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PAOLO BUFALINI AND THE CLASSICS: TOWARDS A DIGITAL EDITION OF HIS “NOTE-BOOK”

Francesco Citti

Dipartimento di Storie e Metodi per la Conservazione dei Beni Culturali
Alma Mater Studiorum Università di Bologna (sede di Ravenna)

1. Bufalini and the classics: an introduction

Paolo Bufalini (Rome, 9 September 1913-18 December 2001), is above all well-known for his political career as an anti-fascist and partisan, and then, as one of the leaders of the PCI (Italian Communist Party – a member of the “Direzione” from 1958 to 1991) and Member of Parliament (from 1963 to 1992). Particularly attentive to foreign policy and especially to relations with the Communist International and the Soviet Union, he did not neglect home politics, intervening specifically in the field of terrorism, left-wing unity and State-Church relations – he personally followed the revision of the treaty in 1984 – focused on the continuous consolidation of democracy¹. Paolo Bufalini was also a man with varied cultural interests (he was after all in charge of the Italian Communist Party’s cultural, press and propaganda departments), an avid reader of the Italian classics², and a translator of Horace. These translations are “considered by many to be the best available today”³ and were published with the significant title *A Leuconoe* [7]⁴ by the publisher Scheiwiller (1982¹, 1993²)⁵. When he died his children gave Ivano Diogini – Director of the Study Centre “La Permanenza del Classico” of Bologna University – some of their father’s papers, which give us a deeper understanding of this latter aspect of Bufalini’s personality, that is, as a reader of the classics and a translator of Horace⁶. In this paper we would like to illustrate two projects which were set up following the organisation and study of these materials.

2. The “Bufalini Note-book”

Between 1981 and 1991 Paolo Bufalini wrote in a small note-book some observations after reading the Latin classics (in particular Catullus, Lucretius, Martial, Horace, Seneca, Tacitus, Virgil, but also Cicero, Ennius, Juvenal, the *Institutions* of Justinian, Naevius, Pliny the Younger, Quintilian, Suetonius), Italian classics (Dante, Manzoni, Petrarch, but

also Alfieri, Belli, Campana, Campanella, Carducci, Croce, Passavanti, Pontano, Ripamonti, Tasso) and foreign ones too (Flaubert, Hegel, Mann, Shakespeare, Tolstoj, Toqueville, Yourcenar). Excerpta taken from essays and articles are included too (e.g. Eugenio Garin, *Intellettuali italiani nel XX secolo*, Rome, Editori Riuniti, 1974; Giorgio Macchia, *Le rouge et le noir*, Corriere della Sera, 9 August 1986). The "Note-book" is therefore – as Cardinal Silvestrini, who met Bufalini during the meetings for the revision of the Concordat wrote – "a kind of moral 'note-book', in which he gathers together his own thoughts and those of other writers, written during various moments of his free time, a break in a meeting or assembly or during a journey, to Cuba for example, odd moments of reflection in which his soul took refuge and was calmed". The texts, often with notes at the foot of the page or in the margins – written in a very meandering way – show his interest in subjects of an existential nature, such as death and time. He was also interested in subjects of a political nature like democracy, mafia, social commitment and he had a special interest in the Manzonian and Christian view of life.

It is the evocative power of these themes which often leads to selection, resulting in a frequent transition from modern to ancient (and vice versa). Consequently, the memory (8th October 1981) of the sudden death of Luigi Petroselli during a Central Committee meeting, is commented on with passages from Horace, Virgil, Shakespeare and Thomas Mann: they are pages (p. 7-9), which are an excellent example of what the "Note-book" contains, but which also explain the continuous delving into daily realities that Bufalini did by using the classics. Below is a reproduction of Bufalini's "Note-book" pp. 7-9 (tables 1-2), followed by its partial transcription:

8-X-81

ore 12.30 Morte di Luigi Petroselli, nelle sale del CC – immediatamente dopo il suo intervento, tornando al suo banco, si è accasciato. Un'ora prima ci eravamo seduti vicini, parlando affettuosamente e trovandoci d'accordo su importanti e delicate questioni politiche di partito. Nel suo intervento, fra l'altro, aveva detto: «Sono spaventato da un rigurgito di settarismo "viscerale" nel Partito. Ma il nuovo, e il guaio, è che – pur indebitamente – tale settarismo si fa scudo, si fa forte, del nome di Berlinguer» [Non ricordo le parole precise, ma questo aveva detto]. Accostatomi a lui, steso in terra, ho avuto subito la quasi certezza che egli stava morendo. Occhi sbarrati, volto violaceo, appena qualche raro e breve respiro, intermittente – faticoso. Lo assisteva il compagno Marri, presidente della Regione umbra, cardiologo, docente universitario. Ben presto, aiutato da un giovane

8-X-81

Kent:
 Fare thee well, King: since thus thou wilt appear,
 Freedom lives hence, and banishment is here.

Lear: What art thou?
Kent: A man, sir.

Lear: What dost thou profess?
Kent: I do profess to be no less than I seem;
 to serve him fealty that will put me in trust;
 to love him that is honest;
 to converse with him that is wise, and says little;
 to fear judgment;
 to fight ~~or~~ when I cannot choose
 and to eat no fish.

Lear: How old art thou?
Kent: Not so young, sir, to love a woman
 for singing; nor so old, to dote on her for any thing:
 I have years on my back forty-eight.

8-X-81

ore 12³⁰ Morte di Luigi Pintorcelli, nella sale del CC - immortata:
 un'ora dopo il suo intervento, tornando al suo banco, si è accasciato.
 Un'ora prima ci eravamo seduti vicini, parlando ^{affrettosamente} - ^{in un'atmosfera}
 d'accordo su importanti e delicate questioni politiche. Nel suo intervento,
 fra l'altro, aveva detto: "Sono operante da un rigurgito di
 settarismo" riferendosi al Partito. Ma il mio, e il grande, è che
 - per involontarietà a tale settarismo si fa anche ~~volontariamente~~, si fa
 forte, del nome di Berlinguer!! [Non ricordo le parole precise, ma a
 questo aveva detto]. Accostato a lui, ~~stato~~ in terra, ho avuto subito
 la quasi certezza che egli stava morendo. Occhi sbarrati, volto violaceo,
 appena qualche raro e breve respiro, intermittenza - fatisca. Ho avvertito
 il compagno Marri, presidente del Regime umbro, castelano, docente
 universitario - Ben presto, aiutato la sua giovane infermiera, ha tentato di
 rianimarlo premendolo gli' ^{ma che purtroppo} ~~braccio~~ e con forza la zona del cuore.
 Giurano. Dopo 25 minuti è arrivata la Croce Rossa, ha portato Luigi al S. Giacomo.
 Dove è arrivato morto. Luigi Pintorcelli è stato con dignità ~~portato~~ e ~~quartato~~
 con pinoli in terra. Da una ^{liberazione} ~~liberazione~~ ^{oziante} ~~oziante~~ (dalle peripezie di Vito) ^{ma che purtroppo}
 era diventato ^{malato} ~~malato~~ di Roma. Era stato un buon ~~oratore~~, ~~efficiente~~,
~~risolutivo~~, ~~avuto~~ ^{ma che purtroppo} ~~avuto~~ una ~~grande~~ ~~malattia~~ ~~viscerale~~,
 certamente ~~sabota~~ ~~che~~ ~~cosa~~ ~~sichia~~, ~~facente~~ ~~se~~ ~~riporta~~ ~~di~~ ~~Roma~~ ~~e~~;
 quello che è avvenuto. Egli ~~ha~~ ~~scelto~~, ~~avuto~~ ~~scelto~~.

