

## Introductory Greetings

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In opening the second edition of the *Digital Latin* workshop, I must thank all the participants and the entire research team at the Centro Studi Comparati I Deug-Su of the University of Siena. My first thanks go to Martina Venuti of the University of Venice, head of the Galassia *Musisque Deoque*, for the partnership – so natural, effective, and productive – that she has established with us. This core collaboration stems from the long-standing collegial relationship with the Venetian Latinist Paolo Mastandrea and the brilliant computer scientist Luigi Tassarolo, the shared architect of many of our platforms, and ultimately from our common and early conviction of the usefulness – indeed indispensability – of digital tools for the study of Latin poetry. This collaboration, which also benefits from the relationship with the Venice Center for Digital and Public Humanities, has in turn extended to the CNR group in Pisa, directed by Monica Monachini, which in recent years has worked assiduously on Venetian projects, with Federico Boschetti and Angelo Maria Del Grosso. I also associate with these thanks the other now-established partners of the initiative, such as SISMEL, the International Society for the Study of Medieval Latin, one of the first Italian centers of humanistic research to develop digital bibliographies, in some way responsible for my curiosity toward the DH constellation; the group at the University of Eastern Piedmont, directed by Maurizio Lana, who in the early 1990s was the first to inspire my knowledge of Digital Humanities thanks to his *Arachnion*, and Alice Borgna, co-editor with Lana and other colleagues of the historic Digital Library *DigilibLT*; the Turin group, coordinated by Andrea Balbo, companion in many of the scientific enterprises, including *SERICA*, in which the Centro I Deug-Su has been active, and the *ALIM* group: particularly Edoardo D’Angelo, with whom we intensively worked for the first version of the *Corpus Rhythmorum* and its euro-conferences; Paolo Monella, who has now become a reference scholar for digital Latin studies in Italy, and Elisabetta Bartoli, who is now managing the platform. I would then like to extend my thanks to Dr. Paola Mocella and Dr. Martina Paccara, of our DFCLAM Department, for their impeccable organizational support and scientific advice.

Here in Siena, interest in this field of interdisciplinary applications dates back to the preparatory euro-conferences for the *Corpus Rhythmorum*, the first digital critical edition of medieval Latin texts, financed by the European TMR program, a project that in the late 1990s enabled the creation of a network of international collaborations that subsequently developed into scientific partnerships. Personally, my openness to digital approaches ultimately derives from the avant-garde explorations I encountered at SISMEL, but especially from the awareness of the impossibility of producing a complete edition of rhythmic musical poetry in print alone. Secondly, my experience as a tester for *Poetria Nova* introduced me to the perception of the revolutionary impact this tool has on poetry studies: not only the identification of intertextual

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and therefore cultural, literary, stylistic, and thematic relationships, but also the delineation of directions of historical development, stylistic aggregations and local or diachronic configurations, so checking some long-held but unproven assumptions: a key to entering the poet's imperceptible workshop, the production of information crucial for philological choices.

The “Centro I Deug-Su” computational engagement has proceeded in various directions: digital archives of Latin texts and documents such as *ELA* (*Eurasian Latin Archive*) and, after it was entrusted to me by its founders, *ALIM* (*Archive of Italian Medieval Latinity*); critical editions with reproductions of primary sources and performances of musical parts like the *Corpus Rhythmorum Musicum*; software for comparative analysis of lexical data like *Lexicon*; NLP processing of textual collections with bilingual inserts like the ELA-tools embedded by Emmanuela Carbé in the *Eurasian Latin Archive*; e-books such as for the *Das-Memo* 2020-2022 project (Data-mining and statistical analysis of historical textual sources from the medieval and modern periods); educational initiatives such as the Master's program and Summer schools in Textual Computing founded in 2008-2009 and entrusted to Elisabetta Bartoli after 2020; European projects such as *DEMM* (*Digital Edition of Medieval Manuscripts*) 2015-2017, with Charles University Prague as coordinator, EHESS Lyon, London Queen Mary's, and Vienna Klosterneuburg; long-term partnerships with the École nationale des Chartes, recently renewed with an official agreement, and the Department of Digital Humanities in London (2009-2016); annual international seminars from 2008 onward, leading to the organization of AIUCD 2023 and this permanent *Digital Latin* workshop, and collaboration with other Sieneese initiatives such as the massive *Digital Heritage* world-event of September 2025 and the DSSBC seminars on the application of AI to historical research.

After extensive involvement with generalist organizations such as AIUCD (Association for Digital Humanities and Digital Culture), whose conferences occasionally host presentations on Latin texts but are inevitably oriented toward demonstrating technical and computational advances that might interest other digital humanists rather than linguistic and philological results reserved for specialists in Latin, we have come to recognize the need for disciplinary meetings like this one, especially in a research area that has proven from the outset to be particularly attentive to the development of these tools and in need of them for an evolution adequate to the scope and granularity of the two-thousand-year Latin textual heritage from every part of the world.

*Digital Latin* II, while involving a large array of scholars and especially research tools, makes no claim to representativeness: we have managed to integrate many protagonists of the scene who were missing from the first edition (2024), including the highly advanced *Latin Text Archive* of the Berlin-Brandenburgische Akademie, as well as the *Latin Digital Library* of Norman, Oklahoma. Humanistic databases such as *Camena* and sectors such as digital epigraphy and scientific Latin, which we have addressed with other teams in *Global Latin* meetings, still remain outside. Some of the undertakings which took part in the workshop, such as *Persus Digital Library*, could not be represented in the proceedings. Thus, we are only at an initial reconnaissance with initiatives that have interacted and connected over these years, but *Digital Latin* II nonetheless represents the occasion for the most extensive engagement of enterprises working in the sector.

The goal is to illustrate the opportunities these platforms offer for processing data for linguistic and philological analysis beyond mere collections and aggregation of *corpora*; the many directions in which this use can be taken by following users' needs rather than the requirements of those who designed them; an assessment of the actual use of these tools in the settings where linguistic and philological research actually takes place. This screening could produce greater awareness in the relationship with the researcher-user and thus lead to, or even just highlighting,

developments more oriented in this direction. Therefore we have splitted both the meeting and its proceedings in a descriptive section (*General resources*) concerning reference platforms illustrated by their creators or operators, and a peer-reviewed section presenting *Case-studies* of linguistical and philological research achieved thanks to those or other tools.

We are confident that in this way the proceedings of this workshop will constitute the most comprehensive guide to the digital resources specifically developed for research in Latin language and texts ever produced by practitioners rather than observers.

A crucial point of the discussion is preservation, whose absolute priority has been dramatically confirmed by recent hacker attacks even on the platforms of the British Library, the University of Siena, the University of Eastern Piedmont, and the CNR in Pisa. Secondly, sharing of reciprocal information.

At the conclusion of this edition, thanks to the involvement of Antonio De Prisco, we will finally launch the project to resume and complete the *additamenta* to the *Lexicon Imperfectum Latinitatis Italicae Medii Aevi* founded by Arnaldi, continued by Smiraglia but unfortunately stalled for too many years, as a necessarily digitized field of practice on the wide Italian contribution to the textual heritage of European medieval Latin.