

# TEXTUAL CULTURES

*Texts, Contexts, Interpretation*

16:2

FALL 2023

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# The Digitization of Post-World War II Italian Literary Journals

The State-of-the-Art

*Elena Grazioli*

## ABSTRACT

*In recent years, the digitization of journals has gained ground as an important way of assessing the production of essays and literary writings within their original context of publication. Periodicals from the second half of the twentieth century, however, have attracted much less attention, despite their vast and diverse production as well as the presence of paramount contributors. Usually printed on cheap paper in very few copies, many of these journals can prove difficult to find and delicate to handle. This article aims to outline the state of the art of Italian literary journals digitized at present and available online, and to examine some fundamental databases in our research: RIDI (Riviste digitali e digitalizzate italiane. Un contributo per l'Emeroteca digitale nazionale), Gino Bianco's library (Emeroteca), CIRCE (Catalogo Informatico Riviste Culturali Europee), and Fondazione Mondadori's archives ("Tirature").*

*Negli ultimi anni, la digitalizzazione delle riviste ha guadagnato terreno come importante modalità di scansione della produzione di saggi e scritti letterari nel contesto originale della pubblicazione. I periodici della seconda metà del XX secolo, tuttavia, hanno ricevuto meno attenzione, nonostante la loro vasta e diversificata produzione e la presenza di autori fondamentali. Di solito stampate su carta economica in pochissime copie, molte di queste riviste possono rivelarsi difficili da trovare e delicate da maneggiare. Questo articolo si propone di delineare uno stato dell'arte in merito alle riviste letterarie italiane effettivamente digitalizzate e disponibili online, e di esaminare alcuni database fondamentali nella nostra ricerca: RIDI (Riviste Digitali e digitalizzate Italiane. Un contributo per l'Emeroteca digitale Nazionale), l'Emeroteca della biblioteca Gino Bianco, CIRCE (Catalogo Informatico Riviste Culturali Europee), e "Tirature" Archivi-Fondazione Mondadori.*

## I. Post-World War II Italian literary journals: the databases

TODAY, THE DIGITIZATION OF POST-WORLD WAR II JOURNALS IS A CRITICAL issue facing the scientific community. The urgency of the situation is underscored by several factors: first, in some cases the journals' paper is

literally starting to deteriorate, leaving the physical artifacts vulnerable in the most fundamental of ways; second, libraries often do not own whole series of journals, thus hindering the potential for serious scholarly research on the journals in their collections; and third, the recent recognition of the fundamental role of journals in clarifying how certain historical and anthropological phenomena have influenced our literary history has underscored the need to prioritize their preservation. We are at risk of losing a substantial part of our cultural heritage, both from a material point of view as well as regarding our historical memory.<sup>1</sup> For these reasons, once we have established the extent of what is available online, we will focus on one key example of a periodical's digitization within our examined timespan, 1948–1968, showing the difficulties inevitably encountered and the possibilities for offsetting them.

The database census of Italian periodicals available online, produced a few years ago in the Library of Philosophy and History of the University of Pisa,<sup>2</sup> includes approximately forty different platforms. Among these platforms is the Digital Newspaper Library (*Emeroteca digitale italiana*; see Fig. 1, below),<sup>3</sup> realized by the Italian Ministry of Culture in collaboration with the Central Institute for the Single Catalogue of Italian Libraries and Bibliographical Information (ICCU), and providing bibliographical descriptions, front-pages, and locations of more than 3,000 periodicals that can be queried alphabetically, by discipline, by date, and by region (an international equivalent can be found in the British newspaper Archive).<sup>4</sup>

In order to approach an examination of digitized Italian journals, we begin by reviewing the databases most essential to our research: RIDI (*Riviste digitali e digitalizzate italiane. Un contributo per l'Emeroteca digitale nazionale*),<sup>5</sup> Gino Bianco's *Emeroteca*,<sup>6</sup> CIRCE (*Catalogo Informatico Riviste Culturali Europee*),<sup>7</sup> and Fondazione Mondadori's archives ("Tirature").<sup>8</sup> We first describe them to see what exactly they contain and to gain a better understanding of how to use them effectively for our research.

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1. See SUTTON and LIVINGSTONE 2018.