Table 1. Reproduction of p.7 from the "Note-Book": the images from the "Note-book" were taken with a i2S CopiBook planetary scanner.

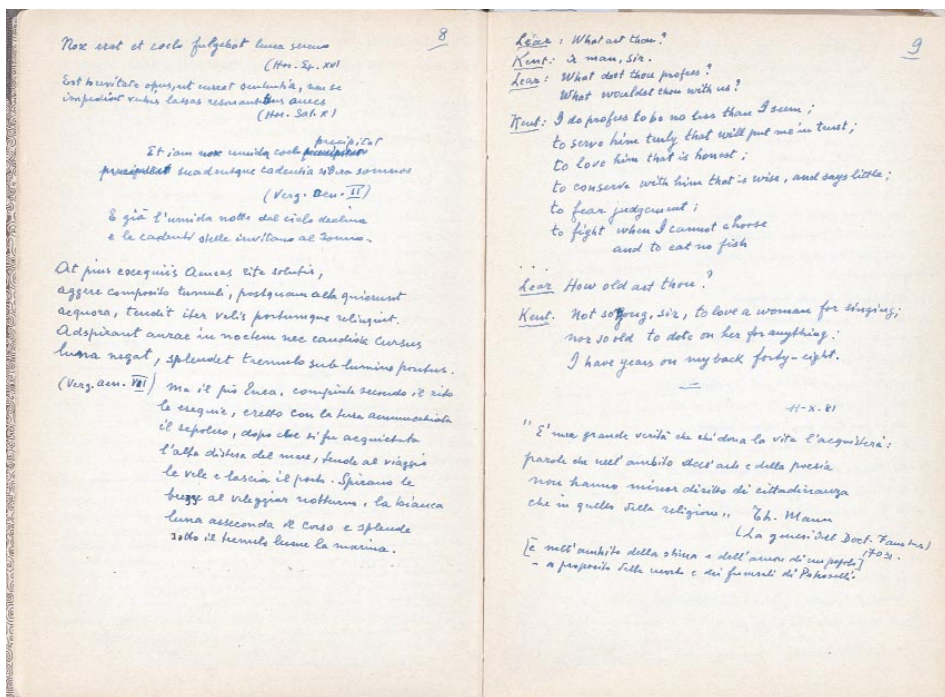


Table 2. Reproduction of pp. 8-9 from the "Note-Book".

infermiere, ha tentato di rianimarlo premendogli ritmicamente e con foga la zona del cuore. Invano. Dopo 25 minuti è arrivata la crocerossa, ha portato Luigi al S. Giacomo. Dove è arrivato morto. Luigi Petroselli è stato un dirigente forte, equilibrato, coi piedi in terra. Da umilissime origini (dalla provincia di Viterbo) era diventato sindaco di Roma. Era stato un buon sindaco, efficiente, rinnovatore, molto popolare. Avendo già avuto una grave malattia vascolare, certamente sapeva che cosa rischiava facendo il sindaco di Roma: quello che è avvenuto. Egli aveva scelto.

Accompanying this evocative picture, where he remembers his friend in a human and political way, Bufalini writes on the following two pages a series of quotations, starting with two famous nocturnes (pp. 8-9: see table 2). To these he evidently attributed a symbolic and existential value: one from Horace (*Epodes*, 15,1 *Nox erat et caelo fulgebat luna sereno*, «Era notte e la luna splendeva nel cielo sereno») ⁷ and one from Virgil (*Aeneid*, 2,8-9 *Et iam nox umida caelo / praecipitat suadentque cadentia sidera somnos*,

«E già l'umida notte dal cielo declina / e le cadenti stele invitano al sonno»). More immediately linked to the contingent situation is the memory of the initial verses of the seventh book of the *Aeneid* (verses 5-9) in which the burial of the old nurse, Gaeta, is represented.

These verses must have struck the linguistic sensitivity of Bufalini the translator, who writes them several times in his "Note-book": after having put them side by side with Dante, *Purgatory*, 1,115-117 «L'alba vinceva l'ora mattutina / che fuggia innanzi, si che di lontano / conobbi il tremolar della marina./ Noi n'andavam per lo solingo piano», he compares (p. 44) various Italian translations, then adds his own (see table 3), different to the previously written version (on the aforementioned p. 8 of the "Note-book"):

Carlo Saggio	<i>Ma il pio Enea, fatte secondo il rito le esequie ammucchiata la terra del tumulo, poi che furono quieti i piani del mare, tende al viaggio le vele e si lascia alle spalle il porto. Spirano le arie alla notte benigne, né la candida luna impedisce d'andare, splendono l'acque del mare sotto un tremolio di luce.</i>
Albini	<i>Ma il pio Enea, fatte le giuste esequie ed innalzato il tumulo, or che l'onda posava, apre le vele e lascia il porto. Spirano l'aure al veleggiar notturno, bianca la luna lo seconda, e splende sotto il tremolo lume la marina.</i>
Rosa Calzecchi Onesti	<i>Ma Enea pio, compiute secondo il rito le esequie Composta la terra del tumulo, poi che l'alte distese Posarono, tende al cammino le vele e il porto abbandona. Spirano buone a notte le brezze, e la candida luna non nega l'andare, tremulo lume scintilla sul mare.</i>
P.B	<i>Ma il pio Enea, compiute secondo il rito le esequie, composto con la terra il tumulo, poi che s'acquistarono l'alte distese del mare, tende al viaggio le vele e lascia il porto. Spirano l'aure al veleggiar notturno, la candida luna lo seconda, e splende sotto il tremolo lume la marina.</i>
Albini	<i>Ma il pio Enea, fatte le giuste esequie ed innalzato il tumulo, or che l'onda posava, apre le vele e lascia il porto. Spirano l'aure al veleggiar notturno, bianca la luna lo seconda, e splende sotto il tremolo lume la marina.</i>

