

An online edition of the *Achilleid* of Statius

V. Berlincourt, L. Galli Milić, D. Nelis

CLASSICAL PHILOLOGY GOES DIGITAL,
POTSDAM, 16-17 FEBRUARY, 2017

November 2016 - October 2019

Swiss National Science Foundation

Project no. 100015_170010

‘Towards a digital edition of the *Achilleid* of Statius’

Why the *Achilleid*?

The story of Achilles *before* Homer's *Iliad*.

Why the *Achilleid*?

A neglected poem.

Why the *Achilleid*?

Some brilliant scholarship in recent years, both on this poem and on Flavian poetry generally.

Why the *Achilleid*?

Has benefitted in particular from advances made by scholars working on Ovid.

Why the *Achilleid*?

Its fragmentary status (1 book and 167 lines of the second) has made it attractive to postmodern approaches.

Why the *Achilleid*?

Its fragmentary status has made it attractive to us because it means the poem is short.

Why the *Achilleid*?

Samuel Johnson on Milton:

'Paradise Lost is one of the books which the reader admires and lays down, and forgets to take up again. None ever wished it longer than it is.'

S. Johnson, *The Lives of the Most Eminent English Poets* (London 1779-1781).

Why a new edition?

J. B. Hall, A. L. Ritchie, M. J. Edwards (ed.),
P. Papinius Statius. Thebaid and Achilleid,
3 volumes (Newcastle 2007-2008):

- Heavily conjectural text
- Secondary manuscripts not systematically documented

(see V. Berlincourt's review, *BMCR* 2010).

Why a new edition?

‘This is unlikely to become the standard text of the *Thebaid*, which in my opinion will remain Hill [*scil.* Lugduni Batavorum 1983, 1996²]. Although Hall et al.’s interventions do provide some advances, there are too many problems. Perhaps what it really demonstrates is the need for a new OCT of the *Thebaid* and *Achilleid*.’

H. Lovatt, Review of Hall et al., *Exemplaria Classica* 14 (2010).

Why a new edition?

Possibilities for new editions of

‘texts where further study of the manuscript tradition is needed. That is true for most classical texts that survive in numerous copies, since editors have rarely investigated the later stages of the tradition.’

R. Tarrant, *Texts, Editors, and Readers* (Cambridge 2016) 146.

Why a new edition?

‘...classical texts that survive in numerous copies...’

- There are surviving 223 MSS of the *Achilleid*
- IX-XVI c.
- Some of them containing only fragments of the text

Why a new edition?

Previous editors have relied mainly on the same 7 or 8 witnesses.

PARIS Bibliothèque Nationale	lat. 8051 (Puteaneus)	IX ^{2/3}
PARIS Bibliothèque Nationale	lat. 10317	X ex.
ETON Eton College Library	150	XI
PARIS Bibliothèque Nationale	lat. 8040 (Colbertinus)	XI
WOLFENBÜTTEL Herzog August Bibliothek	Gud. lat. 54	XI
BRUXELLES Bibliothèque Royale Albert I ^{er}	5338	XI ¹
BERN Burgerbibliothek	156	XI / XII
MÜNCHEN Bayerische Staatsbibliothek	Clm 14557 (Ratisbonensis)	XIII / XIV

Why a new edition?

Previous editors have relied mainly on the same 7 or 8 witnesses.

Among the exceptions:

- Marastoni (1974) and Brocca (2009): 21
- Hall, Ritchie and Edwards (2007-2008): c. 50

Why a new edition?

‘Someone enterprising might tackle the whole tradition’.

M.D. Reeve, ‘Statius’, in: L. D. Reynolds (ed.), *Texts and transmission: A survey of the Latin classics* (Oxford 1982) 397.

Why a new edition?

The transmission of the text is very complex.

Methodological questions abound.

How to prepare a new edition?

‘I do not believe that technological advances will fundamentally alter the way that classical texts are edited... Whatever changes the future may bring in the methods of editing classical texts, at the heart of the process will always be the scholar who applies his or her fallible judgement to the improvement of a text that can never be completely recovered.’

R. Tarrant, *Texts, Editors, and Readers* (Cambridge 2016) 149, 156.

How to prepare a new edition?

‘Exploiting the potential of electronic recording and the dissemination of data may call for more collaborative effort on the part of classicists; for example, to create databases of collations to which scholars in many countries could contribute.’

R. Tarrant, *Texts, Editors, and Readers* (Cambridge 2016) 156.

We already have corpora of Latin texts online...

e.g.

Perseus

PHI Latin Classical Texts

Musisque Deoque

The Latin Library

Patrologia Latina

And if you are in a university
or can pay a tidy sum...

Bibliotheca Teubneriana Latina

Loeb Classical Library

Oxford Scholarly Editions

We also have editions of single poets and poems

Catullus Online (D. Kiss)

<http://www.catullusonline.org/CatullusOnline/index.php>

Callimachus, *Aetia* (S. Stephens)

<http://dcc.dickinson.edu/callimachus-aetia/callimachus>

And forthcoming

The Digital Latin Library (S. Huskey)

<http://digitallatin.org/>

The mission of the DLL

1.

‘Publishing and curating critical editions of Latin texts, of all types, from all eras, and facilitating an ongoing scholarly conversation about these texts through open collaboration and annotation.’

The mission of the DLL

2.

‘Facilitating the finding and, where openly available and accessible online, the reading of all texts written in Latin.’

One example

Oxford Scholarly Editions Online

<http://www.oxfordscholarlyeditions.com/classics>

<http://www.oxfordscholarlyeditions.com/view/10.1093/actrade/9780198146049.book.1/actrade-9780198146049-div1-64>

In an ideal world...

what should these new critical editions
look like?

In an ideal world...

what should these new critical editions look like?

M. J. Driscoll, E. Pierazzo (eds), *Digital Scholarly Editing: Theories and Practices* (Open Books Publishers 2016).

P. Heslin, 'The Dream of a Universal Variorum. Digitizing the Commentary Tradition', in: C. Kraus, C. Stray (eds), *Classical Commentaries* (Oxford 2016) 494-511.

T. Keeline, 'The Apparatus Criticus in the Digital Age', *The Classical Journal* 112.3 (2017) 342-462.

<http://digitallatin.org/digital-latin-library/video-library/franzini>

Things to think about

The website

- Scholarly edition AND Archive
- Open source and open data

The text

- XML / TEI encoding
- Critical stable AND dynamic interactive text

The *apparatus criticus*

- Comprehensive tagging of variants

The stemma

- Visualisation of the relationship between the manuscripts

The manuscripts

- Access to high-resolution images (of all the manuscripts?)

Enrichment

- Manuscript transcriptions
- Translations
- Morpho-syntactical analysis
- Additional information about editors' choices

Environment

- Linking to other editions, to other online tools
- Collaboration with other projects and / or scholars