# Taming the Hydra: A Model for Textual Dynamics and Constellations of Goethe's Venetian Epigrams

Daniele Fusi<sup>1</sup>, Matteo Zupancic<sup>2</sup>, Franz Fischer<sup>3</sup>, Claus Zittel<sup>4</sup> <sup>1</sup>Stuttgart University, Germany – <u>daniele.fusi@ts.uni-stuttgart.de</u> <sup>2</sup>Università di Pisa, Italy – <u>matteo.zupancic@unipi.it</u> <sup>3</sup>Università Ca' Foscari Venezia, Italy, <u>franz.fischer@unive.it</u> <sup>4</sup>Università Ca' Foscari Venezia, Italy, <u>claus.zittel@unive.it</u>

#### **ABSTRACT (ENGLISH)**

This paper presents a digital model and software created in the context of the *VEdition* project, to provide a critical digital edition of Goethe's *Venetian Epigrams*. The paper proposes an innovative textological approach, focusing on a generic and reusable model of autographs to represent the dynamic nature of the creative process. While preserving the "objective" reproduction of documents separate from subjective scholarly interpretations, the model focuses on a single structured, computable and compact graph-based data structure, allowing to generate multiple text versions, annotated at any granularity level, for both textual and visual content. A full-fledged web UI (and an alternative complementary DSL) facilitates the creation of content, allowing scholars to focus on the reconstruction of the creative process at a higher abstraction level, while providing virtually unlimited export formats for integration with TEI-based production flows.

Keywords: digital scholarly editing; textology; epigrams; modelling

## **ABSTRACT (ITALIANO)**

Domando l'idra: Modellare dinamiche e costellazioni testuali negli Epigrammi Veneziani di Goethe Questo contributo presenta modello digitale e software creati nell'ambito del progetto VEdition per un'edizione critica digitale degli Epigrammi veneziani di Goethe. L'articolo propone un approccio testologico innovativo, incentrato su un modello generico e riusabile per rappresentare le genesi degli autografi, restituendo la natura dinamica del processo creativo. Preservando la riproduzione "oggettiva" dei documenti, unita alle interpretazioni soggettive degli studiosi, il modello si concentra su un un'unica struttura dati computabile, strutturata e basata su un grafo, che consente di generare versioni multiple del testo, annotate a qualsiasi livello di granularità, in ambito sia testuale che visivo. Un'interfaccia web (e un DSL complementare alternativo per un inserimento più rapido) facilita la creazione dei contenuti, consentendo agli studiosi di concentrarsi sulla ricostruzione del processo creativo a un livello di astrazione più elevato, e fornendo formati di esportazione virtualmente illimitati per l'integrazione con flussi basati su TEI. **Parole chiave:** edizione scientifica digitale; testologia; epigrammi; modellizzazione

#### 1. THE VENETIAN EPIGRAMS<sup>1</sup>

Despite an upsurge of scholarly interest in recent years, the *Venetian Epigrams* remain an anomaly within the extensive corpus of Goethe scholarship. To date, there is only one comprehensive monograph on the subject (Oswald, 2014), while more recent specialised research has begun to free the VE from the limiting association with the famous *Roman Elegies*, unearthing specific aspects of the work but leaving behind a still incomplete picture of it. Philological research has not progressed further than Jochen Golz's attempts to establish the possible criteria for a critical edition of the VE (Golz, 1998), which remain unfulfilled, and his diplomatic edition of two extensive documents of the work, edited with Rosalinde Gothe (Golz & Gothe, 1999). Consequently, the representation of Goethe's epigrams remains provisional and fragmented in the absence of an authoritative critical edition. The reasons for the scholarly reluctance to engage with the VE are manifold, but can be traced primarily to its complicated genesis, coupled with the burden of its scandalous content, which has weighed heavily on its subsequent reception. Above all, the composition of the VE is marked by a considerable but discontinuous manuscript tradition (Golz, 1998 and 1999), which shows a lack of any developmental coherence (Zittel, 2023)<sup>2</sup>. This documentary history must then be

 $<sup>^{\</sup>rm 1}$  This paper was mutually agreed by the authors, with Matteo Zupancic writing sections 1 and 2 and Daniele Fusi writing sections 3, 4 and 5.