	<p> <i>At pius exequiis Aeneas rite solutis, aggere composito tumuli, postquam alta quierunt aequora, tendit iter velis portumque relinquit. Adspirant aerae in noctem nec candida cursus luna negat, splendet tremulo sub lumine portus.</i> </p> <p style="text-align: center;">—</p>	(46)
Carlo Saggio	<p> <i>Ma il pio Enea, fatte secondo il rito le esequie ammassata la terra del tumulo, poi che furono quieti i piani del mare, tende al viaggio le vele e si lascia alle spalle il porto. Spirano le arie alla notte benigne, nè la candida luna impedisce d'andare, splendono l'acque del mare sotto un tremolio di luce.</i> </p>	
Albini	<p> <i>Ma il pio Enea, fatte le giuste esequie ed innalzato il tumulo, or che l'onda posava, apre le vele e lascia il porto. Spirano l'aure al villeggiar notturno, bianca la luna lo seconda, e splende sotto il tremolo lume la marina.</i> </p>	
Rosa Calzecchi Onesti	<p> <i>Ma Enea pio, compiute secondo il rito le esequie composta la terra del tumulo, poi che l'alta distese posarono, tende al cammino le vele e il porto abbandona. Spirano buone a notte le brezze, e la candida luna non nega l'andare, tremulo lume scintilla sul mare</i> </p>	
P. B.	<p> <i>Ma il pio Enea, compiute secondo il rito le esequie, composta con la terra il tumulo, poi che s'acquatarono l'alle distese del mare, tende al viaggio le vele e lascia il porto.) Spirano le arie al villeggiar notturno la candida luna lo seconda, e splende sotto il tremolo lume la marina.</i> </p>	

Table 3. Reproduction of p. 44 from the "Note-book".

The translation finally proposed by Bufalini seems to suggest that the ideal version is a combination of solutions found by the different translators, with Albini's one. In particular, Bufalini's last three verses – which evoke the Dantesque «tremolar della marina» – only vary slightly from Albini's version⁸.

Even if at times there are passages of fierce irony, as in Belli's sonnet 886, *La verità è comm'è la cacarella* (p. 100), very often melancholy reflection seems to prevail in the modern authors who were also Bufalini's companions. It is not just by chance that Bufalini takes this quotation from Yourcenar (in 1985, at the age of 72), which somehow seems autobiographic: «Come il viaggiatore che naviga tra le isole dell'Arcipelago vede levarsi a sera i vapori luminosi, e scopre a poco a poco la linea della costa, così io comincio a scorgere il profilo della mia morte»⁹, while the Manzoni of *Ognissanti* reminded Bufalini of the memory of «una visita a Renato Guttuso malato di una malattia mortale»¹⁰ (table 4).

I think that from this succinct account too, it can be seen that the “Note-book” is of great interest in the reconstruction of Paolo Bufalini's human and intellectual profile. For this reason the Study Centre “La Permanenza del Classico”, together with his family would like to make it available to the public: especially considering the importance not only of its contents, with its quotations from various authors, alternating with Bufalini's notes, but also because of the book itself, with its page layout, coloured inks, underlining, crossing out and corrections – this idea came up of producing an electronic version, which would combine the transcription of the “Note-book” with its illustrated reproduction¹¹.

2.1. Digital edition: representation and encoding of the “Note-book”

During the first phase, a straightforward, simple transcription of the “Note-book” was made, staying as close to the original text as possible: in this way all characteristics concerning spelling and punctuation, including any eventual errors or incorrect quotations were preserved. Particular marks (such as arrows, references, boxes), were reproduced and where this was not possible, were described (using notes, such as “box”, “broken vertical lines on the right of the second strophe”, “vertical line and ---> on the right of the fourth line”).

This operation, as can be seen, consists of transferring information from one system of representation to another. This means, the transposition of the textual content of the “Note-book” into a recognisable and manageable form for the machine (Machine Readable Form), which is able to elaborate only two categories of items (data and instruc-

Ottobre - novembre o dicembre 1986 (111)
dopo una visita a Renato Guttuso malato
di una malattia mortale

A quello domanda, o sdegnoso,
perchè nell'insospite spiagge
all'abito d'auro selvagge,
fa sorgere il tremulo fior,

Commento di Renato Guttuso
"i deserti del cielo"
"una stupida!"

che spiega di un'aria lui solo
la pompa del candido velo,
che spande ai deserti del cielo
gli olezzi del calice e nuovo?

Renato Guttuso
l'ha citato
poco prima
di morire

[da Mauroni 1947
"Ognissanti"
frammenti]

...
cercando con cupido sguardo
tra le vel della nebbia terrena,
quel sol che in sua limpida picea
v' avvolge

che giovin gli avari
tesor di solinghe viete.

[id.]

Table 4. Reproduction of p. 111 from the "Note-book".

tions). If encoding means a group of rules of correspondence between alphanumeric characters (those which make up the “Note-book”) and binary values (used by the elaborator), then we can define this first phase as “primary encoding”.

To include all the textual information of the “Note-book”, it is not sufficient to reproduce just the sequences of the characters (including the blank spaces): if one stopped at this first phase, the passage from one medium to another would mean quite a large loss of information, for example, things which the text “does not explicitly *declare*, but which just as explicitly and unequivocally exhibits or demonstrates” [18, p. 242]. Thus, the central paging at the beginning (p. 3: table 5), suggests the fact that «La Pentecoste» (p. 3, r.1: table 5), is the title of the Manzonian *Sacred Hymn* transcribed later on, or the underlining of «soffri», in verse 6 of the same hymn (p. 3, r. 6: table 5), acts as a reference for the note put in the right-hand margin, and also indicates the emphasis Bufalini wanted to place on this word. Within this word, in fact, he sees «tutta la visione cristiana [propria della rivoluzione cristiana, teorica e pratico-politica] della vita, della storia, dell’Assoluto. Senza sofferenza – consapevolmente accettata e con la volontà superata – non c’è conquista, non c’è storia, non c’è verità...» («the whole Christian vision [peculiar to the practical-political, theoretical Christian revolution] of life, history and the Absolute. Without suffering knowingly accepted and overcoming one’s own wishes there is no conquest, there is no history, there is no truth...»). Similarly (p. 7, table 1), the alphanumeric sequence «8-X-81» is meant to be a date in time, and so on.