2. <https://filosofiaistoria.files.wordpress.com/2010/12/emerothe-on-line.pdf>

3. <https://www.internetculturale.it/it/913/emerothe-digitale-italiana>

4. <https://www.britishnewspaperarchive.co.uk/search/results?accesstype=free%20to%20view>

5. <https://giulioपालanga.com/catalog/ridi-riviste-italiane-digitali-e-digitalizzate/>

6. <https://www.bibliotecaginobianco.it>

7. <https://r.unitn.it/it/lett/circe>

8. <https://www.fondazionemondadori.it/tirature/>

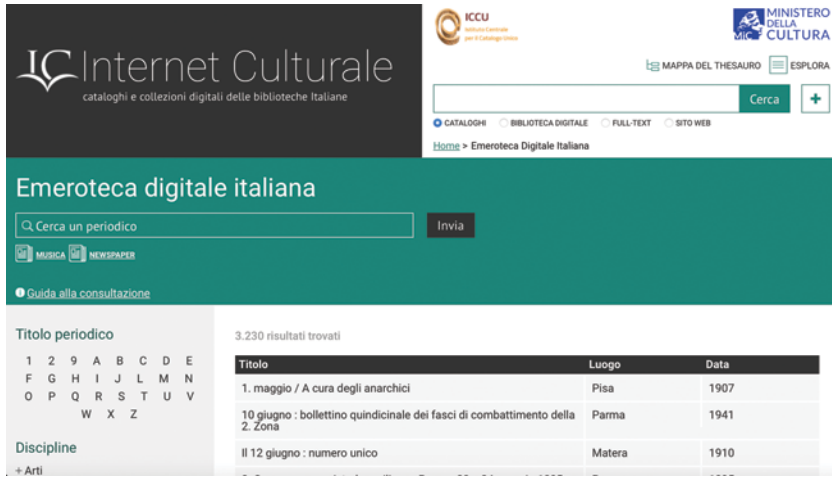


Figure 1. The Digital Newspaper Library.

The result of a timely investigation started in December 2019, RIDI is an online bibliographical hub where it is possible to find open access journals and digitizations of publications originally distributed in print.<sup>9</sup> This bibliographical repertoire is closely linked with the portal of the aforementioned Digital Newspaper Library and with the National Central Library of Rome (see Fig. 2, below).<sup>10</sup>

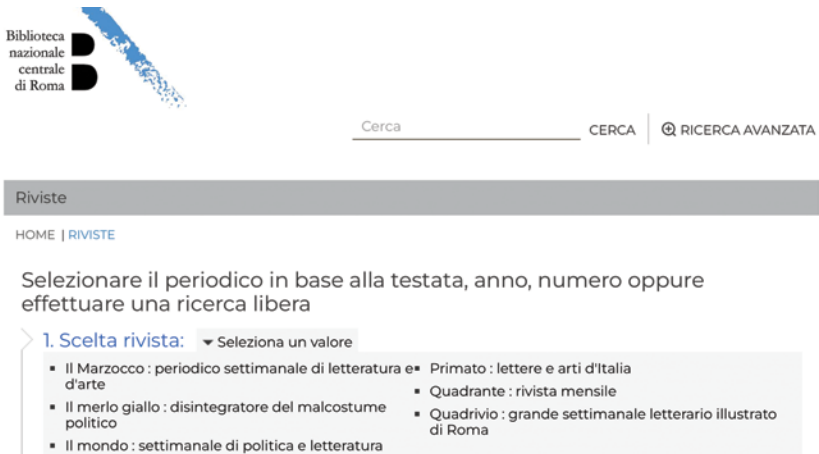


Figure 2. The National Central Library of Rome.

9. See PALANGA-D'ORSOGNA 2022, 143–52.

10. <http://digitale.bnc.roma.sbn.it/tecadigitale/riviste>



The Digital Newspaper Library (*Emeroteca digitale italiana*), as of 30 April 2021, hosts the bibliographical data of 12,362 Italian newspapers not included in the OPAC research outputs.<sup>11</sup> The National Central Library of Rome website offers seven journals in total (see below), but only one — “Il Mondo” — is a literary periodical related to World War II. “Il Mondo”, moreover, is a weekly publication and therefore more attributable to the category of newspapers than of journals, which are published at least monthly and present a very precise graphic layout, without character limits as occurs with newspapers.

1. Il Marzocco: periodico settimanale di letteratura e d'arte
2. Il Merlo giallo: disintegratore del malcostume politico
3. Il Mondo: settimanale di politica e letteratura
4. L'uomo qualunque
5. Primato: lettere e arti d'Italia
6. Quadrante: rivista mensile
7. Quadrivio: grande settimanale letterario illustrato di Roma

When we consult the RIDI catalogue, in PDF format, all our findings are of relevant literary journals (e.g., “L'Approdo”, “Nuovi Argomenti”, “Il Verri”, “Officina”, etc.). In this case, the landing page offers a brief bibliographic description for each result, followed by a link to the online resource where the journal can be accessed (see Fig. 3, below). Among these resources are Gino Bianco and CIRCE.

