images, sounds, and historical notes.

Users interested in a specific canto can browse the relevant *Commento baroliniano*, read Dante's text, accompanied by Mandelbaum's and Longfellow's translations, and explore the gallery of images and videos associated to it;[56] as to the *Inferno* alone, they can also listen to professor Bausi's

[53] Hollander, «The Dartmouth Dante Project», p. 287.

[54] http://dantelab.dartmouth.edu/reader.

[55] https://digitaldante.columbia.edu/. Later and future developments of *Digital Dante* are described in Kumar, «Digital Dante».

[56] Although *Digital Dante* does not specify the editions translations are taken from, we can assume they are taken from D. Alighieri, *The Divine Comedy*, tr. by A. Mandelbaum,

reading of the canto in his distinctive Florentine accent. Barolini's commentary is crafted for a digital environment, and is therefore more informal and appealing to a wider readership; at present, it is still rather classical in its structure – a full-length text that can only be scrolled down – and in its treatment of information, but the increasing intersection with other media and contents is encouraging in its display of the possibilities offered by a born digital commentary.

The sub-project *Intertextual Dante*, edited by Julie Van Peteghem, provides a digital concordance focused on intertextuality in Dante's *Commedia*.[57] It is currently limited to a catalogue of Ovidian intertextuality manually compiled by Van Peteghem, which amounts to over 150 points of contact between the two authors; admittedly, the project is conceived as a digital visualization of a traditional concordance.[58] The project includes both a reading platform and a query page. It allows users to read the two authors side by side, and to peruse a brief comment for each intertextual connection that is highlighted. Entries are divided into three categories: stylistic (word-choice), structural (characters, places, events), and rhetoric (similes); a specific instance can be retrieved by scrolling the list of the corresponding category. As reported by Kumar, the project will soon be extended to embrace Guinizzelli's poetry.[59]

Other sections of *Digital Dante* feature a diverse selection of materials and scholarly contributions on the historical, textual, visual, and acoustic aspects of Dante's poetry. Within the *Sound* section, the detailed research on musical instruments in the *Commedia* edited by Francesco Ciabattoni (*Musical instruments*) is particularly worth mentioning. Another recent addition is the *Sestina Readings*, a collection of video and audio recordings where Barolini's students read a selection of 12 *sestine* by Arnaut Daniel, Dante, and Petrarch in an experimental performance aimed at emphasizing the technique of *retrogradatio cruciata*, accompanied by an animated schema outlining the metrical pattern of rhyme-words. As we have already seen in the brief discussion concerning the *Archivio Metrico*

Berkeley-Los Angeles-London, University of California Press, 1980-1982; The "*Divine Comedy*" of Dante Alighieri, tr. by H.W. Longfellow, Boston, Ticknor & Fields, 1867.

[57] On this project see J. Van Peteghem, «Digital Readers of Allusive Texts: Ovidian Intertextuality in the *Commedia* and the Digital Concordance on *Intertextual Dante*», *Humanist Studies & the Digital Age*, 4/1 (2015), pp. 39-59; J. Van Peteghem, «Exploring Dante's sources online: interactive reading, visualizations, and the study of Dantean intertextuality in the digital age», *Bibliotheca Dantesca*, 5 (2022), pp. 229-252.

[58] Van Peteghem, «Digital Readers of Allusive Texts», p. 44.

[59] Kumar, «Digital Dante», p. 106.

Italiano, «this focus on the lyric Dante who connects both backward and forward to a poetic tradition has the effect of decentering the *Commedia*»,[60] which is nonetheless the undisputable core of *Digital Dante*.

8. «*Chi move te, se 'l senso non ti porge?*»: resources and multimedia

Digital Dante attempts at going beyond a traditional approach to the text, and at expanding the range of media and resources that can be gathered to enrich our experience of Dante's poem. Similar projects are intended to modernize the secular practice of commenting Dante's text, and they exploit the potential of the digital environment not only as a means of digitizing pre-digital material, but mainly as a dynamic and collaborative collection of information and inputs.

Such endeavor is not entirely new. The earlier printed editions of Dante's texts already display rich paratexts aimed at offering supplementary information to the reader. To give just a couple of examples, Landino's acclaimed commentary, printed for the first time in 1481,[61] featured a collection of superb engravings by Baccio Baldini and an erudite discussion about the infernal topography, and was followed in this respect by many other editions. In 1536, Giolito's edition of Dante's poem included *a copiosissima Tavola, nella quale si contengono le storie, favole, sententie & le cose memorabili & degne di annotazione che in tutta l'opera si ritrovano* (a 'copious table of notable matters').[62] Paratexts proliferated to the point that, in 18th century, we cannot find a single edition that lacked analogous tables and summaries. A good number of commentaries also included summaries of each *cantica* and schemes aimed at illustrating the structure of Dante's otherworld.

Thanks to the web, complementary resources and multimedia are richer than ever, and they facilitate an embodied experience of Dante's text.

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[60] Ivi, p. 98.

[61] COMENTO DI CHRISTOPHORO LANDINO FIORENTI / NO SOPRA LA COMEDIA DI DANTHE ALI / GHIERI POETA FIORENTINO // Impresso in Firenze, per Nicholo di Lorenzo della Magna, a di .XXX. da Gosto .M.CCCC.LXXXI.

[62] COMEDIA DEL / DIVINO POETA DANTHE / *Alighieri,* con la dotta & leggiadra spositione di Christo / phoro Landino: con somma diligentia & accu / ratissimo studio nuouamente corretta, / & emendata: da infiniti errori pur / gata, ac etiandio di vtilissi / me postille ornata. AGGIUNTAVI DI NVOVO VNA COPIOSIS / *sima Tauola, nellaquale si contengono le storie, fauole, sentent / tie, & le cose memorabili & degne di annotatione / che in tutta L'opera si ritrouano. // In Vinegia ad instantia di M. Gioanni Giolito da Trino*, 1536.