At a later stage, a “second encoding” was added, making all these elements explicit. They relate to structure (change of page, section, strophe, verses), to content (quotations in original language, translation, and notes), to front and back matter (date, author, title), to the presentation of the text (crossing out, corrections, underlining, coloured inks): the selection of the elements to be encoded therefore requires the interpretative task of text analysis. The work of encoding is both a philological and data processing operation, because (as Buzzetti discovered [12, § 3]), «the functionality of the digital representation of the text depends on the structure assigned to the information and on the operations applied to it», in other words, on the possibility of carrying out the necessary research at a later date.

For this kind of encoding, the text can be considered, as Chiara Colombo does [19, p. 302], as a «translation and a metatextual commentary» of the text. Consequently, for this encoding it was decided to adopt a “declarative” type of language, which by using tags enables one to indicate the function of each textual element¹³ (e.g.<head

La Pentecoste.

Madre dei Santi, l'immagine
 della città superna,
 del Sangue inconvertibile
 Conservatrice eterna,
 tu, che da tanti secoli
Joffri, combatti a pugili,
 che le tue tende spieghi
 dall'uno all'altro mar;

Campo di quei che sperano,
 Chiesa del Dio vivente,
 dove mai? qual angolo
 lo raccogliea nascosto ... ?

Compagna dei suoi gemiti,
 Causa dei suoi misteri,
 tu, della sua vittoria
 Figlia immortale, dov'eri?
 In tuo terrore sol vigile,
 Sol nell'oblio sicura,
 Stavi in riposte mura,
 Forno a quel sacro di,

Qu'angolo su te lo spirito
 Rimmerà abate disere
 ' . . .
 Qu'angolo segnò al dei popoli

soffri!

(c'è tutta la visione cristiana
 [propria dell'evoluzion
 cristiana, levita e profeta-
 matica] del vch, nella
 storia, sul Assoluta.
 Senza sofferga -
 consapevolmente accettata
 e con le vedute subesata -
 non c'è conquista, non c'è
 storia, non c'è verità ...
 Culmina in Hegel:
 la realtà è la dialettica,
 la verità è nel divenire,
 e Assoluta non è il
 presupposto, ma il risultato.
talò .

Culmina in Marx:
 la realtà è il carico
umano associato - la
 verità (il regno della
 libertà) è la conquista
 degli uomini associati:
 tutti eguali (come in Cristo
 tutti figli di Dio) e nella
 loro sollerga (Sainte-Martin)

Table 5. Reproduction of p. 3 from the "Note-book".

type="titolo">La pentecoste</head>, to indicate that the sequence of characters *La Pentecoste* is the title of a work). More specifically, XML language (Extensible Markup Language) was used, a simplified version of SGML (Standard Generalized Markup Language, ISO 8879:1986)¹⁴, and especially intended for application on the World Wide Web¹⁵. As well as making an exact reproduction of the documents possible, together with their subsequent analysis (through of information retrieval procedures), it has the advantage of guaranteeing an effective portability, not being a proprietary language. The markup is in fact visible and legible, and not hidden inside a file which can only be interpreted by the software which produced it.

The XML document (in this case "quaderno_PB.xml") ,in the first place, contains a prologue, with a series of statements:

```
<?xml version="1.0" encoding="ISO-8859-1"?>
<?xml-stylesheet href="quaderno.xsl" type="text/xsl"?>
<! DOCTYPE Teixlite SYSTEM "Teixlite.dtd">
```

They show in order: the details of the XML version and the set of characters used (the ISO Latin-1, which includes the characters necessary for writing in English and in Western European languages); the stylesheet ("quaderno.xsl", so compare *infra*, § 2.2) and the DTD (*Document Type Definition*: the "Teixlite.dtd" file), a sort of grammar to go with the document, that contains the encoding scheme. Defined in this "grammar" are all the elements that can possibly appear, together with their internal structure (their content model) and the relationship existing between them (e.g. a poetic anthology must contain in hierarchical order, the elements: poem, stanza and verse, as well as #PCDATA, that is, the actual text).

Rather than create a DTD especially for the "Bufalini Note-book", it was decided to use the *TEI lite* scheme¹⁶, a simplified version of the TEI (*Text Encoding Initiative*). This model was elaborated by the Association for Computers and the Humanities (ACH), the Association for Computational Linguistics (ALC) and the Association for Literary and Linguistic Computing (ALLC) to provide an operative standard for humanistic-literary data, and thus promote the exchange of documents within the scientific community.

Examining for example the encoding of page 3 (which we can compare with the reproduction of the original, table 5) the encoding is shown in the left-hand column, while in the right-hand one, the function of the various markers is explained (table 6).

Table 6. Encoding of page 3 of the "Note-book" (left column), and illustration of the markers (right column).