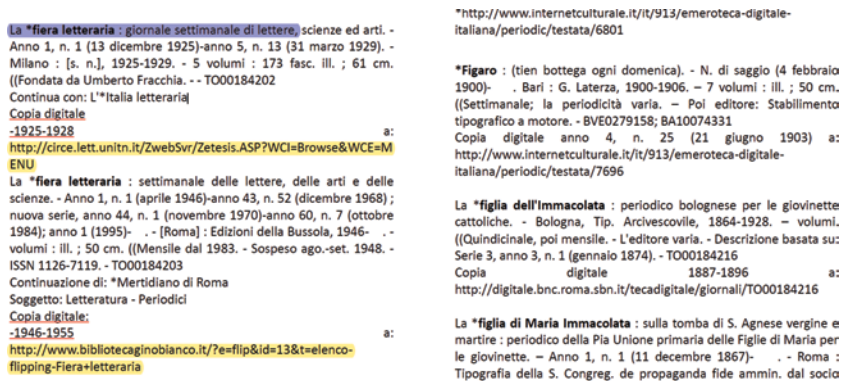


Figure 3. RIDI's PDF catalogue.

11. It is important to note that not all of the works included in this collection are literary journals.

We start with describing Gino Bianco's digital library (see Fig. 4, below) because, compared to CIRCE, it comprises a smaller corpus.



Figure 4. Gino Bianco library's homepage.

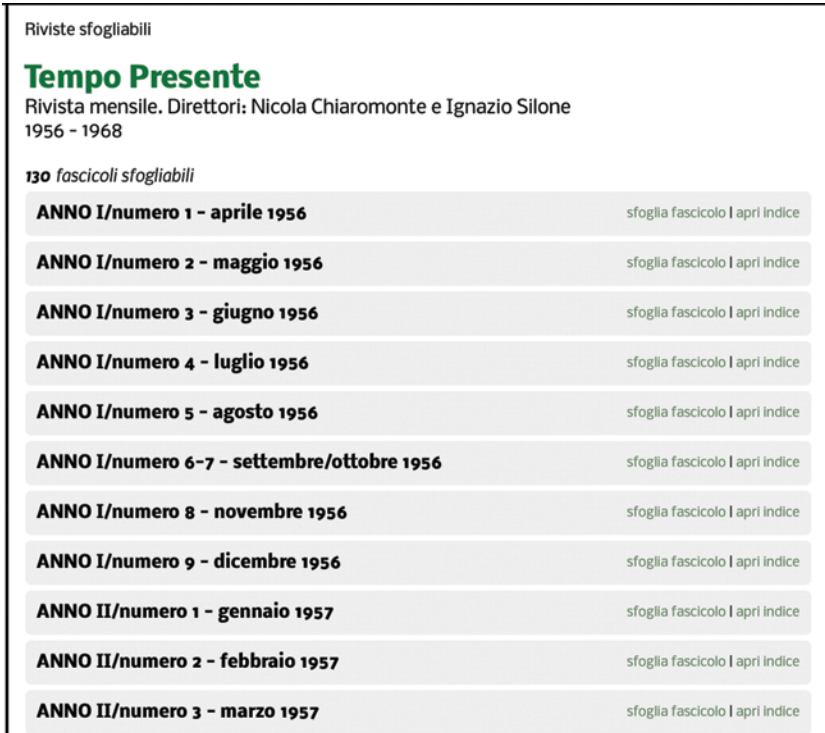
Inside the library website is a section that houses the *Emeroteca*, a space dedicated to the Italian journals that have been digitized. The journals are divided into two groups, those that have been completely digitized and those that have been partially digitized:

Table 1. The table shows the Italian literary journals contained in the Gino Bianco database, from the beginning of the twentieth century to 1990.