Danteworlds, edited by Guy P. Raffa in the early 2000s for the University of Texas at Austin, is presented as «an integrated multimedia journey – combining artistic images, textual commentary, and audio recordings».[63] The visual representation is at the core of the website, and is achieved through original drawings aimed at clarifying some aspects of the poem's structure. By clicking on one of its circles on the *Inferno* map, for example, users access a page where characters and specific issues are singled out, briefly commented, and linked to the correspondent illustration. At the bottom of the page, they can also find the audio recording of significant verses and a few study questions that can be useful for teaching. Dante's text is not reproduced, and readers are explicitly encouraged to read the chosen passage by themselves, before turning to the commentary and illustrations.

A similar approach to visualizing the topography of Dante's poem is at the core of two projects intended for high-school students and realized not by scholars, but by cooperatives or content factories. The Alpaca project *L'Inferno illustrato*, launched in 2016 and sponsored by the Società Dante Alighieri, is intended to ease pre-teen Italian students into their first approach to Dante's poem, also including an interactive and captivating design map of the *Inferno*, which the user can navigate through zoom, click, and drag actions.[64] Each circle of hell is associated with the relevant sin and populated with the characters encountered by Dante; users can freely move between cantos, sins, characters, and circles, thus familiarizing with the complex structure of Dante's otherworld. The poem's text is accessible only when it is linked with a character. The possibilities for a multifaceted representation of Dante's topography are further exploited by *La Com3dia*, a cross-media pedagogical project where 9 cantos of the poem are presented through a combination of graphic novel-like drawings, music and audio recordings, as well as interactive animations, and where little tests can be taken to verify the user comprehension of Dante's text.[65] The project is currently available only as a demo to non-registered users, but it bears witness to how Dante's text can prompt virtual reality explorations appealing to all sorts of readers.

Other projects are more centered on the reading phase, and are conceived as integrated encounters with Dante's poetry. After the success of

[63] https://danteworlds.laits.utexas.edu/.

[64] https://www.alpacaprojects.com/inferno2/. On this project see G. Bonora, R. D'Ugo, G. Dalai, D. De Rosa, A. Imperato, B. Martini, L. Perondi, «The Project *Interactive Topography of Dante's Inferno*. Transfer of Knowledge and Design of Didactic Tools», *Proceedings*, 1/9 (2017), 875, https://doi.org/10.3390/proceedings1090875.

[65] https://lacom3dia.it/.

the *DDP*, in 1999 Robert Hollander created the *Princeton Dante Project* (*PDP*), which aims at providing the reader with a rich multimedia commentary.[66] The *PDP* offers a great variety of supports for an enhanced reading experience, and embraces all of Dante's works. Whereas Dante's minor works are only presented in both the original version and their English translation, the *Commedia* is published as an annotated text, supplemented with philological notes (limited to cantos I-VI of the *Inferno*), historical notes (extracted from Toynbee's *Dante Dictionary*),[67] links to the commentaries from the *DDP*, images, and audio files with readings in both Italian and English. As Hollander himself declared, «the focus of the *PDP* is on the meaning of the smaller units of the poem».[68] The *PDP* main page hosts Toynbee's biography of Dante, a solid bibliography, as well as lectures on specific topics, maps, charts and genealogical tables, and a small sample of illustrations. The web platform allows complex queries through a variety of filters. The *PDP* is a project conceived for students, but that can be also useful to more experienced readers given the wide range of material displayed on a rich but still intuitive platform.

Deborah Parker's *The World of Dante*, sponsored by the University of Virginia and the Institute for Advanced Technology in the Humanities, was launched in 1997 and significantly expanded between 2006 and 2009.[69] *The World of Dante* is a hypermedia research tool designed for all readers of the *Comedy*. The user can search the poem through simple keyword and structured queries, or simply navigate the text. The project, as of today, includes an XML-tagging of the text, a visual and a musical archive, interactive maps, diagrams and timelines, and a selection of teaching resources. The text is provided in both Petrocchi's edition, and in Mandelbaum's English translation. People, places, creatures, deities, structures, images, and music are all tagged; tags apply not only to explicit mentions, but also to circumlocutions and implicit allusions, and they point to a brief record box providing further information, which can also be expanded to visualize a more detailed classification. All information contained in these descriptions can be retrieved from a search page.

Among the most original features of *The World of Dante*, users can access several artistic or explicative maps of the three otherworldly realms,

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[66] https://dante.princeton.edu/.

[67] P. Toynbee, *A Dictionary of Proper Names and Notable Matters in the Works of Dante*, Oxford, Clarendon Press, [1898] 1968.

[68] R. Hollander, «The Princeton Dante Project», *Humanist Studies & the Digital Age*, 3/1 (2013), pp. 53-59: 57.

[69] http://www.worldofdante.org/.

some ancient and contemporary maps of Europe, Italy, Tuscany and Flor-
ence, and a selection of astronomical illustrations. A very detailed inter-
active timeline can be navigated to discover facts from Dante's life (in
red), as well as political, artistic, and religious events of his time. The
descriptions are extremely synthetic, but the timeline is very helpful in
providing the reader with a comprehensive overview on Dante's life-
time. The visual material amounts to a few hundred images which help
the reader visualize Dante's world. In an introductory article, Parker
acknowledges that images are not mere illustrations, but «interpreta-
tions in their own right», and are thus to be intended as non-neutral
means to enhance our appreciation of Dante's «clear visual images».[70]
Because of the key role played by music in the *Purgatorio* and *Paradiso*,
a musical archive, with high-quality recordings of all hymns or chants
quoted in the text, was also included: Paul Walker was responsible for
identifying them and directing the performance; his mode of operation
is explained in good detail in a specific section. Users can also download
a pdf file containing texts and translations for each piece.

The World of Dante is a multifaceted resource that improves the user's
experience of the text through several media and structured data. The
declared goal is to not overwhelm the reader with an all too abundant
commentary, but rather to provide them with enough information to
allow new explorations of Dante's text and context. Although data can
be retrieved through specific queries, simply browsing the materials
may turn out to be confusing for an unexperienced reader. On the other
hand, the information available to a scholar who already knows what to
search for is not particularly detailed. *The World of Dante* nevertheless
offers very interesting material, and a well-developed structure.