<sup>&</sup>lt;sup>2</sup> Following some early drafts in Goethe's personal edition of Martial's poems, the poet began collecting a series of epigrams during his second stay in Venice (1790). Evidence of this phase can be found within a small quarto notebook (H 54, GSA 27/60), which includes at least 42 incomplete poems, and in a small selection of complete epigrams sent as

interwoven with a network of self-censorship and external censorship (Wilson, 2015), which constitutes a major obstacle to any philological reconstruction<sup>3</sup>.

#### 2. PREVIOUS PHILOLOGY AND A POLYP-LIKE ONTOLOGY

Besides the protean transformations from one document to another, we should also consider the issues posed by the Ausgabe letzter Hand (1827-1830), which was presumably approved by Goethe and published after his death by his closest circle of collaborators. The weight of Goethe's approval had farreaching consequences for later philology. The versions of the texts contained in this edition were long regarded as Goethe's last will, and thus as the final version of his works that he intended. For this reason, the Weimarer Ausgabe, (1887 onwards) set itself the goal of either preserving the versions of the Ausgabe *letzter Hand* or at least establishing them as the final goal of the philological work on the Nachlass<sup>4</sup>. However, the editors of the later Akademie-Ausgabe, pioneers in the application of textology to the reconstruction of the compositional history of Goethe's oeuvre, had noted that, in addition to Goethe's own changes, some variants had indeed been added posthumously by his collaborators without the poet's consent (Grumach, 1952). This congenital defect of the Ausgabe letzter Hand has led to a chain of philological unreliability and defies the possibility of adopting a genetic approach that leads to it as a final goal<sup>5</sup>. In the light of those problems, a new edition capable of going back to the manuscripts is needed in order to recover a complex and open-ended compositional history. Its provisionality is inscribed in the microgenetic and macrogenetic dimensions of the text (Golz, 1998) and seems to be linked not only to contingent reasons but also to a progressive, 'epigenetic' poetology that Goethe began to develop in the first months of 1790 (Zupancic, 2023-24) and that can be traced up to the second part of Faust (Bohnenkamp, 2024). Working on an extension of his morphological theory from plants to animals, the poet showed a growing interest in the domain of *infusoria* and invertebrates. These small creatures provided an uncharted territory for studying the laws of self-organisation and transformation of living organisms. Almost simultaneously, the poet began to compose the VE collection, which, as we have seen, is characterised by the metamorphosis of both its poems and its overall organisation. The influence of invertebrates, in particular molluscs and the freshwater polyp (*Hydra vulgaris*), on the genesis of the work can be traced through Goethe's original sources, letters, scientific annotations and a close reading of some of the earlier epigrams dedicated to the young acrobat Bettine (Zupancic, 2023-24). Consequently, Goethe's subtle comparison between the combinatory potential of the self-structuring ontology of the freshwater polyp and the similarly malleable form of the epigram must be addressed by the VEdition itself. In fact, the edition has to deal with a massive number of authorial alterations and their various combinations, while attempting to provide an interactive diplomatic rendition of challenging handwritten

a letter to his friend Knebel (H 60). Furthermore, the GSA also contains individual pencil sketches of a further seven epigrams, with unclear datation. The creation of a quarto notebook (H 56, GSA 25/W 61), written in ink in Goethe's own hand, followed. This notebook encompasses 106 complete epigrams and exhibits indications of projectuality. This number is to be supplemented with a short notebook (H 61) from the later Silesian Journey (July 1970), in which 19 new epigrams came to light. Following this preparatory work, the most significant and comprehensive document of the VE emerged: namely, a second quarto notebook (H 55, GSA 25/W62) containing the fair copy of 138 epigrams in Latin cursive, all written by Goethe in his own hand in ink after October 1790. This includes 6 epigrams from the Silesian notebook. H 55 also demonstrates the pivotal role played by Goethe's private circle of friends and colleagues in the stylisation and later reception of the VE as a whole. With the aim of publishing a selection of epigrams in Schiller's hand, documented by a series of pencil annotations on the document itself, and were subsequently published accordingly. Finally, a gift copy of the work (H 59, GSA 25/W 63), written by an unknown hand and addressed by Goethe to Duchess Anna Amalia, is of considerable philological importance, as it testifies to an extremely polished version of the VE, unrelated to the changes made for publication in the Musenalmanach.