Digitalizzazione completa	Digitalizzazione parziale o collezioni lacunose
1. <u>Rivista critica del socialismo</u> – 1899	1. <u>Entretiens politiques et littéraires</u> – 1890-1893 [42 numeri posseduti su 57 totali]
2. <u>Il socialismo</u> – 1902-1904	2. <u>Critica sociale</u> [56 annate possedute su 66: 1891-1974]
3. <u>La Voce</u> – 1908-1915 [online fino al 27 giugno 1910]	3. <u>La Nuova Commedia Umana</u> – 1908 [34 numeri posseduti su 36 totali]
4. <u>L'Unità</u> – 1911-1920	4. <u>La Critica Politica</u> [10 annate possedute su 12, 4 numeri mancanti: 1923-1926; 1945-1950]
5. <u>Noi Giovani</u> – 1917	5. <u>Il Quarto Stato</u> – 1926 [17 numeri posseduti su 30 totali]
6. <u>Pensiero e Volontà</u> – 1924-1926	6. <u>Studi Sociali</u> – 1930-1946 [1 numero mancante]
7. <u>Pegaso</u> – 1929-1933	7. <u>Giustizia e Libertà</u> – 1934-1940 [193 numeri posseduti]
8. <u>La Critique Sociale</u> – 1931-1934	8. <u>Aretusa</u> – 1944-1946 [14 numeri posseduti su 15 totali]
9. <u>Uomo: quaderno di letteratura</u> – 1943-1945	9. <u>Nuovi Quaderni di Giustizia e Libertà</u> – 1944-1945 [6 numeri su 9 totali]
10. <u>Mercurio</u> – 1944-1948	10. <u>Rinascita</u> – 1944-1991 [6 numeri mancanti]
11. <u>La nuova Europa</u> – 1944-1946	11. <u>L'Acropoli</u> – 1945-1946 [manca num. speciale del 1947]
12. <u>Politics</u> – 1944-1949)	12. <u>Fiera Letteraria</u> [23 annate complete possedute su 30: 1946-1968; 1971-1977]
13. <u>Lo Stato Moderno</u> – 1944-1949	13. <u>Volontà</u>
14. <u>Nuova Repubblica</u> – 1953-1957	
15. <u>Tempo Presente</u> – 1956-1968 [online fino al 1960; in aggiornamento]	
16. <u>Quaderni rossi</u> – 1961-1965	
17. <u>Quaderni Piacentini</u> – 1962-1984	
18. <u>Quindici</u> – 1967-1969	

Looking at the above table (see Table 1), it is possible to infer a number of facts: for the most part, these are more political than literary journals, and only a limited corpus concerns post-World War II journals. In the first group, among the journals whose digitization is complete, we have “Tempo Presente”, focused on politics, art, and literature — online only until 1960 — and “Quindici”, by Gruppo '63; in the second group, whose digitization

or paper reference are still incomplete, we find “Fiera letteraria”, a weekly magazine dedicated to literature. In selecting the most relevant case, “Tempo presente”, directed by Nicola Chiaromonte and Ignazio Silone, we find a list of the issues, divided by years and numbers (see Fig. 5, below).



Riviste sfogliabili

## Tempo Presente

Rivista mensile. Direttori: Nicola Chiaromonte e Ignazio Silone  
1956 - 1968

130 fascicoli sfogliabili

<b>ANNO I/numero 1 - aprile 1956</b>	<a href="#">sfoglia fascicolo   apri indice</a>
<b>ANNO I/numero 2 - maggio 1956</b>	<a href="#">sfoglia fascicolo   apri indice</a>
<b>ANNO I/numero 3 - giugno 1956</b>	<a href="#">sfoglia fascicolo   apri indice</a>
<b>ANNO I/numero 4 - luglio 1956</b>	<a href="#">sfoglia fascicolo   apri indice</a>
<b>ANNO I/numero 5 - agosto 1956</b>	<a href="#">sfoglia fascicolo   apri indice</a>
<b>ANNO I/numero 6-7 - settembre/ottobre 1956</b>	<a href="#">sfoglia fascicolo   apri indice</a>
<b>ANNO I/numero 8 - novembre 1956</b>	<a href="#">sfoglia fascicolo   apri indice</a>
<b>ANNO I/numero 9 - dicembre 1956</b>	<a href="#">sfoglia fascicolo   apri indice</a>
<b>ANNO II/numero 1 - gennaio 1957</b>	<a href="#">sfoglia fascicolo   apri indice</a>
<b>ANNO II/numero 2 - febbraio 1957</b>	<a href="#">sfoglia fascicolo   apri indice</a>
<b>ANNO II/numero 3 - marzo 1957</b>	<a href="#">sfoglia fascicolo   apri indice</a>

Figure 5. “Tempo presente”’s leafable issues.

Now we can choose an issue and view it in full, or we can consult the index. Here, however, there is only a first degree of digitization, as the pages of the issue — scrolling one after the other as if we were holding the paper version of the journal — are available for visualization only. In the second grade of digitization, it is possible to copy and paste the text and to directly perform research using keywords.

## The CIRCE Case: Realization and Limits

We now turn to CIRCE (see Fig. 6, below). Promoted by the University of Trento and directed by Professor Carla Gubert, CIRCE documents the digital preservation and diffusion of literary journals that have had particular

importance in Italian and European twentieth-century cultural history. It promotes the conservation and accessibility of periodicals in a digital format and allows scholars to easily identify authors, texts, and translators through its indexes. The site currently hosts almost 100 journals, mainly Italian but also of other national origins, from the late nineteenth century through the twentieth century. The journals range from very well-known periodicals such as “La Voce”, “La Ronda”, and “Solaria”, to lesser-known publications, which are still important for the reconstruction of the last century’s cultural and literary history. Each title is accompanied by critical notes, such as introductory essays, as well as general and specific bibliographies (see Fig. 7, below).<sup>12</sup> To date it is certainly the best resource available regarding the preservation of Italian journals of the twentieth century.