A similar but simpler project is *Dante vivo*, within the web platform
florin, edited by Julia Bolton Holloway. In *Dante vivo* users can read Dan-
te's text on the background of illustrations by Botticelli and Blake and
accompanied by miniatures, or listen to audio recordings of several read-
ers reciting the poem in either Italian or English.[71] A more recent project,
inaugurated in 2021, on the 700th anniversary of Dante's death, the *Divine-
Comedy.digital* was realized by The Visual Agency (an information design
agency specialized in data visualization and based in Milan) with the sup-
port of the Yale Digital Humanities Lab, and is sponsored by the Soci-

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[70] D. Parker, «*The World of Dante*: a Hypermedia Archive for the Study of the *Inferno*»,
Literary and Linguistic Computing, 16/3 (2001), pp. 287-97: 288.

[71] http://www.florin.ms/Dantevivo.html. On this project see J. Bolton Holloway, «The
florin.ms project», *Bibliotheca Dantesca*, 6 (2022), pp. 276-278.

età Dante Alighieri.[72] The web app presents a catalogue of artistic heritage inspired by Dante's *Comedy*; the poem is divided into 413 narrative scenes, and each artwork (reproduced in the form of video, audio, or image file) is connected to the relevant scene, thus creating 413 virtual galleries that can be navigated through a «slow surfing experience» based on the poem's structure (*cantiche*; settings, i.e. circles, terraces, and spheres; cantos; scenes). Each gallery contains an audio recording of Dante's text and manuscript illuminations, or artworks related to that particular scene. By clicking on an image, users can visualize further information (title, date, author, conservation site), and access other works by the same artist. Dante's text is never shown, and the criteria used for defining the scenes are not discussed. The project, however, is particularly interesting in that an artificial intelligence algorithm has arranged the over 1.000 artworks collected according to their visual similarity; in addition, the visualization technique represents which scenes display a higher popularity in a very clear way. In addition, users can contribute to the catalogue through a suggestion form. The project is clearly intended for an open, and maybe serendipitous exploration of artistic heritage inspired by Dante, rather than for scholarly use.

9. «*Perché veggi mei ciò ch'io disegno*»: *illustrations, manuscripts and print editions*

Given such preferential relationship between words and images in Dante's reception, the *Comedy* has produced, since the very early stages of its afterlife, a conspicuous tradition of illustrations, in both manuscripts and printed editions. This invaluable heritage is at the core of the *Illuminated Dante Project* (*IDP*), launched by the University of Naples "Federico II" in 2021 and now part of the larger *Naples Dante Project* (*NDP*).[73] The goal of this project is to elaborate a complete and systematic survey

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[72] https://divinecomedy.digital/. On this project see M. Bonera, A. Bardazzi, «Data visualization as a tool to experience the legacy of Dante's *Divine Comedy* and its influence on the cultural heritage», *Bibliotheca Dantesca*, 6 (2022), pp. 288-297.

[73] https://www.dante.unina.it/idp/public/frontend. On *IDP* see G. Ferrante, «*Illuminated Dante Project*. Per un archivio digitale delle più antiche illustrazioni della *Commedia*. I. Un 'case study' quattrocentesco (mss. Italien 74, Riccardiano 1004, Guarneriano 200)», in *Dante visualizzato. Carte ridenti II: xv secolo*, I, ed. by M. Ciccuto, L. Livraghi, Firenze, Franco Cesati, 2019, pp. 229-255; C. Perna, «*Illuminated Dante Project*. Per un archivio digitale delle più antiche illustrazioni della *Commedia*. II. Il cod. M 676 della Morgan Library: datazione, iconografia, esegesi», ivi, pp. 257-264; G. Ferrante, «*Illumi-

of all illuminated manuscripts of Dante's masterpiece.[74] Each manuscript is meticulously described and reproduced in a high-definition archive, thus providing an innovative research tool that will be useful to scholars in several disciplines.

The *IDP* has developed a manuscript description protocol inspired by *Manus online*, with integrations aimed at better characterizing the specific features of Dante manuscripts. Thanks to this protocol, manuscripts and their illustrations are thoroughly described in their paleographic, codicological, iconographic, and textual aspects. The database, built on XML and following the TEI P5 module <decoDesc>, is in dialogue with IIIF and exploits its *mirador* viewer, through which it has access to the high-resolution manuscripts digitized by the libraries or institutions that joined the consortium. In addition, the *IDP* signed an agreement with the Italian Ministry of Cultural Heritage (MIC) for digitizing other relevant manuscripts preserved in national libraries.

The project focuses on those 14th and 15th century manuscripts of Dante's *Commedia* where illustrations are somehow connected with the poem's text. The two main classes within the description protocol pertain respectively to subject and main iconographic content, but references to characters, action, and place are also included. There are different schemas that allow users to cross-interrogate the corpus with respect to the relations between text and illustration, between the image and the manuscript, and, finally, with respect to the intra-textual and inter-textual links between illustrations. In the search page, users can perform queries by focusing on either the manuscript (with filters such as library, date, title, etc.) or the image itself (with filters such as illustrator, technique, subject, etc.). Otherwise, it is possible to browse the manuscripts catalogue to open a full description page, containing codicological and paleographic information about the manuscript, as well as a description of both its structure and iconographic apparatus, where subject, illustrator, and techniques employed for the illustration are described. Besides performing specific

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nated Dante Project: un approccio integrato di studi testuali, librari e iconografici», in *Immaginare la "Commedia"*, ed. by C. Perna, Roma, Salerno Editrice, 2022, pp. 237-244; C. Perna, «*IDP – Illuminated Dante Project*: un archivio e database per la più antica iconografia dantesca (secc. xiv-xv)», *DigItalia*, 2 (2020), pp. 150-158.