<sup>&</sup>lt;sup>3</sup> The process was initiated by Goethe himself from his first raw drafts in Venice (H 54), where the poet can be seen reconsidering and replacing potentially controversial expressions with milder ones. His opinion is documented by a letter to Schiller (26.10.1794), in which some of the epigrams are explicitly defined as "irreproducible". In particular, their eroticism (Wilson, 2012a, 2012b and 2015; Immer, 2013; Rohde & Valk, 2013; Zapperi, 2016) has had a significant impact on the reception of the work. In fact, beyond self-censorship, the VE encountered the even harsher resistance of external censorship at the hands of Schiller, and the subsequent interpolations by the editors of the *Weimarer Ausgabe*. <sup>4</sup> The shortcomings of such an approach are manifold, but its main issue stems primarily from the point of view of the author himself, who looked back on his work from the perspective of his maturity and was ready to change it accordingly.

<sup>&</sup>lt;sup>5</sup> The *Münchner Studienausgabe* provides compelling evidence of this, as it chose to reproduce the VE according to the number and arrangement of the previous, denser manuscript: H 55.

documents that form the backbone of the VE. Following the textological approach of the editors of the *Akademie-Ausgabe*, the present model aims at representing a complex series of alterations upon alterations on the handwritten document by generating a multinodal graph of operations, which stems from the base-layer and branches in connected sequences of alterations<sup>6</sup>.

## 3. MODELING AUTOGRAPHS

The challenges posed by this scenario have both theorical and practical implications. On the theorical side, we need a model capable of representing the intrinsically dynamic nature of the creative process as reflected by our documents. This must be done both at the textual and at the visual level, while preserving the separation between the "objective" reproduction of the document and its subjective interpretation by the scholars in charge of reconstructing the level and order of changes. On the practical side, the essential idea is to provide a quick and user-friendly way of creating highly structured content with this model. In this context, the model and tools created for this project aim to provide a reusable content-creation paradigm, working as a complement rather than as a replacement for TEI-based representations. The highly structured and compact content thus created is typically exported into wider, more traditional data flows mostly based on specific TEI flavors. Once the model has been exported into some TEI flavor, this output could not be different from one created manually or with the aid of other tools and could thus join TEI-based flows using e.g. popular tools like EVT or production flows for digital editions like DiScEPT. This is another reason for the higher abstraction adopted by the model, which can easily adapt to different XML flavors, including those required for the integration of the project output with the larger constellation of Goethe's works. Once TEI becomes a software output, it is easier to provide many different flavors of it. In XML-based flows, we usually focus on a set of parallel TEI documents, carefully crafting the best encoding practices to produce an annotated text with metadata reflecting its transformations during the creative process. This produces a set of documents, each representing a specific version of the text, all connected via shared identifiers to the virtual root of all these offsprings. Often, these documents provide ultradiplomatic representations of the text which face challenges connected to encoding strategies and overlap constraints. Just like standoff annotations for multiple structures, such practices may quickly increase the overall complexity of the documents and consequently the process of their creation and maintenance. In a context like VEdition, where human resources are limited, and additionally an authoritative edition of the text is missing, this represents a serious issue; and that's right this practical scenario, coupled with the desire to fully engage the possibilities offered by digital resources<sup>7</sup>, which prompted the creation of the model presented here<sup>8</sup>.