Figure 6. CIRCE’s homepage.

Figure 7. “Nuovi Argomenti”’s critical note.

12. For an in-depth description of CIRCE, see GUBERT 2014, 374–89.

In examining CIRCE, we focused specifically on the digitized journals it includes and on those which are missing. Since CIRCE is a database that contains only literary journals, we limited the scope of our investigation by proceeding as follows:

- We did not consider foreign journals;
- We excluded journals before the twentieth century and after 1980 because of their distance from our chronological area of interest;
- We excluded journals that are not bonafide literary journals (e.g. “L’Almanacco dei poeti” is structured as a simple anthology);
- We divided the remaining selection based on the historical rift created by World War II.

**Table 2.** The table shows the Italian twentieth-century’s literary journals contained in the CIRCE database, from the beginning of the century to the Second World War.

<u>Before end WWI</u>	<u>Between WWI and WWII</u>	<u>During WWII</u>
1. Leonardo – 1903-1907	1. Dinamo – 1919	16. <u>Fronte</u> – 1931
2. <u>Hermes</u> – 1904-1906	2. La Ronda – 1919-1922	17. <u>L’Orto</u> – 1931-1939
3. Il Rinascimento – 1905-1906	3. Almanacco della donna italiana – 1920-1943	18. <u>Futurismo</u> – 1932-1934
4. Poesia – 1905-1909	4. Primo tempo – 1922-1923	19. <u>Occidente</u> – 1932-1935
5. Il Rinnovamento – 1907-1909	5. Il Contemporaneo – 1924	20. Dinamo futurista – 1933
6. Psiche – 1907-1914	6. Galleria – 1924	21. <u>Sant’Elia</u> – 1933-1934
7. La Voce – 1908-1916	7. Lo Spettatore italiano – 1924	22. Pan – 1933-1935
8. L’Anima – 1911	8. Il Baretto – 1924-1928	23. La <u>Riforma letteraria</u> – 1936-1939
9. L’Eroica – 1911- 1944	9. Il Selvaggio – 1924-1943	24. <u>Almanacco dei Visacci</u> – 1937-1940
10. La Lirica – 1912-1913	10. La Fiera letteraria – 1925-1928	25. <u>Letteratura</u> – 1937-1947
11. Quartiere latino – 1913-1914	11. Novecento – 1926-1929	26. Campo di <u>Marte</u> – 1938-1939
12. La Torre – 1913-1914	12. Solaria – 1926-1934	27. Corrente – 1938-1940
13. Lacerba – 1913-1915	13. La Libra 1928-1930	28. La <u>rinascita</u> – 1938-1944
14. La Balza futurista – 1915	14. Petaso – 1929-1933	29. <u>Prospettive</u> – 1939-1952
15. Vela Latina – 1915-1916	15. Il Frontespizio – 1929-1940	
16. <u>La Diana</u> – 1915-1917		
17. La Brigata – 1916-1918		
18. <u>Noi</u> – 1917-1925		
		1. <u>Incontro</u> – 1940
		2. <u>Beltempo</u> – 1940-1941
		3. <u>Maestrato</u> – 1940-1943
		4. <u>Primato</u> – 1940-1943
		5. <u>Argomenti</u> – 1941-1943
		6. <u>Arctusa</u> – 1944-1946
		7. La <u>Settimana</u> – 1944-1946
		8. <u>Mercurio</u> – 1944-1948

The results for the first half of the twentieth century are as follows (see Table 2, above): 18 journals founded before the end of World War I, 29 founded between the World Wars, and 8 founded during World War II. Much smaller is the aggregate that we find after World War I, within our timespan of interest, and, in particular, when we narrow down the field to journals published after World War II (see Table 3, below).

**Table 3.** The table shows the Italian twentieth-century's literary journals contained in the CIRCE database from the end of the Second World War to the end of the 1970s.