[74] A similar endeavor was pursued by the impressive *Illuminated Manuscripts of the «Divine Comedy»*, ed. by P. Brieger, M. Meiss, Ch.S. Singleton, Princeton, Princeton University Press, 1969. Obviously, a print catalogue, as complete as it might be, cannot reach the limitless possibilities – in terms of both digitization and query – provided by the digital medium.

queries, users can simply browse the text and click on each verse to open a list of manuscript illustrations connected with it. Alternatively, they can scroll the lists of people – with tags specifying whether they were authors, scribes, commentators, dedicatees, or owners of the relevant manuscript(s); illustrations subjects; decoration types. A map makes visible the geographical distribution of the manuscripts included in the project.

The *IDP* has not only integrated a major network of institutions and laid the foundations for new eminent partnerships, but it has also adopted advanced and dependable infrastructures. The *IDP* will thus be looked at as a model for its new cross-disciplinary theoretic frame, for it has managed to establish a dialogue between different data architectures that did not communicate easily; in addition, it will provide valuable and reusable content. The catalogue also entailed a theoretical effort in the development of stable and shared criteria for iconographic description, that can prove fruitful in other contexts as well. Encouraged by the success of *IDP*, the team directed by Gennaro Ferrante has expanded the project to the wider *Naples Dante Project*,[75] which includes *Dante Critical Text*, a tool aimed at comparing modern critical editions of Dante's poem,[76] as well as the projects *Fragments of Commedia* (*FraC*), a catalogue of all the 199 fragmentary manuscripts from 13th-15th centuries transmitting the poem's text, and *CoDa*, an *OVI* corpus collecting the text of all commentaries to Dante's poem that can be queried through the software *GattoWeb*. Further extensions of the *NDP* will include *eCommedia*, a comprehensive catalogue of the more than 600 manuscripts transmitting the poem; *Dante Minor*, a comprehensive catalogue of the manuscript traditions of Dante's minor works; and, finally, the *Illustrated Dante Project*, a digital archive of all print editions of the *Commedia*.[77]

As mentioned above, another project devoted to illustrations is *D.A.N.T.E.*, which is being developed at the Università della Campania

[75] On the *NDP* see V. Celotto, A. Mazzucchi, «Ricostruzione del testo e banche dati. La filologia digitale alla prova dell'esegesi antica della *Commedia*», in *Me.Te. Digitali. Mediterraneo in rete tra testi e contesti, Proceedings del XIII Convegno Annuale AIUCD*, ed. by A. Di Silvestro, D. Spampinato, Catania, AIUCD, 2024, pp. xxii-xxix; G. Ferrante, «Verso il *Naples Dante Project*. *Recensio* digitale integrale dei codici della *Commedia* di Dante», in *"A guisa d'uom che 'n dubbio si raccerta"*, pp. 145-160.

[76] https://www.dante.unina.it/dct/public/frontend. The goal is to include all modern editions, from the one published by Witte in 1862 to the most recent edition published by Tonello and Trovato in 2022. At present users can compare and query 4 editions, namely the ones by Vandelli (1921), Petrocchi (1966-1967), Malato (2021), and Tonello-Trovato (2022).

[77] Another similar project, concerned with the print tradition of Dante's *Commedia*, is *Envisioning Dante, c. 1472-c. 1630: Seeing and Reading the Early Printed Page* (*ENVDANTE*),

"Luigi Vanvitelli". *D.A.N.T.E.* will feature a database of illustrated editions of Dante's *Commedia* from *incunabula* to the present day, but it also promises to provide immersive experiences allowing the users to explore Dante's otherworld. The great interest towards the iconographic reception of Dante's masterpiece is at the core of another initiative based on the collaboration between the *PDP* and Princeton's *Index of Medieval Art* (*IMAP*), directed by Pamela Patton.[78] The project, called *Literary Visualizations*, intends to create a new interface, accessible through both *IMAP* and the *PDP*, that will present users with medieval representations of entities mentioned by Dante, with the goal of reconstructing «the visual encyclopedia shared by many among Dante's early audiences».[79] A similar initiative is the *Divine Comedy Image Archive* (*DCIA*), realized at Cornell University.[80] The *DCIA* is a repository of almost 2.000 images reproducing the illustrated editions of Dante's *Comedy* preserved in the Fiske Dante Collection at Cornell University Library, ranging from *incunabula* to the early 20th century; users can search or browse the catalogue through the ArtStor web application. Finally, it is worth mentioning the digital exposition on *Dante's «Comedy» and the Crafting of a Cosmos*, curated by Zoe Langer and hosted on the website of Brown University.[81] This exhibition collects manuscripts, print editions, and drawings aimed at explaining the reception of Dante's cosmography, thus illuminating its reception in scientific culture.

10. «Chi cercasse a foglio a foglio / nostro volume»: encyclopedism and sources

In the long tradition of Dante studies and commentaries, one of the most popular lines of inquiry concerns the poet's sources. «For Dante's reading was so extensive, and his mind was, so to speak, so brimful of the varied learning thus acquired, that there is scarcely a page of his writings which does not exhibit its influence, and which consequently is not more fully and adequately appreciated when read in its light».[82]

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directed by Guyda Armstrong at the Universities of Manchester and Oxford; the project is not online yet.

[78] https://theindex.princeton.edu/.

[79] S. Marchesi, P. Patton, E. Qiu, M. Matukhin, «*Literary Visualization*. Towards a Visual Annotation of Dante's *Comedy*», *Bibliotheca Dantesca*, 5 (2022), pp. 298-301: 298.

[80] https://rmc.library.cornell.edu/dvinecomedy/.

[81] https://library.brown.edu/create/poetryofscience/.

[82] E. Moore, *Studies in Dante*, Oxford, Clarendon Press, 1896-1917, p. 1.

Edward Moore's *Studies in Dante* gathers a systematic and complete collection Dante's references and allusions to the Scriptures and to classical authors; the material provides statistics which help answer interesting questions of interpretation and textual criticism.

The uncovering of intertextual connections is crucial for a full understanding of Dante's poetry, and also to achieve a wider grasp of his culture. The preface to the monumental *Enciclopedia Dantesca*, realized between 1970 and 1975 under the direction of Umberto Bosco, stated that Dante's world is so distant from us, that only specialists had the keys to unlock the meaning of his poetry. Many other glossaries and encyclopedias, such as the aforementioned *Dictionary of proper names* by Toynbee, provide information about people, places, and concepts mentioned by Dante. This domain has proven to be one of the more challenging and stimulating in the growing expansion of digital resources for Dante studies.