## 4. THE SNAPSHOT MODEL

The general idea here is focusing on the source of all the documents, adopting a generative strategy parallel to that underlying their representation. Rather than manually creating many versions of what we consider the same text, each with its set of annotations linking it to the source, we focus on their common source, defining it in operational terms. In VEdition, the source of epigrams is one or more autograph sheets from Goethe's handbooks. This material support, whether it is a portion, one, or more sheets referring to a single composition, represents our *carrier*. Of course, a carrier's content is far from being a linear text; it rather is a sort of snapshot of the creative process which in the author's mind would have led to the intended text. The carrier is thus the material support of the snapshot, which virtually contains many versions of a text, in a compact and often chaotic form, where annotations on a base text represent changes to it via editing operations like deletions, insertions, replacements, etc. While we can describe the surface of a carrier with its visuals in a relatively objective way, the main issue posed by it is the subjective reconstruction of the creative process as reflected by the snapshot it conveys. With all these annotations on top of a text, it is like having all the ingredients of a recipe on top of a table, while missing the recipe itself. The annotations, whatever their visual form, hint at changes to a text; but we can't be sure about how to select and order them to generate one or more versions of it. Defining this lost recipe based on its ingredients is right the task of the scholar, and of course it relies on his subjective judgement, while

<sup>&</sup>lt;sup>6</sup> This is particularly useful for documents such as H 54, whose mobile material situation have prevented its complete transcription and is revealing new aspects of the work. The same goes for the allographic interpolations scattered throughout H 55 or parallel sources, such as some handwritten suggestions by August Wilhelm Schlegel.

<sup>&</sup>lt;sup>7</sup> Cf. the considerations by Elena Pierazzo about the Proust prototype at <u>http://epierazzo.blogspot.com/2012</u> (cons. 2024). A privileged reference for the design of this model was the TEI draft encoding model for Genetic Editions and Genetic Editing, here shortened with TCW19.

<sup>&</sup>lt;sup>8</sup> For more information see <u>https://vedph.github.io/gve-doc</u>.

constrained by data provided by the snapshot<sup>9</sup>. To properly model a snapshot we thus want to represent it in a computable, generative way, focusing on the process which leads to text versions; in it, we want to preserve the distinction among our ingredients (the base text with its annotations), recipes (selection and ordering of editing operations), and outputs (the text versions); finally, we want to represent both the textual and the visual form of a snapshot. The graphical representation of each annotation (its visuals) can be encoded as both a possible presentation form and as a complement to its interpretation, thus allowing scholars to inspect all data and even provide their own alternative.

At the core of this model there is a general-purpose data structure, the *chain*<sup>10</sup>, representing multiple linear combinations of a set of entities. These entities are the nodes of a graph, a structure which has already been proposed in many flavors to deal with complex text encoding issues with overlapping structures or digital authorial philology<sup>11</sup>. In our case, entities are characters, and their linear combinations build sequences representing the versions of a text. Just like in a snapshot text is laid on top of existing text, which whatever its destiny continues to occupy the space it was originally allotted, chain nodes once added are preserved. Each operation just links them in different ways, optionally introducing new nodes. Operations are thus the surface endpoints which change the state of the chain structure; and as they refer to human interpretation, they are not limited to just additions or deletions, but include many higher-level, user-friendly types, including replacements, movements or swaps. A simple, yet totally abstract example can be represented by the mock facsimile of Figure 1: here we just wrote the characters ARZDC, and then added some changes in form of annotations.



Figure 1. A mock snapshot

The visuals on this snapshot hint to operations like deletions (stroke on Z), replacements (stroke on R, replaced on one branch with V and then B, and on another one with P), and movements (C before D). Of course, it is up to the scholar's judgement to select and order them in some way and to define which outputs are to be considered as staged versions along the path leading from one text to another through all the intermediate steps defined by each operation's outcome. If we interpret this snapshot starting from ARZDC (v0 in Figure 2) going through deletion of Z, replacements R=V, V=B, R=P, and finally movement of C before D, we get 5 such "versions", among which zero or more can be defined as true, "staged" versions of the original text: ARDC (v1), AVDC (v2), ABDC (v3), APDC (v4), ABCD (v5).