post-WWII	50-60's	70's
<ol style="list-style-type: none"> <li>1. Risorgimento – 1945</li> <li>2. Prosa – 1945-1946</li> <li>3. Costume – 1945-1946</li> <li>4. Il Mondo – 1945-1946</li> <li>5. Sud – 1945-1947</li> <li>6. Il Politecnico – 1945-1947</li> <li>7. Poesia – 1945-1948</li> </ol>	<ol style="list-style-type: none"> <li>1. Botteghe oscure – 1948-1960</li> <li>2. L'Approdo – 1952-1954</li> <li>3. Nuovi Argomenti – 1953-1964 / 1966-1980</li> <li>4. Il Caffè – 1953-1988</li> <li>5. La Chimera – 1954-1955</li> <li>6. Officina – 1955-1959</li> <li>7. Il Verri (I serie) - 1956-1961</li> <li>8. Palatina – 1957-1966</li> <li>9. Quartiere – 1958-1960</li> <li>10. Il Menabò – 1959-1967</li> <li>11. Le Ragioni narrative – 1960-1961</li> <li>12. L'Europa letteraria – 1960-1965</li> <li>13. Questo e altro – 1962-1964</li> </ol>	<ol style="list-style-type: none"> <li>1. <u>Tam Tam</u> – 1972-1991</li> <li>2. Altri termini – 1972-1991</li> <li>3. <u>Niebo</u> – 1977-1980</li> <li>4. Prato Pagano – 1979-1980</li> </ol>

CIRCE cites the most important and well-known journals, except for “Paragone letteratura”, which is not on their list. Looking at this table (see Table 4, below), even at first glance, we can single out two phenomena: first, the period after World War II has received limited critical attention, as the smaller journals haven't been included, and in quantitative terms their number is much smaller than the number recorded in the previous table; furthermore, although CIRCE hosts a descriptive and bibliographic card for each of them, which is fundamental for navigating the vast panorama proposed, most of the 13 post-World War II journals are only available in an “online index” and do not include the “read the journal” option, which is limited to “L'Approdo” and “Le Ragioni narrative”.

**Table 4.** The table shows the Italian twentieth-century's literary journals contained in the CIRCE database, divided according to whether or not they are readable online in their entirety.

Online index	Read the journal
<ol style="list-style-type: none"> <li>1. Botteghe oscure – 1948-1960</li> <li>2. Nuovi Argomenti – 1953-1964 / 1966-1980</li> <li>3. Il Caffè – 1953-1988</li> <li>4. La Chimera – 1954-1955</li> <li>5. Officina – 1955-1959</li> <li>6. Il Verri (I serie) – 1956-1961</li> <li>7. Palatina – 1957-1966</li> <li>8. Quartiere – 1958-1960</li> <li>9. Il Menabò – 1959-1967</li> <li>10. L'Europa letteraria – 1960-1965</li> <li>11. Questo e altro – 1962-1964</li> </ol>	<ol style="list-style-type: none"> <li>1. L'Approdo – 1952-1954</li> <li>2. Le Ragioni narrative – 1960-1961</li> </ol>

Upon examination, in fact, we realize that only two of the thirteen journals proposed have been digitized. Among other things, we note that this is a first-degree digitization (in image format): viewers can read the pages online, but there is no application of OCR and therefore no potential for text searching.

Before drawing further conclusions, we turn to an examination of the other catalog that we have mentioned: as noted earlier, RIDI is a PDF catalog connected to the digital newspaper library. In searching the PDF employing keywords such as “literary journal” or “literature journal”, we find only thirteen results (see Table 5, below).

**Table 5.** The table shows the Italian twentieth-century’s literary journals returned by the search “literary journal” within the RIDI catalog, then divided on the basis of the watershed of the Second World War.

Before WWII	post-WWII
<ol style="list-style-type: none"> <li>1. La Favilla: rivista di letteratura e di educazione –1869-1948</li> <li>2. La Vita artistica: rivista letteraria, teatrale, artistica, mondana – 1898-1923</li> <li>3. La Critica: rivista di letteratura, storia e filosofia – 1903-1944</li> <li>4. Puglia giovane: rivista letteraria – 1908</li> <li>5. Novella: rivista letteraria – 1919-1944</li> <li>6. Il Convegno: rivista di letteratura e di tutte le arti – 1920-1940</li> <li>7. <b>Primo tempo – 1922-1923 - CIRCE</b></li> <li>8. <b>Lo Spettatore italiano: rivista letteraria dell’Italia nuova – 1924 - CIRCE</b></li> <li>9. Rivista letteraria: periodico bimestrale di letteratura italiana – 1929-1938</li> <li>10. Quaderni di poesia – 1930-1939</li> <li>11. Ansedonia e poi Lettere d’oggi – 1938-1941</li> </ol>	<ol style="list-style-type: none"> <li>1. <b>Il Verri – 1956-1989 - CIRCE</b></li> <li>2. <b>Questo e altro: rivista di letteratura – 1962-1964 - trimestrale - CIRCE</b></li> </ol>