Dante's Library, a project launched in 2015 and directed by Martin Eisner, addresses the compelling issue of the material features of Dante's culture.[83] Within a cross-disciplinary perspective, it aims at exploring what Dante's books might have looked like, so as to better understand how they informed his thought; since his education was not only literary, but also iconographic, the project is concerned with artistic sources as well. As of today, *Dante's Library* is still in its very early stages; its quite heterogeneous contents include 14 items, both literary (e.g. Brunetto Latini's *Tesoretto* and *Trésor*, the *Lancelot en prose*, Ovid's *Metamorphoses* and *Remedia amoris*, Huguccio's *Derivationes*) and artistic (such as the two churches of San Francesco in Ravenna, where Dante was buried, and of SS. Quattro Coronati in Rome, a marvelous example of pontifical pictorial propaganda exploiting the motif of Constantine's donation). Each entry introduces the source and reviews some of the physical aspects of its tradition, thus highlighting its possible contribution in the shaping of Dante's thought. For literary sources, particular importance is given to the appearance of manuscripts, including format, glosses, book structure. Several photos and a bibliography complete the picture. *Dante's Library* is a project with great potential, and one regrets that almost ten years on, it still seems to be limited to a collection of essays that might as well have been published in print. Hopefully other features will be implemented to exploit the many advantages provided by a digital treatment of data, of which the project might benefit greatly.

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[83] https://sites.duke.edu/danteslibrary/. On this project see A.M. Granacki, «*Dante's Library*: reconstructing Dante's material world», *Bibliotheca Dantesca*, 5 (2022), pp. 279-287.

A wider project concerned with Dante and his primary sources has been developed as a collaborative enterprise led by ISTI-CNR and the University of Pisa and supported by Italian National Research funds. The project has been running for several years and it is divided into three sub-projects: *Dante Medieval Archive* (*DaMA*), *DanteSources*, and *Hypermedia Dante Network* (*HDN*).

DaMA is a rich digital archive of texts annotated in XML-TEI.[84] It contains the whole corpus of Dante's works, several classical and medieval primary sources, and some of the most influential commentaries (60 texts). Specifically, it includes medieval commentaries of Virgil and Horace that Dante was likely to have read, collections of letters which might be considered as a model for Dante's epistles, a wide selection of pastoral texts, theological and philosophical treatises by Augustine, Aquinas, Bernard of Clairvaux and others, romance sources that are likely to have played a role in the development of Dante's vernacular poetry. The web interface of *DaMA* currently allows users to either read the digitized texts online or download them in XML-TEI format, but also to consult an extensive bibliography dedicated to Dante's works. In addition, it is possible to perform full-text queries and, finally, to look through a section of *loci paralleli* (at the moment limited to other pastoral works by Boccaccio, Petrarch, and Giovanni del Virgilio). Finally, *DaMa* also includes a bibliography concerned with Dante's works and a list of manuscripts.

The goal of *DanteSources* is to create a digital library that relies on a formal ontology describing Dante's relationship with his primary sources.[85] The ontology, expressed in RDFS, has been populated with information extracted from the most recent commentaries to Dante's minor works. The corpus of Dante's works that is searchable on *Dan-*

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teSources includes the latest Mondadori editions and commentaries of *Convivio*, *De vulgari eloquentia*, *Monarchia*, and *Rime*, while the *Vita nova* is featured in both Gorni's and De Robertis's commentary.[86]

The outputs of queries performed on the *DanteSources* knowledge base are charts, tables, and CSV files. To retrieve information on Dante's primary sources, users can perform different queries, or even access the SPARQL endpoint to freely interrogate the knowledge base. There are three main predefined queries: 1. by specific Dante's work, or its sub-parts; 2. by primary source, or its author, or its subject; 3. by type of reference (explicit, strict, or generic). It is possible, therefore, to visualize the list of sources quoted, for example, in *Convivio*'s book III, or the places where Dante mentions Aquinas, or every explicit reference in the *De vulgari eloquentia*. What is innovative in *DanteSources* is not so much the content that is made available to scholars, or the possibility to customize both queries and outputs, but its native digital treatment of information, that relies upon Semantic Web technologies. The same approach drives *Hypermedia Dante Network* (*HDN*), a new project aimed at extending the *DanteSources* ontology to represent information about the *Comedy*'s primary sources identified by a vast range of commentaries.[87]

Thanks to a partnership with the Società Dantesca Italiana and the *Dartmouth Dante Project*, *HDN* acquired dozens of commentaries digitized by the *DDP*, that were annotated by a group of 10 Dante scholars from 4 Italian universities through a specifically designed semi-automatic tool. This body of knowledge will populate the *HDN* ontology, an expansion of the *DanteSources* ontology that represents information about Dante's references to his primary sources – such as the reference type, its content, its localization within the poem, but also information about the commentator who identified the reference, and about the primary source's author, title, and subject.[88] The knowledge base will be

[86] D. Alighieri, *Vita nuova*, ed. by D. De Robertis, Milano-Napoli, Ricciardi, 1980; Idem, *De vulgari eloquentia*, ed. by M. Tavoni, in Idem, *Opere*, vol. I: *Rime*, *Vita Nova*, *De vulgari eloquentia*, Milano, Mondadori, 2011, pp. 1065-1547; Idem, *Rime*, ed. by C. Giunta, ivi, pp. 3-744; Idem, *Vita nova*, ed. by G. Gorni, ivi, pp. 745-1063; Idem, *Convivio*, ed. by G. Fioravanti, in Idem, *Opere*, vol. II: *Convivio*, *Monarchia*, *Epistole*, *Egloghe*, Milano, Mondadori, 2014, pp. 3-805; Idem, *Monarchia*, ed. by D. Quaglioni, ivi, pp. 807-1415.

[87] The knowledge base of *HDN* will be published in the *LiDa* platform, at https://lida.dantenetwork.it.