<pre> <body> <!-- the transcription of pp. 1-2 follows here --> <pb n="3"/> <head type="titolo">La Pentecoste</head> <div0 type="testo" key=" A. Manzoni, Inni sacri, La Pentecoste "> <lg> <1>Madre dei Santi, immagine</1> <1>della città superna,</1> <1>del Sanguine incorruttibile</1> <1>Conservatrice eterna,</1> <1>tu, che da tanti secoli</1> <1><anchor><hi rend="sottolineato">soffri</hi></anchor>, combatti e preghi,</1> <1>che le tue tende spieghi</1> <1>dall'uno all'altro mar;</1> </lg> <lg> <1>Campo di quei che sperano,</1> <1>Chiesa del Dio vivente,</1> <1>Dov'eri mai? qual angolo</1> <1>Ti raccogliea nascente...?</1> <1>...</1> </lg> <lg> <1>Compagna del suo gemito,</1> <1>Conscia dei suoi misteri, </1> <1>Tu, della sua vittoria</1> <1>Figlia immortal, dov'eri?</1> <1>In suo terror sol vigile,</1> <1>Sol nell'oblio sicura,</1> <1>Stavi in riposte mura,</1> <1>Fino a quel sacro dì,</1> </lg> <lg> <1>Quando su te lo Spirito</1> <1>Rinnovator discese</1> <1>...</1> <1>Quando segnal dei popoli</1> </lg> </div0> <div2 type="nota" place="margine"> <anchor><hi rend="sottolineato">soffri!</hi></anchor> <p>(c'è tutta la visione cristiana [propria della rivoluzione cristiana, teorica e pratico-politica] della vita, della storia, dell'Assoluto. </p> <p>Senza sofferenza - consapevolmente accettata e con la volontà superata - non c'è conquista, non c'è storia, non c'è verità...</p> <p>Culmina in Hegel: la realtà è il divenire, la verità è nel divenire, l'Assoluto non è il presupposto, ma il <hi rend="sottolineato">resultato</hi>.</p> <p>Culmina in Marx: la realtà è <hi rend="sottolineato">il lavoro umano associato</hi>. La verità (il regno della libertà) è la conquista degli uomini associati tutti eguali (come in Cristo tutti figli di Dio) e nella loro sofferenza <del hand="P.B.">[+*+]</p> </div2> <!-- other pages follow here --> </body> </pre>	<pre> <body>: beginning of the actual text of the "Note-book" (on p. 1): the encoding of pages 1-2 is not reproduced here. <pb n="3"/>: page number <head>: title (<i>La Pentecoste</i>) <div0>: beginning of a section within the<body>, that is a quotation of the <i>Pentecoste</i> in its original language <lg>: beginning of a strophe <1> e </1>: beginning and end of a verse <anchor><hi rend="sottolineato"> "soffri" is underlined and acts as a reference (anchor) to Bufalini's marginal note (cf. <i>Infra</i>) </lg>: end of a strophe <lg>: beginning of next strophe </lg>: end of a strophe </div0>: end of the quotation of the <i>Pentecoste</i> in the original language <div2 type="nota" place="margine">: beginning of a marginal note <anchor><hi rend="sottolineato"> "soffri" is underlined and acts as a reference to Bufalini's marginal note <p> e</p>: beginning and end of a prose paragraph <hi rend="sottolineato">: resultato</hi>: underlined word <del hand="P.B."> : beginning and end of Paolo Bufalini's handwritten crossings out [+*+] unreadable words </p>: end of a prose paragraph (new line). </div2>: end of a marginal note </body>: end of the text of the "Note-Book" (on p. 148: the encoding of pages 4-148 is not reproduced here.. </pre>
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In short, one can note that the page is extracted from the interior of the element <body>, that is, the body of the text itself, in this case, the text of the “Note-book”: and therefore, in the body, page 3 would be preceded by pages 1-2 and followed by pages 4-148: the end marker </body> is found only at the end of page 148. In addition, on every page there are quotations from texts or notes: these subdivisions of the <body> are indicated as elements <div>. In this case the number of the page (<pb n=“3”/>) has been marked and the title of the poem too (<head type=“titolo”>La Pentecoste</head>). While encoding, we found the beginning of the quotation, and we added an indication of the exact data (<div0 type= “testo” key=“A. Manzoni, Inni Sacri, La Pentecoste”>); the attribute “testo” specifies that the text in question is cited in its original language¹⁷. The margins of the strophes and verses are defined by markers <lg> and <l>. Bufalini’s note, in the right-hand margin, is pinpointed by the marker <div2 type=“nota” place= “margine”>. The fact that the word “soffri” (both in Manzoni’s text and at the beginning of the marginal note) acts both as a reference note (<anchor>) and as a graphic element of the underlining (<hi rend=“sottolineato”>) is made quite evident. The crossings out (and likewise the corrections, changes in word order and all the special signs) have been encoded. In the last line of the page, the sequence loro sofferenza <del hand=“PB.”>[†*†] indicates precisely that after “loro sofferenza” there are some words that have been crossed out, but are illegible. They would have otherwise been transcribed between the two opening and closing delimiting markers.

2.2. Stylesheets and consultation of the “Note-book” via Web

The stylesheet, in XSL (Extensible Stylesheet Language), contains formatting instructions, thanks to which each element assumes a particular layout on the screen (this is the case of crossed out and underlined words, changes of ink, reference notes and so on, cf. *infra* and table 7). In addition, it allows for the filtering of the data that actually wants to be visualised¹⁸.

Let us see how the edition of the “Note-book” – hosted (for now in a “beta” version) on the website of the Study Centre “La Permanenza del Classico” – appears, looking at it on a browser¹⁹. Figure 1 shows page 3, whose encoding was examined above (table 7): one particularly notices the layout of the page number (pag. 3), the title of the quotation (**La Pentecoste**), the reference notes (“soffri”) and the underlining (“resultato”).

As can be observed in figure 1 above, in addition to the text it is also possible to view images of the “Note-book”. In the top right-hand corner of the screen, before the transcription, there is a small image of the two pages side by side, odd and even (in this case

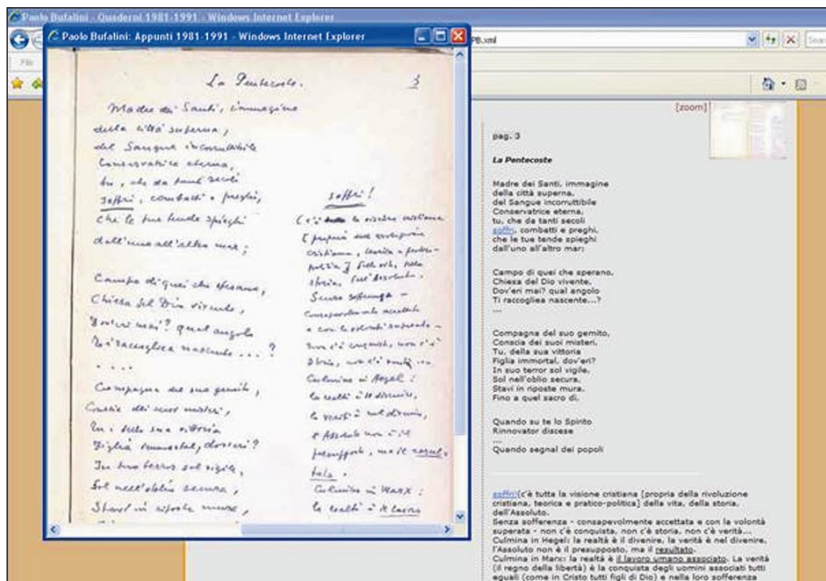


Figure 1. Screen showing the "Note-book", as visualised by Internet Explorer (page 3, text and image).

pp. 2-3), which can be zoomed in on in a new window: text and image in fact compliment each other since there are visible aspects of the text (as for example drawings and calligrams), which cannot be reduced to syntactic structure rules and therefore cannot be represented using XML encoding²⁰.