The latter results refer to the following titles that we divided in two large blocks, i.e. pre-and-post World War II, which we consider a simpler criterion compared to CIRCE’s. Only four of the titles refer to CIRCE, and only two of them — “Il Verri” and “Questo e altro” — fall within the time frame we are interested in. However, as noted above, none of these journals are actually available or searchable on CIRCE. We therefore carried out a cross-check in order to directly search for the occurrences of CIRCE in the RIDI’s PDF (we could have also proceeded by researching the titles of the journals), as the keyword “literary journal” did not produce any of the expected results. Among the results returned, we also find the two journals available online (“L’Approdo” and “Le Ragioni narrative”). It would certainly be necessary for a catalogue like RIDI’s to apply the category of “literary journal” to the titles of all these journals, so that a non-specialist user would be able to find what they are looking for without necessarily having to check the context. As for CIRCE, recently equipped with a new research platform presented by Carla Gubert during a round table dedicated to ongoing journal-related projects, it is clearly one of the best implemented and well-structured platforms.<sup>13</sup> Nevertheless, the persistent

13. The roundtable was held on the occasion of the “Nuovi Argomenti” Conference in Pisa, 26–28 October 2022.

problem remains the actual incompleteness of results: for the most part, only indexes are available, and it is not possible to read the journal online. Moreover, while we could all work to implement the platform, copyright issues still present an impasse.

## First and Second Stage Digitization

It is clearly necessary to carry out a more careful examination of post-World War II journals so as to include journals that are minor but significant from the point of view of their contributions to literary studies. Moreover, it seems clear that among the most important journals of the post-war period, those fully digitized and searchable online are few and far between. Before assessing precisely what it is currently possible to access, we will review the treatment of “L’Approdo”, the only case of successful digitization to date.<sup>14</sup> In this case, the archive is divided into three chronological arcs: 1952–1961, 1962–1971, and 1972–1977; each of these temporal arcs is further divided by years, with attached photos of the cover of each journal represented. By selecting the year that interests us, a subdivision appears allowing us to select the issue we intend to view, at which point we find links to all the titles of the articles, associated with their authors (see Fig. 8, below). Each article is presented as a black and white PDF. While OCR is not available in these cases, even simple digitization is useful for researchers.



Figure 8. List of 1952 digitized articles.

14. <http://www.approdoletterario.teche.rai.it/>



This solitary case of a post-World War II periodical digitization reveals a larger problem: a massive digitization campaign of literary journals is necessary. It can begin with the simple aim of making the journals available at the first level of digitization so scholars can first and foremost read them. While copyright issues will remain significant, technological issues are more easily addressed: today we have very efficient labs with scanners that don't damage the material support during the scanning process.

Before concluding, it is worth mentioning the website containing the archive of the journal "Tirature",<sup>15</sup> edited by three teachers of contemporary Italian literature — Giovanna Rosa, Luca Clerici, and Stefano Ghidinelli (University of Milan) — in collaboration the Mondadori Foundation: it represents, in my opinion, a model of ideal realization and accessibility for the user, so much so that it could provide an excellent model for future projects concerning the digitization of literary journals (see Fig. 9, below). Although "Tirature" pertains to recent years (1998–2020), well beyond the chronological limits that have been our focus, it seems appropriate to show how the archive has been made available to scholars. We can search for authors and titles, for keywords and sections, while also cross-referencing search criteria; a short guide explaining how to best use the archive is also available.

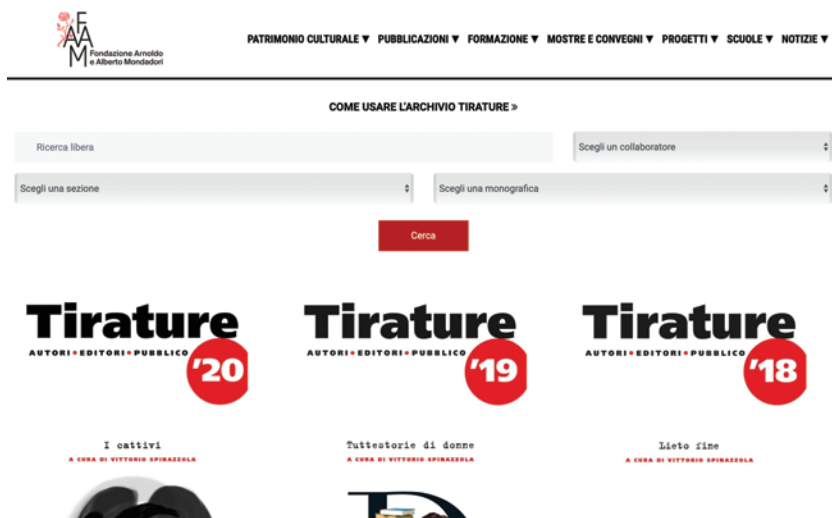


Figure 9. Archivio Tirature's homepage.

15. <https://www.fondazionemondadori.it/tirature/>

In addition, as can be seen from the following image (see Fig. 10, below), the work on the issues encompasses a second-degree digitization: in addition to display the issues in their entirety, the text of each article can be copied, printed, and downloaded in PDF and shared via social networks.