<sup>10</sup> Technically this is a *tagged multigraph linked list: linked list*, because each node has at most one child in each version; *multigraph*, because it allows multiple edges between nodes; and *tagged*, because each version has a unique tag.

<sup>&</sup>lt;sup>9</sup> These are among the capital concepts also in TCW19: focus on process ("the genetic approach [...] aims not only to identify 'what is on the page', but also to reconstruct the process necessary to produce <it>"), and distinction between fact and interpretation, as the record ("Befund") is distinct from its interpretation ("Deutung"). Even if from a stricter point of view everything could be envisaged as interpretation, TCW19 points to a well-defined distinction between it and an "objective" plane, thus differentiating between "what's there" (document/fact) and "how does it relate" (text/interpretation).

<sup>&</sup>lt;sup>11</sup> The use of graphs for representing complex textual structures can be traced back to Colwell and Tune 1964, as pointed out by Elisa Nury during an exchange with Paolo Monella, to whom we owe this suggestion (more bibliography is given below). Nowadays, graphs for texts are mostly used for visualizing alignments from collations (like in TRAViz) and representing variants in the context of the more general problem of overlapping structures (e.g., Schmidt and Fiormonte). There, to represent multiple versions of a text, a graph is used where nodes are the void points across which links are drawn. It is the links which carry a text segment, with the identifiers of all the versions presenting it. This fits a scenario focused on a given linear text with multiple, parallel segments; in *VEdition* instead, where there is no authoritative final text and collation only happens above the level of the single snapshot, we rely on unordered sets of nodes and many subsets of links, one for each version, thus decoupling them from a specific linear sequence.



Figure 2. Chain model representing many versions of a text at the same time

Each version has its set of tagged links, defining a specific linear combination of the same set of nodes<sup>12</sup>. So, the generative model is very compact: you start from a base text and just add all the operations you reconstruct from the snapshot. Each operation starts with a specific step (thus also allowing complex branching in the reconstructed process) and generates a new one. Besides generating text, an operation has a model which allows it to inject an open set of metadata into either specific nodes or into the whole generated version. This allows us to output text with highly granular annotations, which can then be the starting point for exporting XML documents. The same model also provides a well-defined way for optionally representing on a separate layer also the visual part of the snapshot. Again, this stems directly from the nature of the snapshot itself: this being a set of operations on top of a base text, as suggested by visuals, we can just add diplomatic metadata to each operation, just like we do for textual metadata. The core here is represented by SVG code, reproducing a surrogate visual representation of any details found on the snapshot; each SVG element can even get additional metadata for further injections. Also, we can add to this 2D SVG representation the third dimension of time via animations, defined in a declarative way by leveraging a more abstract layer, based on a GSAP-oriented implementation. This allows us to

#### 5. ARCHITECTURE AND INTEGRATION

This highly abstract and structured model requires a way for easily creating content based on it. The model has in fact been designed on par with an open-source software editor providing many ways for entering data in that form, ranging from full-fledged UI to DSL-based entry methods<sup>13</sup>. On the user side, software is fully containerized for easy distribution. On the developer side, it has been designed for integration into third-party environments, by making it highly modular and using different technologies according to their layer. For instance, at the lowest level most of the complex logic for visualizing a snapshot from its data is implemented by a pure custom web component, in turn adopted by an Angular-based library for editing, in turn wrapped in a Cadmus-based UI infrastructure<sup>14</sup>, with the corresponding backend components and an underlying, JSON-based data store. This way, a highly compact and structured graph-based model, with separate layers for "objective" and subjective interpretations, text and their visuals, and even animations can be easily created on a web UI, and export any number of deeply annotated documents, whatever their format. This makes this solution potentially reusable for creating content capable of taking the way of existing and popular TEI-based production flows, fostering a higher integration among them.