[88] To learn more about the *HDN* ontology, see C. Meghini, M. Tavoni, M. Zaccarello, «Mapping the Knowledge of Dante Commentaries in the Digital Context: A Web Ontology Approach», *The Romanic Review*, 112/1 (2021), pp. 138-157; C. Meghini, M. Zaccarello, «Un nuovo progetto di biblioteca digitale con mappatura semantica dei commenti

made available through a web application designed for articulated que-
ries within the wider *LiDa* web interface, which has already been dis-
cussed. Following the Linked Data paradigm, *HDN* fosters the reuse of
both contents and knowledge, and aims at making them compatible
with accepted standards and freely accessible.

While *DaMA* is a repository whose purpose is to give readers the
opportunity to read primary sources that are not always easy to access,
DanteSources and *HDN* follow a research-driven approach, as they create
a formal structure for knowledge representation that allows to extract
specific data. Once these projects are made interoperable, scholars are
able to locate specific quotations, and then read the primary source that is
mentioned by Dante in its entirety. It is thus possible to fully navigate the
network of connections weaved by Dante's encyclopedic knowledge. The
goal of the meta-project *LiDa*, which integrates *DaMa*, *DanteSources*,
DanteSearch, and *HDN*, is to consolidate and connect the work done
in recent years, thus ensuring its sustainability. Such an ambitious goal
can be achieved thanks to Semantic Web standards and FAIR (Findable,
Accessible, Interoperable, Reusable) principles,[89] but it clearly requires an
enduring cooperation among scholars and institutions. The main prob-
lems of too many excellent digital projects are premature abandon-
ment, obsolescence, and lack of interoperability, so much so that they
often risk overcoming the limitations imposed by traditional analogical
research only to constitute new close and separate repositories of infor-
mation. The approach adopted by *LiDa* aims at addressing this issue.
Thanks to the Semantic Web and the Linked Open Data paradigm, *LiDa*
wishes to create a network that has Dante's text at its core, while also
connecting it to other resources that can better contextualize it and con-

alla *Commedia*: l'*Hypermedia Dante Network*», *Griseldaonline*, 20/2 (2021), pp. 103-113;
L. Canova, M. Zaccarello, «"Com'occhio segue suo falcon volando": intertestualità e les-
sico della falconeria (e relativa marcatura digitale) nella *Commedia*», *Linguistica e Letter-
atura*, XLVI/1-2 (2021), pp. 15-44; V. Bartalesi, N. Pratelli, C. Meghini, D. Metilli, G. Tom-
azzoli, L.M.G. Livraghi, M. Zaccarello, «A Formal Representation of the *Divine Comedy*'s
Primary Sources: The *Hypermedia Dante Network* Ontology», *Digital Scholarship in the
Humanities*, 37/3 (2022), pp. 630-643; G. Tomazzoli, «Le fonti del "vidal nodrimento" di
Dante attraverso il progetto *Hypermedia Dante Network*», in *Dante e il cibo. Uno sguardo
interdisciplinare*, ed. by L. Canova, A. Di Lauro, F. Franceschini, Pisa, ETS, 2022, pp. 75-89;
L. Livraghi, «L'ontologia di *Hypermedia Dante Network* (*HDN*) alla prova del *Comen-
tum* di Benvenuto da Imola», *Chroniques Italiennes*, 43/2 (2022), pp. 207-232; G.A. Liberti,
«Intertestualità e ricerche sulle fonti dantesche: l'*Hypermedia Dante Network*», in *Moving
Texts. Filologie e digitale*, ed. by M. De Blasi, Napoli, UniorPress, 2024, pp. 139-153.

[89] https://www.go-fair.org/fair-principles/.

tribute to its interpretation; such resources can themselves be digitized and annotated, as it is the case with Dante's commentaries.

11. «*Di donne io vidi una gentile schiera*»: Dante's women

Another Semantic Web project devoted to Dante is the *GenderedOntoDante* ontology, aimed at a formal representation of the gendered description of female characters in Dante's *Comedy* and in its sources.[90] The ontology is built as an extension of the *GenderedCHContents* ontology (which is in turn an extension of the Europeana Data Model), designed to characterize the gendered representation of women in literature and art.[91] There is no room for a full discussion of this engaging conceptualization, especially since the knowledge base derived from the ontology population has not been published yet. The existence of this project, however, proves that Semantic Web technologies can be a versatile and fruitful instrument in the treatment of complex issues related to literary texts, but also that there is a growing need for a renewed approach to Dante's characters, one that, by acknowledging their gendered (mis)representation, might help both contextualize and overcome it.

A similar goal lies behind *WikiDante*, a teaching project led by Laura Ingallinella and devoted to female characters in Dante's *Comedy*.[92] Thanks to a partnership with *Wiki Education*, Ingallinella's students at Wellesley College wrote extensive and accurate *Wikipedia* entries for 15 historical women mentioned in Dante's poem, and who were previously underrepresented in the free encyclopedia; they also revised other entries aligned with their interests. This project developed some best practices that illustrate the potential of digital spaces for supporting students in the use of historical and literary sources to subvert marginalization within a global and democratic environment. It also shows how the main structural problem

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[90] For the ontology description, see S. Anastasi, A. De Domenico, M. Nicolosi-Asmundo, «*GenderedOntoComedy*: Toward a Gendered Representation of Literary Characters in the Dante's *Commedia*», in *AIUCD 2022. Culture digitali. Intersezioni: filosofia, arti, media. Proceedings della 11ª conferenza nazionale (Lecce, 2022)*, ed. by F. Ciracì, G. Miglietta, C. Gatto, AIUCD, 2022, pp. 76-80.

[91] On this ontology see I. Kyvernitou, A. Bikakis, «An Ontology for Gendered Content Representation of Cultural Heritage Artefacts», *DHQ: Digital Humanities Quarterly*, 11/3 (2017).