The following table (tab. 7) sums up the principal markers used, specifying their function and indicating what they look like on video thanks to the "quaderno.xsl" sheet:

The home page of the project can be accessed by consulting the online edition of the "Note-book", then, the various pages can be entered through a menu, as seen in figure 2:

- **The digital edition: the project:** a description of the principles which inspired the digital edition, paying particular attention to the way in which the intrinsic and extrinsic characteristics were encoded and then shown on video.
- **The author: biography, bibliography:** a short chronology of Paolo Bufalini and a bibliography of his main works and studies written on him.
- **The work:** this section is divided into several sections:
 - **Electronic title page:** bibliographical data related to the edition and the authors of the encoding.

Table 7. List of the principal markers: function and visualised layout.

	Graphic elements of the text
Addition	<add place="sotto sopra nei destra sinistra">
change of ink	<hi rend="verde"> <hi rend="rosso"> <hi rend="colore_altro">
crossing out (words within the text and notes)	<del hand="P.B.">text crossed out (if readable) <del hand="P.B." type="***">(if not readable)
crossing out (texts completely crossed out)	E.g. nella loro sofferenza[! * !] ("Note-book", p. 3, cf. Table 5)
correction	<del hand="P.B." type="eliminazione">text <sic corr="corrected form"></sic>
change of word order	This is the case of editor intervention, in order to amend a Bufalini lapse. E.g. the final "e" is the editor's integration in the word "Sentimentale" (p. 76; the encoding is Sentimental<sic corr="e"></sic>)
reference note	<hi rend="inversione"> No particular graphical rendering of the text <anchor>mark</anchor>
special marks	E.g. <u>soffri</u> ("Note-book", p. 3, cf. Table 5) <hi rend="segno">descrizione</hi> They are marks used by the author which are not part of the text (a hyphen, a separating line, a drawing of a rectangle, a brace): if not reproducible by the keyboard are described briefly
Underlining	<hi rend="sottolineato">
change of page	Graphic elements of the content, front and end matter, structure <pb n=""/> E.g. pag. 3
section of prose	<div>
paragraph of prose	<p>
alternation of characters in a theatrical text	<sp who="attore"><speaker>actor</speaker>dialogue</sp> E.g. <u>Lea</u> : What art thou? <u>Kent</u> : A man, sir.
section of poetry: strophes and verses	<lg></verse</lg>
quotations in original language	<div0 type="text" key="quoted passage">
citatione in traduzione	<div1 type="traduzione" key="passage quoted in the original language">
note	<div2 type="nota"> This is a case of a Bufalini observation, explaining a particular passage in a quotation, marked with a "reference note" ("Note-book", p. 3, cf. Table 5).
annotation	<div3 type="annotazione"> This is a case of a Bufalini's observation which - unlike the note - is not linked to a particular text by a reference.
date	<date value="cronica topica"> E.g. <u>L'Havana, Sett. 1981</u>
author (of a quotation)	<name type="autore" key="cognome"> E.g. <u>Virgilio</u>
title (of a quoted text)	<head type="titolo"> E.g. <u>Eneide</u>
passage (details of a quotation)	<head type="passo"> E.g. <u>VII</u> , in the sequence " <u>Eneide, VII</u> "
complete details of a quotation, standardized and integrated by the editor	<bibl id="citazione bibliografica"> E.g. [<u>Verg. Aen. 6,429 = 11,28</u>] or [<u>A. Manzoni, Inni sacri, La Pentecoste</u>]

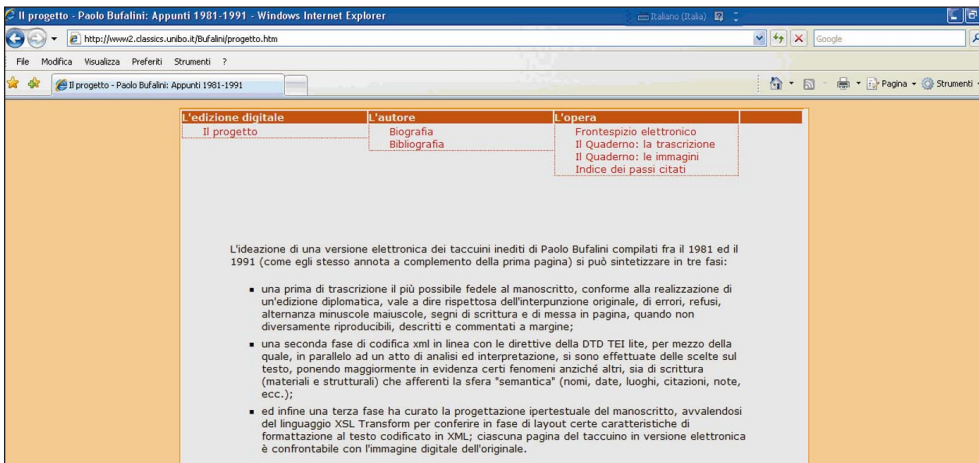


Figure 2. Screen display of the home page and the navigator of the "Note-book" edition.

- **The Notebook: the transcription:** this deals with the actual critical edition (see figure 1).
- **The Notebook: the images:** this is the sequence of the images only, which can be zoomed in on for close-up viewing.
- **Index of quoted passages:** index of the quotations, organised according to the page order in the "Note-book" (in a later version there will also be an alphabetical index).

The index is realized using a stylesheet too: the file "bib.xls", as well as defining the formatting elements with which the index is visualised on screen, selects all the "bib" elements, that is, all the quotations and transforms them into active links on the exact page in the "Note-book"²¹.

Once the page of the index is generated, it is possible to go directly to the page of the "Note-book", where the single quotations can be found. As visualised in figure 3, the index of passages consists of a series of quotations (listed according to where they appear within the "Note-book"), in red characters: these, as has been said, are also active links. Thus, clicking, for instance on the quotation "Marziale, *Epigrammi*, V 34" you can go to page 52 (which opens at the second window): here you can find together with the