Torna all'archivio

Torna al sommario

GLI EDITORIALI DI VITTORIO SPINAZZOLA

Chi festeggia il lieto fine

TIRATURE > TIRATURE '18. LIETO FINE > GLI EDITORIALI DI VITTORIO ... > CHI FESTEGGIA IL LIETO ...

### Chi festeggia il lieto fine

di Vittorio Spinazzola Crea PDF

*Il lieto fine viene generalmente considerato segno di una narrativa dedicata a fruitori librari di piccolo rango, ma una struttura romanzesca che approdi alla gratificazione dei valori letterari ed extraletterari più positivamente acconsentiti può avere il rispetto dei lettori più esigenti: si pensi alle vicende di Renzo e Lucia, al caso esemplare di Pinocchio, o al sorprendente finale della Romana. La presenza del lieto fine concerne essenzialmente la prosa della narrativa moderna, fino al paradosso del romanzo poliziesco, in cui non è l'eroe dell'opera, il malfattore, a trovare un esito positivo, ma chi lo ha consegnato alla giustizia.*

Il signor Bonaventura, personaggio mitico del «Corriere dei Piccoli», concludeva sempre le sue avventure in rima parisillabica, alle prese con il bieco Barbariccia, faccia e anima gialliccia, intascando vittoriosamente la regalia di un milione netto. Insieme, [...]

tipologie secondo cui sono stati plasmati dall'autore. Resta però la prospezione della novità epocale portata dalla civiltà cittadina, che ha ingenerato una figura professionale specializzata nel perseguire la soluzione più sagace delle vicende di malfattore più problematiche e controverse. Naturalmente la sicurezza del buon esito della caccia al delinquente, nell'ambito della finzione narrativa, incrementa il fervore concesso negli episodi di caccia poliziesca. Ma nel rapporto tra difficoltà dell'inseguimento e serenità della conclusione sta la chiave di volta delle vicende d'avventura nella socialità del XXII secolo: con una differenza forte tuttavia. Che identifica pienamente la peculiarità statutaria del lieto fine poliziottesco: esso non riguarda l'eroe dell'azione avventurosa, che è il malfattore, ma chi lo ha consegnato alla giustizia, ossia lo ha vinto.

Condividi su [f](#) [t](#) [w](#) [b](#)

Figure 10. Example of second-degree digitization on an editorial by Vittorio Spinazzola.

The archive's functional design maximizes the potential for research.

In conclusion, we should try to approach the project before us as a series of barriers that need to be dismantled in order to help this immense cultural heritage survive the so-called digital transition, and to keep feeding the larger cultural debate in the near and distant future. The first barrier concerns the actual availability of journals in digital format. In fact, only a small number of journals is available through an online digital index, and an even smaller number is fully digitized; of these, only a tiny fraction has achieved second-level digitization, which would make the text searchable by text strings and keywords. The second barrier concerns the issue of copyright acquisition, which is still in force for most journals of this period. The third barrier concerns the lack of interoperability among the tools we have, each of which represents a metaphoric online island, since it is often coded according to non-standard criteria. The fourth and final barrier involves the obsolescence of the tools we have, due to the continual evolution of technologies related to digital humanities.

With respect to the initial barriers, as a first step we will have to conduct a new, up-to-date census of digitized and non-digitized resources, followed by both digitization campaigns with high-definition scanners and copyright acquisition campaigns, to be completed before the decay of the paper medium causes the texts to become unreadable. Finally, it will be necessary to rethink the system of data integration and publication so as to make it FAIR: Findable, Accessible, Interoperable, and Reusable.<sup>16</sup> As for the last issue, institutions and structures capable of ensuring the long-term sustainability of this project will need to be identified to avoid obsolescence. Before we can move in this direction, we must keep in mind the five Guidelines of the National Plan for the Digitization of Cultural Heritage,<sup>17</sup> which provide models and suggest useful procedures to address the organizational and methodological challenges posed by the implementation of the processes identified in the Strategies section.

*University of Pisa*

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16. For FAIR see: <https://www.go-fair.org/fair-principles/>

17. <https://digitallibrary.cultura.gov.it/linee-guida/>. These guidelines define approaches and procedures, as well as providing information and non-prescriptive references, illustrating the main methodological and technical references, with their bibliographical support. Each document accompanying the PND deepens a specific aspect of digitization practices and will be subject to periodic checks to ensure that it is up-to-date with developments in legislation, methods, standards, and technological progress. The guidelines are addressed to staff in cultural institutions involved in digital transformation processes, who are provided with a multi-level operational framework, which can assist in both decision-making and strategic practices, in both the planning and execution of operations.

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