# Computational philology and digital editing

## Prof. Guido Milanese

## Module 1: From computational philology to digital editing (Prof. Guido Milanese)

***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

Computational philology (textual criticism) has been heavily criticized by not a few important specialists of this area. We will concentrate on the seminal idea of “text encoding”to show that the failure of serious attempts of producing critical texts through a computational workflow is basically due to a lack of a serious methodology. If the scholar is able to choose a suitable text encoding, which will be different according to text typologies, a reliable witnesses comparison becomes not only possible, but also much more trustworthy than a manual *collatio*. Digital scholarly publishing is rooted on the same basic idea: a serious encoding of a text makes the approach to a digital edition not a patchwork of causal procedures, but a clear and transparent methodology, that can be used and reused according to the needs of different texts and scholarly areas.

At the end of this module, students are expected to be able to:

* dress a workflow to study a particular text, its variants and (in certain cases) its textual transmission;
* dress a workflow to prepare a digital edition of texts belonging to different textual typologies.

***COURSE CONTENT***

1. Textual criticism: a general introduction
2. Digital “philology” (textual criticism): failures and successes
3. Text encoding as a key to a successful procedure
4. Digital editions: from patchworks to replicable procedures

***READING LIST***

A selection of the most important contributions (from Quentin to Reeve) will be made available on Blackboard.

## Module 2: Authorship Attribution (Prof. Guido Milanese)

***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

The aim of the first part of the course is to present an overview of authorship attribution studies, tracing their development (from the 3rd century BC to the 21st AD) and focusing on the contribution of the disciplines involved. Through the diachronic presentation of paradigmatic case studies, the course aims to provide students with the theoretical background necessary to deal with the challenges posed by the above-mentioned studies. The second part of the course aims to provide students with the methodological background and the basic computational skills needed to carry out authorship attribution investigations.

At the end of the course, students will be able to:

Understand the relationship between the different disciplines involved in authorship attribution studies.

Identify the right methodology and tools and evaluate critically how to apply them.

***COURSE CONTENT***

1. Theoretical introduction to authorship attribution studies

Hellenistic and classical age.

Middle Ages.

Modern age.

Contemporary age (e.g., Giuseppe Gigliozzi, Maurizio Lana, Jan Rybicki, Maciej Eder, and Mike Kestemont).

2. Methodological introduction to authorship attribution studies

Digitising and digitised texts.

Pre-processing texts.

Methods and tools for authorship attribution analyses.

***READING LIST***

Lecture notes will be published on Backboard.

***TEACHING METHOD***

Both modules

Online lectures and practical exercises. All teaching materials used during the lectures will be available on Blackboard.

***ASSESSMENT METHOD AND CRITERIA***

Both modules

Students will be required to answer questions on the theoretical and historical elements of the course and show the ability to recognise and describe, in a critical and argumentative manner, the aims, structure, and function of the digital tools presented by the lecturer.

***NOTES AND PREREQUISITES***

Both modules

There are no prerequisites for attending the course.

*Place and time of consultation hours*

On appointment, by sending an e-mail to [guido.milanese@unicatt.it](mailto:guido.milanese@unicatt.it) and/or to [andrea.consalvi@unicatt.it](mailto:andrea.consalvi@unicatt.it)