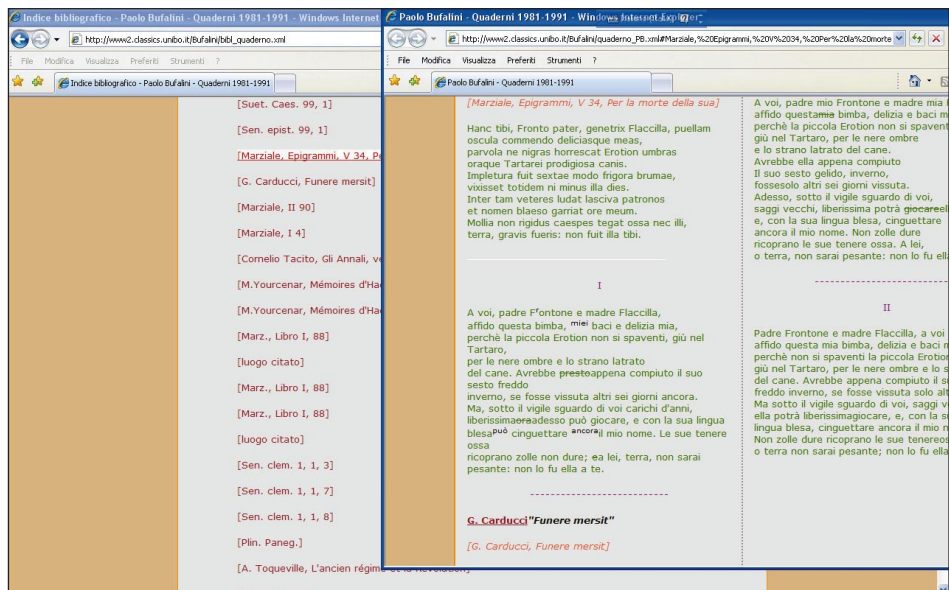


Figure 3. Screen display with the index of passages (by clicking on the quotation "Marziale, *Epigrammi*, V 34" page 52 is opened, showing the text by Marziale).

original text of the epigram three different translations by Bufalini himself which show the author's continuous revision before reaching a satisfactory final version.

3. The Horatian translations: from 1982 to 1993

Now, we come to a second project, which deals with the Horatian translations to which Bufalini dedicated his time on several successive occasions from the beginning of the 80s until his death. In fact, the first collection of fifteen odes dates back to 1982. It was published under the title *A Leuconoe*, by the publishing house Scheiwiller: in 1987, the academic journal «Aufidus» [6] then published six new translations (*Odes* 1,14; 1,18; 1,20; 3,10; 3,21; 3,26). A selection of 18 *Odes* was subsequently included – with slight alterations – in the first volume of the *Enciclopedia oraziana*, published by the Istituto dell'Enciclopedia Italiana²². This publication confirms the immediate success earned by the translator, who had the honour of being dedicated an entry in the section entitled «Fortuna dal medioevo all'età contemporanea» [32].

The new edition of *A Leuconoe* (1993) [7], which as well as 30 odes, also includes an epode and an epistle (there is a poem dedicated to his daughter Jolanda too). Bufalini, however, before dying, was working on his anthology to correct and expand it: some extracts taken from the papers kept by the family about Bufalini, the man and his works, have already been presented by Ivano Dionigi [21, p. 57] during a conference held on 12th June 2002. In the volume of the Acts edited by Matteoli [28, pp. 158-163], the translation of *Carmen saeculare* appeared posthumously.

3.1. The Horatian papers: towards an online catalogue

The papers kept by the family concerning Horace were essentially of four types: 1) material preceding the publication of the last edition of *A Leuconoe* [7]; 2) a copy of the work of the said anthology with the author's handwritten notes; a correction of the printing errors, and also the rewriting of whole verses or strophes of 7 different compositions (see for example table 8, with various suggestions for modifying *Odes* 1,38); 3) a folder with various drafts of eight unpublished translations, from the years between 1993 and 1999 (from *Odes* 1,8; 1,10; 1,25; 1,37; 2,20; 3,5; 3,14, and from *Epode* 15). An additional new version of *Ode* 2,14, can be added to these last ones and was in fact included in the very first edition of the anthology (1982); 4) some essays on Horace and Archilochus.

However, the material kept at the PCI (Italian Communist Party) offices (later PDS) is since 2000 in safekeeping at the Gramsci Institute of Rome: about 280 archival units – thanks to Bufalini's personal organisation of this material – generally linked to his activi-

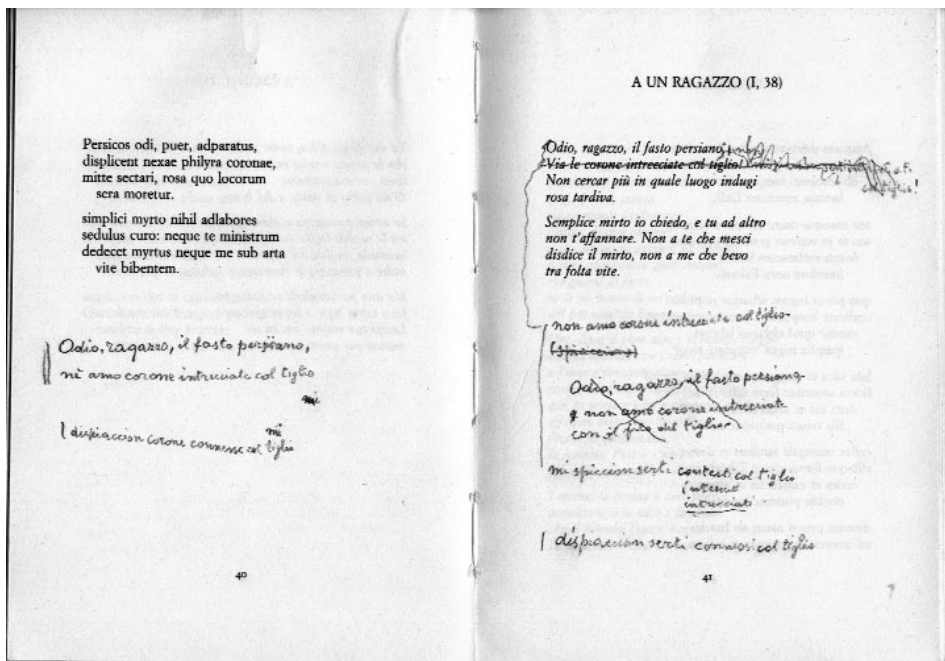


Table 8. Reproduction of the A Leuconoe anthology [7], pp. 40-41, with translator's handwritten notes.

ties in the party and in parliament, and to political debates about divorce and the concordat. The eighth series, which consists of three files, nevertheless concerns «Literary activity, 1981-1992»: it refers to «Papers related to the production and publication of the Horatian translations by Bufalini. The details of the translations are available, including the correspondence with the publisher, rough drafts for printing, reviews and information about the circulation of the volume. Correspondence and details of his poetry can be found in many of the files belonging to the Correspondence and Writings and Speeches series»²³.