<sup>&</sup>lt;sup>12</sup> Each node in this graph represents a single character in the chain, but this does not have any implications for the granularity of markup which can be generated from the model. The chain itself is a templated class, meaning that its textual content can be made a character as well as a string (or even more complex objects); the UI provided for creating snapshots allows to freely select ranges of characters to act on them, just like on a word processor; and the export process leverages a dynamic segmentation method, designed to maximize the extent of each segment carrying the same types and values of annotations. So, while exporting each segment of text will be built by merging all the subsequent characters targeted by the same set of annotations, which can be freely selected among those provided by the model.

<sup>&</sup>lt;sup>13</sup> For a real-world example, see <u>https://vedph.github.io/gve-doc/model/limerick.html</u>.

<sup>&</sup>lt;sup>14</sup> See e.g. <u>https://vedph.github.io/cadmus-doc</u>. The choice of Cadmus here is mainly due to its open-ended nature and its export subsystem, coupled with the requirement of editing a full hierarchy of higher-level entities on top of the snapshot model, representing epigrams and collections in the context of a full-fledged critical edition.

## ACKNOWLEDGEMENTS

The *VEdition* is a project financed and hosted by the Istituto Italiano di Studi Germanici, in cooperation with the Stuttgart Research Center for Text Studies, the Venice Centre for Digital and Public Humanities, the BemboLab at Ca' Foscari University of Venice and the Klassik Stiftung Weimar.

## REFERENCES

- Andrews, Tara & Diehr, Franziska & Efer, Thomas & Kuczera, Andreas & Zundert, Joris van (ed.). 2022. Graph Technologies in the Humanities - Proceedings 2020 CEUR Workshop Proceedings. https://ceur-ws.org/Vol-3110/
- Bohnenkamp, Anne. 2024. "Gestaltenlehre ist Verwandlungslehre': Zur 'genetischen Methode' als einem interdisziplinären Schlüsselkonzept Goethes." Publications of the English Goethe Society 93:34-51. https://doi.org/10.1080/09593683.2024.2308931
- Burnard, Lou. 2013. "Resolving the Durand Conundrum." Journal of the Text Encoding Initiative 6. https://doi.org/10.4000/jtei.842.
- Buzzoni, M. & Cucurnia, D. & Fenu, C. & Rosselli Del Turco, R. & Tancredi, G. 2024. Progetto di edizione genetica digitale del Canzon iere manoscritto di U. Saba (1919-20). In Me.Te. Digitali. Mediterraneo in rete tra testi e contesti, edited by Antonio Di Silvestro and Daria Spampinato, 215-220. <u>https://hdl.handle.net/10278/5078681</u>.
- Colwell, E.C. & Tune, E.W. 1964. "Variant Readings: Classification & Use." Journal of Biblical Literature 83 (3): 253-261. <u>https://doi.org/10.2307/3264283</u>.
- Cummings, James 2018. "A world of difference: Myths and misconceptions about the {TEI}." Digital Scholarship in the Humanities. <u>https://doi.org/10.1093/llc/fqy071</u>.
- Genovesi, Chiara & Isolani, Alida & Lo Rito, Claudia & Marotta, Daniele & Matteoli, Marco & Tozzinni, Cinzia 2009. "Topic Maps and MVD for the Representation of Interpretative Variants." In Digital Humanities 2009. Conference Abstract, University of Maryland, College Park, June 22-25, 2009. The Maryland Institute for Technology in the Humanities (MITH). https://dhabstracts.library.virginia.edu/works/948.
- Golz, Jochen 1998. "Alle Ordnung ist vorläufig. Über den Zusammenhang von Textgenese und Entstehungskontext in Goethes *Venezianischen Epigrammen.*" Editio 12: 69-78. <u>https://doi.org/10.1515/9783484604230.69</u>
- Golz, Jochen & Gothe, Rosalinde (ed.). 1999. "Venezianische Epigramme: eigenhändige Niederschriften, Transkription und Kommentar."
- Grumach, Ernst. 1952. "Aufgaben und Probleme der modernen Goetheedition." In Dokumente zur Geschichte der neugermanistischen Edition, edited by Rüdiger Nutt-Kofoth, 2005, S. 154-161. https://doi.org/10.1515/9783110926927.154
- Immer, Nikolas. 2013. "Die Götter Italiens. Goethes mythoerotische Elegien." In Goethes Liebeslyrik. Semantiken der Leidenschaft um 1800, edited by Carsten Rohde and Thorsten Valk, 107-124. https://www.degruyterbrill.com/document/doi/10.1515/9783110312041.107/html
- Pierazzo, Elena & Rehbein, Malte & Galley, Amanda. "An Encoding Model for Genetic Editions.", last accessed September 13, 2024 at <u>https://tei-c.org/Vault/TC/tcw19.html</u>.
- Oswald, Stephan. 2014. "Früchte einer großen Stadt Goethes Venezianische Epigramme."
- Rohde, Carsten & Valk, Thorsten (ed.). 2013. "Goethes Liebeslyrik. Semantiken der Leidenschaft um 1800."
- Sahle, Patrick. 2016. "What Is a Scholarly Digital Edition?" In Digital Scholarly Editing: Theories & Practices, edited by Matthew James Driscoll & Elena Pierazzo, 19-40. Open Book Publishers. https://doi.org/10.11647/OBP.0095.02.
- Schmidt, Desmond & Colomb, Robert. 2009. "A data structure for representing multi-version texts online." International Journal of Human-Computer Studies 6 (67): 497-514. https://doi.org/10.1016/J.IJHCS.2009.02.001.
- Schmidt, Desmond. "Merging Multi-Version Texts: a Generic Solution to the Overlap Problem." Presented at Balisage: The Markup Conference 2009, Montréal, Canada, August 11 - 14, 2009. In Proceedings of Balisage: The Markup Conference 2009. Balisage Series on Markup Technologies, vol. 3 (2009). https://doi.org/10.4242/BalisageVol3.Schmidt01.
- Schmidt, Desmond & Fiormonte, Domenico. 2010. "Multi-Version Documents: A Digitisation Solution For Textual Cultural Heritage Artefacts." Intelligenza Artificiale 1 (4): 56-61.