[92] See L. Ingallinella, «Foul Tales, Public Knowledge: Bringing Dante's *Divine Comedy* to Wikipedia», *Bibliotheca Dantesca*, 5 (2022), pp. 182-205.

of *Wikipedia*, its lack of authoritativeness, can turn into an opportunity for promoting digital scholarly activism and public-facing engagement.

Modern Beatrice Archives, on the other hand, is a very recent digital project (launched in 2024) aimed at reassessing the role of women as producers, consumers, and popularizers of Dante's texts.[93] Led by Federica Coluzzi, who has already done some impressive work on Dante's female public, it is an open-source digital archive where users can explore the lives and works of Italian, American, Irish, and English women readers of Dante from the late 18ᵗʰ to the early 20ᵗʰ century. Users can either browse a biographical dictionary devoted to them, or explore their works through maps which locate either where they were published, or where they are preserved. Each resource, be it a person or an artefact, is linked to open repositories that provide reliable and structured metadata thanks to the Dublin Core standard, which in turn allows the most advanced queries. All data can be exported in several formats and is represented through charts and tables. Although it was launched only recently, the project already demonstrates considerable potential in providing a conceptual infrastructure capable of organizing a vast body of knowledge already available online, making it accessible to users within a context rich with meaning.

12. «Coloro / che questo tempo chiameranno antico»: Dante and the present day

Instead of looking backwards to Dante's times or to his sources, one can also explore his afterlife to the present day. Since his works enjoy today a perhaps unprecedented popularity, it is no surprise that a number of digital resources for Dante studies deal with the contemporary reception of his poem. The most comprehensive of such tools is *Dante today*, a digital archive created by Arielle Saiber and Elizabeth Coggeshall to provide a crowd-sourced repository for «citings» and «sightings» of Dante and his work in contemporary culture relying on the «notion of the democratizing effects of textual "resonance"».[94] The collection,

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[93] https://mint-shrew.lnx.warwick.ac.uk/s/dante-s-female-public/page/homepage. On the project see F. Coluzzi, «Patterns and Practices in Women's Translation History: Distantly Reading the *Modern Beatrice Archives*», in *Women's Writing: Women Writers and Translation*, forthcoming.

[94] E. Coggeshall, «Discussing the *Divine Comedy* with Dante: on crowdsourcing and transcultural resonance», *Bibliotheca Dantesca*, 5 (2022), pp. 253-272: 257. The web platform is accessible at https://www.dantetoday.org/.

although intrinsically incomplete, includes (as of November 2024) more than 2.800 references, divided into 10 categories (consumer goods, digital media, dining & leisure, image mosaic, music, odds & ends, performing arts, places, visual arts & architecture, written word). Users can either browse one category or search content through tags. By navigating the website, they will not only discover curious adaptations and tributes, but also get a glimpse on what aspects of Dante's poetry are most present in today's culture.

Also worth mentioning is *Dante e il cinema*, created by Giuliana Nuvoli.[95] The project, launched in 2011, explores the presence of Dante's writings in arts, theatre, and cinema, covering all possible forms of reference, from adaptations to allusions. The underlying idea is that the written word has a unique bond with the image, and that cinema might be the ideal tool for rediscovering the visionary power of the *Comedy*. The website also features a section with contents suited for teaching (power point presentations, thesis and dissertations, didactic itineraries).

13. Conclusions

In conclusion, digital tools for the study of Dante – his works, their historical context, and reception – are plentiful and varied, directed, as they are, to a multifaceted readership, spanning from students encountering Dante's text for the first time, to scholars. The digital environment facilitates all sorts of approaches and entails all sorts of results, including, to name just a few, crowdsourcing and globalization of audiences, embodied and multimedia experiences, the development of new standards to enable the comparison and interoperability between very different sets of data, knowledge modelling and innovative conceptualizations.

Our desire to explain, enrich, extend, integrate, re-elaborate Dante's text is not new. The majority of literary texts is simply available on the internet, plain and naked; many of the digital projects we have reviewed, on the other hand, would seem to counter Pierazzo's claim that digital texts are seldom conceived for a multilayered reading such as the one we experience when we peruse a book with footnotes, critical apparatus, or glossaries.[96] Paratexts and collateral resources have always accompanied

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[95] https://www.danteeilcinema.com/.

[96] E. Pierazzo, «Teoria del testo, teoria dell'edizione e tecnologia», Ecdotica, 14 (2017), pp. 135-148.

Dante's text. Moreover, as it was recently written by Celotto and Maz-zucchi, online texts share with medieval manuscript traditions several crucial features, such as their instability, openness towards multimediality, and problematic authoriality.[97] Such similarities are stimulating and need to be acknowledged in order to go beyond the fast revolution and appreciate how the digital environment is offering unprecedented possibilities, both in the traditional field of philology and textual studies, and for an interdisciplinary approach involving anthropology, art and book history, history of music, and gender studies.

[97] Celotto, Mazzucchi, «Ricostruzione del testo e banche dati».

Norme editoriali

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).

Il richiamo alla nota è da collocarsi dopo l'eventuale segno di interpunzione (es: sollevò la bocca dal fiero pasto.[3]). Le note, numerate progressivamente, vanno poste a piè di pagina, e non alla fine dell'articolo.

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, segnaleranno 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;

• **Titolo dell'intero volume** in corsivo; **titolo di un saggio all'interno** del volume (o in catalogo di mostra) tra virgolette basse «…» seguito da "in" e dal titolo del volume in corsivo (se contiene a sua volta un titolo di un'opera, questo va in corsivo);

• 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. Montevecchi, *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:

• Autore in tondo, con l'iniziale del nome puntato

• Titolo dell'articolo in tondo tra virgolette basse («…»)

• Titolo della rivista in corsivo

• Eventuale numero di serie in cifra romana tonda;

• Eventuale numero di annata in cifre romane tonde;

• Eventuale numero di fascicolo in cifre arabe o romane tonde, a seconda dell'indicazione fornita sulla copertina della rivista;

• 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 episto-
lare ariostesco a partire del carteggio del suo luogotenente», *Bollettino di italiani-
stica*, n.s., a. xix, 2 (2022), pp. 121-134.