As can be seen, the material was written prior to the publication of the second edition of *A Leuconoe* (1993), while the family had in their possession more material which was written later. However, to allow a comprehensive vision of Bufalini's papers related to his translation it was decided to put this archive together at least "virtually": a page of the website of the Study Centre "La Permanenza del Classico" will for the moment carry a short summary of the papers, accompanied by a link to the Gramsci Institute of Rome's page. There are plans for the papers to be digitalized and made available online at a later date.

Only an allusion can be made here – in this context – to the fact that this valuable material can also contribute to the realization of a new printed edition, revised and enlarged on, of the *A Leuconoe* anthology.

The two projects we have illustrated, an electronic version of the “Note-book” and an online catalogue of the Horatian papers, which bring together traditional philology and new technologies seem to us to pay appropriate homage to Bufalini, reader and translator of the classics, who declared himself «convinced that the effort of transferring a lyric poem written more than 2000 years ago to another modern language constitutes the most penetrating instrument for capturing the essence and universality of ancient poetry and its permanent validity» [8, p. 34].

Notes

- ¹ Bufalini himself briefly outlines his life in the *Notizia* at the end of *A Leuconoe* [7], and in a recently published conversation [9]; see also in general [28], and in particular the chronology, pp. 165-167. Politicians' interests are confirmed in his essays and speeches [1, 2, 3, 4].
- ² As he recalls [9, p. 152], even in his rucksack during the struggle in Yugoslavia with the partisans' division “Venice” he carried «the Hoepli minuscule edition of the *Divine Comedy*, *The Betrothed* and Leopardi's *Canti* [...] together with his blanket and other things». As Giorgio Napolitano observes [30, pp. 24-25], readings constitute a necessary limit to look at politics with the detachment required.
- ³ See Giovanna Garbarino, in a letter to Paolo Bufalini dated 27th December 1989, kept in Bufalini's collection of papers (see § 3.1); Fedeli [22, p. 99] in general defines it as «excellent, [...] he does not only remain faithful to Horace, but succeeds in reproducing the tone and elegant sobriety»; Traina [40, p. 211] judges Bufalini as an «exceptional translator»: see also Dionigi [21, p. 58].
- ⁴ This is obviously the title given by Bufalini to ode 1,11, dedicated to the theme *carpe diem* [7, p. 25].
- ⁵ In 1993 he dedicated a short essay to Horace [8] which is of interest in understanding themes and motives important for him and the reason for his anthological selection.
- ⁶ Office papers relating to the years 1960-1996 are in Gramsci Institute in Rome: see the short description at <http://www.fondazionegramsci.org/guida_gramsci/16PaoloBufalini/index1.html>, and § 3.1.
- ⁷ In the Note-book there is no translation of this text which I have taken from unpublished papers, see § 31.
- ⁸ The author's note in pencil “Albini” next to his translation seems to indicate his debt.
- ⁹ Translation by Bufalini himself who also quotes the original text.
- ¹⁰ See “Note-book”, p. 111: this page is also referred to in the essay by Mons. Achille Silvestrini [36, p. 35].

- ¹¹ To Francesca Tomasi, in particular, we owe the model for encoding, realized by Francesco Citti, Federico Condello, Alessandra Magnoni, Chiara Nonni, Lucia Pasetti and Bruna Pieri. To Barbara Lotti we owe a general revision and the style sheet.
- ¹² Contributions on the centrality of encoding problems are innumerable [11; 13; 14; 15; 16; 19; 34, pp. 15-21; 35; 38; 39, pp. 129 f.].
- ¹³ For the distinction between declarative languages and procedural languages, constituted by instructions which a specific programme executes to obtain a specific effect of text presentation (this is the case of *word processors* commonly used to write), see [14, pp. 223-224; 20; 35, pp. 219-225; 38, pp. 113-115].
- ¹⁴ A short outline of the evolution from SGML to XML in [35, pp. 225-231], and also in [24, pp. 13-14].
- ¹⁵ Specifications for W3C at <<http://www.w3.org/XML>>; several manuals have been published [24; 25; 26], and tables [34, pp. 41-72; 38, pp. 131-145].
- ¹⁶ In the official site of TEI (<<http://www.tei-c.org/>>) we can find, in addition to a brief history of the initiative, also the *Guidelines (TEI P5: Guidelines for Electronic Text Encoding and Interchange*, ed. by Christopher Michael Sperberg-McQueen and Lou Burnard, <<http://www.tei-c.org/P5/Guidelines/index.html>>). La *TEI Lite* is at <http://www.tei-c.org/Lite/teiu5_it.html>; Fabio Ciotti edited an Italian edition of it [10]. See also the project *Pizza Chef* for the creation of DTD on TEI base: <<http://www.tei-c.org/pizza.html>>. Short presentations in essays by Francesca Tomasi [38, pp. 145-147; 39]; and by Milanese [29], who illustrates an application on the XML/TEI base to realize a catalogue of manuscripts.
- ¹⁷ In case it had been a translation the encoding would have been for example <div1 type="traduzione di C.Saggio" key="Verg. Aen. 7,5-9">, see p. 44, table 3).
- ¹⁸ It is actually «a real declarative programming language (and Turing-complete) which allows the transformation of an XML document into another XML document with a different structure», as Ciotti observed [16, p. 38]. Specifications for XSL(T) are at the address <<http://www.w3.org/TR/xslt>>; [25, pp. 379 f.; 34, pp. 101-152; 38, pp. 140-145]. See for example the instructions related to formatting elements such as the date and underlining:
- <xsl:template match="date">
 -
 - <xsl:apply-templates />
 -
 - </xsl:template>
 - <xsl:template match="hi[@rend='sottolineato']">
 - <u>
 - <xsl:apply-templates />
 - </u>
 - </xsl:template>

¹⁹ The site address is <www2.classics.unibo.it/Bufalini>.

²⁰ Regarding the limits of encoding and the debate published in the journal «Humanist», see remarks by Fiormonte [23, pp. 185-186].

²¹ Selection is carried out due to XML Transform language:

```
- <xsl:stylesheet version="1.0" xmlns:xsl="http://www.w3.org/1999/XSL/Transform">
    <- further instructions are given here -->
    - <xsl:template match="//bibl">
    - <a href="quaderno_PB.xml#{@id}">
    <xsl:apply-templates />
    </a>
    </xsl:template>
</xsl:stylesheet>
```

²² Published in 1996, but manuscripts submitted in 1991.

²³ Here I quote from the work by Donatella Di Benedetto and Maria Antonietta Serci, accessible at <http://www.fondazionegramsci.org/guida_gramsci/16PaoloBufalini/index1.html>.

²⁴ Forthcoming work by Francesco Citti and Bruna Pieri.

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