

Presentation of the 'Analecta hymnica medii aevi digitalia' and of the 'Analecta carminum medii aevi' (Budapest October 2013)

Analecta hymnica medii aevi digitalia

Digitale Edition der 'Analecta hymnica medii aevi' von Guido M. Dreves und Clemens Blume, Band 1—55. Hrsg. von Erwin Rauner. Elektronisch recherchierbarer Volltext des Gesamtwerks in Datenbankform mit den digitalen Bildern der Bände 1—55 (mehr als 16000 Scans). 2004/2013. Recherchemodule in kontinuierlicher Entwicklung (Volltext, Gedichtüberschriften, Gedichtanfänge; zudem Autoren, Handschriften und Drucke).

Guido Maria Dreves created with his Analecta Hymnica Medii Aevi (associated with Clemens Blume and Henry M. Bannister) the largest collection until now of mediaeval latin religious poetry (hymns, sequences, tropi, Reimoffizien and psalteries). From 1886 until 1926 55 volumes were published.

The electronic edition tries to fulfill the aims of its editors, not only offering the fulltext of the Analecta Hymnica for searches, but also the references to the editorial sources added to each poem (manuscripts and prints).

The database offers different search modes. The indices of the volumes and poem titles were cumulated and can be searched separately; the fulltext search can be restricted in different manners (only in verses, only in the apparatus, only in mss, only in prints), and even thematically or chronologically; poetic word forms can be retrieved, and rhymes searched by words.

New syllabical methods to find poetic forms (e.g. to find and recognize forms of strophes) were included in 2008.

Analecta carminum medii aevi (posterioris)

cura et studio Erwin Rauner. Online-Datenbank mittelalterlicher lateinischer Dichtung und Lyrik
Includes Hans Walther: Initia carminum ac versuum medii aevi posterioris latinorum / Schaller/Könsgen: Initia carminum Latinorum saeculo undecimo antiquiorum [1977] /
Initia from Chevalier: Repertorium hymnologicum und Dreves' Analecta hymnica) and
Joseph Szövérfy: Secular Latin Lyrics and Minor Poetic Forms [1992-1995])

As a counterpart and a supplement to the "Analecta hymnica medii aevi" the "Analecta carminum (posterioris) medii aevi", more complex and more difficult, are an instrument to open an access to mediaeval lyric and other poetic forms.

The main concept is based on three components:

- a) Texts and editions
- b) Repertories and initia collections
- c) reference-work on latin (mediaeval) poetry

a) the texts themselves: Mediaeval collections of secular Latin poems (Carmina Burana, Cantabrigiensia, Rivipollensia ...) and standard collections edited in the 19th century (DuMéril, Wright, Hagen, Werner etc.), text-editions of important mediaeval latin poets (Baudri of Bourgueil, Hildebert Cenomanensis, Marbodius Redonensis, Walter of Châtillon, Metellus of Tegernsee, of the 'Ruodlieb' edited by Friedrich Seiler 1889) and many other poems (Eberhard of Bétune, Alexander de Villa-Dei). Collections of Hymns, which contain texts which are not included in the Analecta hymnica: Franz Joseph Mone (vol. I, II, III), Gustav Milchsack).

b) the standard Initia collections of Walther and Schaller/Könsgen, the initia from Chevalier's Repertorium hymnologicum, from the Analecta hymnica (hymnical initia were omitted by Walther)

and some other collections (initia of rhythmical poems collected by Wattenbach etc.), which are forming a large initia collection, which covers nearly the whole poetry in Latin language from antiquity to the end of the Middle Ages (15th cent.)

c) cumulated indices of names and subjects from reference works (as fulltext is integrated: Joseph Szövérfy: Secular Latin Lyrics and Minor Poetic Forms, vol. I-IV).

All parts are working together in a synergetic way generating new 'dynamic' editions, e.g. of ICL and WIC. — New metrical and syllabical methods to find poetic forms (e.g. strophes) are included. Also introduced are new methods to weigh the reception of mediaeval poems. Until 2013 there are more than 1.000.000 lines and more than 16000 images of books on medieval Latin poetry accessible.

Contents and methods will be further developed in the next future.

Aims are:

- to preserve the originals as intellectual and philological units
- to concentrate – following the example of Guido Maria Dreves – onto the text; all witnesses of text are valuable; important is the identification of a poem similar to a fingerprint (either by numbers in ICL, WIC or Chevalier or by incipit). Of minor importance are bibliographic notes, which can be searched in other bibliographical databases.
- to gain information from the originals (manuscript tradition, subject index, authors and titles of poems)
- to combine those informations from different sources (editions, initia-collections, histories of latin poetry) and make them complementary and 'self-updating' to achieve synergetic results
- to enlarge the information presented by the sources (editions, initia-collections) with the help of algorithms – e.g. to count syllables, to identify rhymes (ending rhymes) . Based on the numbers of syllables, verses, strophes many poetic forms can be identified. For the recognition of poetic forms (verses, strophes) on a syllabical basis a collection of patterns is used.

Subject indices

In the moment it is only possible to query existent subjects indices and registers which are cumulated from reference-works (WIC, Szövérfy, etc.) or the titles of poems. In process of data-integration I do not make any references to subjects additionally to those which are contained in the editions of the poems (e.g. an chapter-title like 'Aenigmata'). It is e.g. possible to search 'carmina amatoria' or love-poems, but in the moment there is no thesaurus which would contain a term like 'love-poetry'. So it is the researchers turn to see whether his terminus has matches.

Poetical forms

The syllabical method is used to describe all forms of poetry, not only for rhythmical, also for metrical (quantitative). The aim is to make poetical forms searchable: poems, verses and strophes. Here I see the demand of coordination: and I will try to offer as soon as possible some other searchmodes (strophes, verses, number of syllabs and endrhymes), to become compatible with Levente Seláfs 'Nouveau Naetebus' or other databases represented in this COST-group; the aim is to participate in the forthcoming MegaRep.

To keep things simple, as Dreves tried to do, I am trying to keep the database structure simple (tables, fields: as few as possible) and to offer a simple and clear interface for the users. A new searchform to retrieve poetical forms including rhymes will appear in the next weeks.

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