This collection not only makes accessible to the Italian reader a number of key essays in the American philological tradition never before translated, but also instills in the positivist Italian environment of textual studies a need for further enquiry and debate on relevant themes still too infrequently studied or approached from too restricted or too local perspectives. In sum, it opens a fruitful dialogue between two strikingly different philological worlds that have much to learn from each other.

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Mancinelli, Tiziana and Elena Pierazzo. 2020. *Che cos'è un'edizione scientifica digitale*. Roma: Carocci editore. ISBN 978-88-430-9905-4. Pp. 128. 12,00 €.

Mancinelli and Pierazzo's new work is not intended as a practical guide to the techniques and technologies of digital edition realization, but rather

as a conceptual and methodological map of new ecdotic procedures in the digital environment. From the introductory chapter, in fact, the authors introduce a definition of the scholarly digital edition that takes its lead from Sahle's 2016 distinction between *digitized* and *digitalized* philology and underscores the essential discontinuity between products realized with traditional methods and work systems and products that take up the digital paradigm by overturning, for example, the traditional page concept and by embracing new methodological approaches inspired by the digital medium itself. Not surprisingly the authors also consider the significance of computational philology, that is, the use of advanced computer technologies, such as AI or data mining algorithms, to realize operations such as the automatic collation of witnesses or Handwritten Text Recognition. While the authors start from widely shared bibliographic concerns, they open up new scenarios by questioning the very feasibility of digitalized philology, ultimately arguing that the medium change alone entails radical reconsiderations that upset fundamental assumptions of philology itself.

After these preliminary methodological considerations and a detailed analysis of effective changes in the production of digital editions, Mancinelli and Pierazzo focus on a series of digital editions chosen for their historical relevance or innovative impact. They begin, however, with a warning about the implicit difficulties of such an operation: a complete diachronic reconstruction of the history of the digital edition is, in fact, unrealizable because of the essential obsolescence that characterizes digital works: many digital editions have not been maintained and preserved, thus rendering impossible the full restoration of the very processes, some crucial, that are the very basis of the development of digital philology. Notwithstanding this core difficulty, the authors trace the development of digital editions through four stages, one more than the three studied by Orlandi (2010): initial experimentations in the medium; the challenge of interoperability; the advent of the internet; and the production of early hybridized editions (initially akin to paper editions) followed by the more decisive development of hypertextual and multi-media editions that challenge related concepts of the text itself.

At the heart of the book the authors focus on the methodological aspects of realizing digital editions. These chapters proceed from the idea that digital editions are profoundly similar to each other from a methodological point of view, even though they present texts and instruments for their reading in radically different ways: the text, codified usually with XML language and following TEI guidelines (these last considered by the authors as the "*de facto* standard" in the field of digital publishing), is the

source file (or files), reworked by computer programs to produce different digital objects ("output"). Digitalization is thus presented as the embodiment of the explicit model and theorization of the text itself. Here again the authors underline — by highlighting a crucial point in the shifting paradigm between paper and digital copy already cited — how digital objects necessarily represent a manifestation of a given editorial thesis, never simply an unmediated text. While the "digital condition" requires editors to develop new, multidisciplinary approaches related to but not encompassed by philological research, it also has implications for readers and publishing houses, many of which struggle with the economic and ethical issues of sustainability presented by digital work. The final chapter takes up the question, first taken up by Pierazzo in 2019, of the scholarly and academic status of digital editions and scrutinizes the evaluative criteria applied to these scientific objects.

In this concise but rich work, the authors provide a useful overview of scholarly digital publishing, reporting both its historical development and its most recent outcomes. It is recommended either as a first approach to the vast world of digital scholarly editions, or as a comprehensive overview of the different perspectives found scattered across many critical works, the most important of which are cited in the bibliography for further reference and in-depth study. The work's principal value, however, lies in its focus on the theoretical and methodological framing of the digital scholarly edition — an approach that grasps the deepest meaning of the digital turn. By freeing digital editions from the persistent misunderstanding that they are merely electronic transpositions of corresponding paper products, the authors illuminate the real and radical impact of the electronic *medium* on the editorial *practice*.

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