- Schmidt, Desmond & Eggert, P. 2019. "The Charles Harpur Critical Archive." International Journal of Digital Humanities. <u>https://doi.org/10.1007/s42803-019-00021-9</u>.
- Turska, Magdalena & Cummings, James & Rahtz, Sebastian. 2016. "Challenging the myth of presentation in digital editions." Journal of the Text Encoding Initiative 9. https://doi.org/10.4000/jtei.1453.
- Wilson, W. Daniel. 2012a. "Masturbation, Prostitution, Sodomy: The Imagination and Non-Reproductive Sexuality in Goethe." Colloquia Germanica 45 (3/4), Themenheft: Triangular Readings, edited by Martin Kagel and Alexander Sager: 221-237.
- Wilson, W. Daniel. 2012b. "Goethe Männer Knaben. Ansichten zur 'Homosexualität'."
- Wilson, W. Daniel. 2015. "Goethes Erotica und die Weimarer 'Zensoren'."
- Zapperi, Roberto. 2016. "Eros a Venezia. Gli Epigrammi Veneziani di Goethe." In L'Italia di Goethe, edited by Marino Freschi, 79-103.
- Zittel, Claus. 2023. "«...denn was ich berühre, / Wird mir unter der Hand gleich ein behendes Gedicht». Textuelle Metamorphosen und poetisches Kalkül in Goethes Venezianischen Epigrammen." In Verwandlung der Worte. Textuelle Metamorphosen in Goethes Schriften: Fassungen, Ausgaben, Übersetzungen, edited by Gabriella Catalano and Giovanni Sampaolo, 167-191.
- Zupancic, Matteo. 2023-2024. "L'enérgeia dell'organismo letterario. Goethe, Venezia e i prodromi della Gattungstheorie morfologica." Studi Germanici – I quaderni dell'AIG 6: 211-226. https://www.studigermanici.it/wp-content/uploads/2025/03/Q\_AIG6\_Zupancic.pdf