M. Petoletti, «Poesia epigrafica pavese di età longobarda: le iscrizioni sui monu-
menti», *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.

Nel caso in cui si scelgano **criteri citazionali all'anglosassone,** è possibile ren-
dere sinteticamente le note a piè di pagina con sola indicazione del cognome
dell'autore in tondo, data ed, eventualmente, indicazione della pagina da cui pro-
viene la citazione, senza specificare né il volume né il periodico di riferimento,
ugualmente si può inserire la fonte direttamente nel corpo del contributo.

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 author-
ship 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.

• Carriero et al 2020: V.A. Carriero, M. Daquino, A. Gangemi, A.G. Nuzzolese,
S. Peroni, V. Presutti, F. Tomasi, «The Landscape of Ontology Reuse Approaches»,
in *Applications and Practices in Ontology Design, Extraction, and Reasoning*,
Amsterdam, IOS Press, 2020, pp. 21-38.

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

• (Eggert 1990, pp. 19-40) (nel testo o in nota).

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.

• In caso di omonimia nel riferimento a testo o in nota specificare l'iniziale del nome dell'autore o autorice.

Referaggio

Tutti i contributi presenti in rivista sono sottoposti preventivamente a processo di *double-blind peer review* (processo di doppio referaggio cieco) e sono, pertanto, esaminati e valutati da revisori anonimi così come anonimo è anche l'autore del saggio in analisi, al fine di rendere limpido e coerente il risultato finale.

Editorial rules

Since its very beginning Ecdotica, intending to favour different philological sensibilities and methods, enables authors to choose between different referencing styles, the Italian and 'Harvard' ones. However, it is fundamental to coherence when choosing one of them.

All the papers must be delivered with the formatting to a minimum (no paragraph indent is permitted), typed in Times New Roman 12 point, single-spaces. All the quotes exceeding 3 lines must be in font size 10, single spaces, separated with a blank space from the text (no paragraph indent). Each footnote number has to be put after the punctuation. All the footnotes will be collocated at the bottom of the page instead of at the end of the article.

All the quotes lesser than 3 lines must be collocated in the body text between quotation marks «...». If there is a quote inside a quote, it has to be written between double quotes "...". The latter or single quotation marks ('...') may be used for words or sentences to be highlighted, emphatic expressions, paraphrases, and translations. Please keep formatting such as italics to a minimum (to be used just for work and journal titles, *e.g. Contemporary German editorial theory, A companion to Digital Humanities*, and for foreign words.

N.B: For all the sections named *Saggi, Foro* and *Questioni*, the authors are required, at the beginning of the article, to put the paper's title, an abstract, and 5 keywords, and, at the end of the article, institutional mail address and academic membership.

For the section named *Rassegne*: reviews should begin with the reviewed volume's bibliographic information organized by:

Author (last name in small caps), first name. Date. *Title* (in italics). Place of publication: publisher. ISBN 13. # of pages (and, where appropriate, illustrations/figures/musical examples). Hardcover or softcover. Price (preferably in dollars and/or euros).

In case the author(s) chooses the Italian quoting system, he/she has to respect the following rules.

The bibliographic quotation of a book or of an essay in a book must be composed by:

• Author in Roman type, with the name initial;

• The volume's title in Italics type; the paper's title between quotation marks «...» followed by "in" and the title of the volume (if the title contains another title inside, it must be in Italics);

• The number of the volume, if any, in Roman numbers;

• The name of the editor must be indicated with the name initial and full surname, in Roman type, preceded by 'edited by';

• Place of publishing, name of publisher, year;

• 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.

If the quotes are repeated after the first time, please indicate just the sur-
name of the author, a short title of the work after a comma, the number of the
pages (no "cit.", "op. cit.", "ed. cit." etc.).

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

Examples:

A. Montevecchi, *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

The bibliographic quotation of an article published in a journal or book
must be composed by

• Author in Roman type, with the name initial;

• The article's title in Roman type between quotation marks «...» (if the
title contains another title inside, it must be in Italics);

• The title of the journal or the book in Italics type;

• The number of the volume, if any, in Roman numbers;

• The year of the journal in Roman number;

• 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 episto-
lare ariostesco a partire del carteggio del suo luogotenente», *Bollettino di italian-
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M. Petoletti, «Poesia epigrafica pavese di età longobarda: le iscrizioni sui monu-
menti», *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*).

If necessary to use the term "Idem" to indicate an author, write it out in full.

Paragraph indentation should be done with a TAB; no indentation should
be made in the initial paragraph of the contribution.

In case the Anglo-Saxon citation criteria are chosen, it is possible to make
footnotes more concise with only the author's surname in round brackets, date,
and possibly the page number from which the citation is taken, without spec-
ifying the volume or periodical reference. Similarly, the source can be directly
inserted into the body of the contribution. However, the final bibliography, to
be positioned necessarily at the end of each contribution, must be compiled in
full; for its criteria, reference is made to the instructions provided for the Italian
citation system.

Examples:

• In the body of the text or in a note, valid for each following example: (Craig 2004).
In the final bibliography: Craig 2004: H. Craig, «Stylistic analysis and author-
ship studies», in A companion to Digital Humanities, edited by 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*, edited by L. Avellini et al.,
Bologna, I Libri di Emil, 2009, pp. 190-19.

• Carriero et al 2020: V.A. Carriero, M. Daquino, A. Gangemi, A.G. Nuzzolese,
S. Peroni, V. Presutti, F. Tomasi, «The Landscape of Ontology Reuse Approaches»,
in *Applications and Practices in Ontology Design, Extraction, and Reasoning*,
Amsterdam, IOS Press, 2020, pp. 21-38.

If referring to a specific citation from a work, it is necessary to include the
page number:

• (Eggert 1990, pp. 19-40) (in the text or in a note)
In the final bibliography: 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.
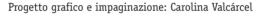
In case of homonymy in reference to a text or in a note, specify the initial of the author's name.

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All contributions to the journal undergo a double-blind peer review process, whereby they are examined and evaluated by anonymous reviewers, as is the author of the essay under analysis, to ensure clarity and coherence in the final outcome.