list of figures

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IMPRINT

Bʀᴜᴄᴋᴍᴀɴɴ, Friedrich, (possibly) after a drawing by August von Kreling. *Faust and Mephistoles gazing at a vision of Gretchen, from Goethe's Faust Part I*, albumen print, c. 1877. Rijksmuseum, Amsterdam, RP-F-2001-7-1530-12, online: <https://www.rijksmuseum.nl/en/collection/RP-F-2001-7-1530-12> (PD).

LETTERED ORNAMENTS

Fʀᴀɴᴄᴋ, Paul. *Kunstrichtige Schreibart: Allerhand Versalien oder Anfangsbuchstaben der Teütschen, Lateinischen und Italienischen Schrifften aus unterschiedlichen Meistern der Edlen Schreibkunst zusammen getragen*. Nürnberg: Paul Fürst, 1655, online: <https://archive.org/details/kunstrichtigesch00fran/> (PD).

CHAPTER OPENERS

I Depiction of scientists (caption: "Die Heroen der Naturwissenschaft, aus Kaulbach's Wandgemälde: ‚das Zeitalter der Reformation'"); from *Die Gartenlaube* (1863), 53, online: <https://commons.wikimedia.org/wiki/File:Die_Gartenlaube_(1863)_053.jpg> (Wikimedia Commons, PD).

II Kepler, Johannes. *Prodromus dissertationum cosmographicarum, continens mysterium cosmographicum, de admirabili proportione orbium coelestium, deque causis coelorum numeri*, [...]. Tubingae: Georgius Gruppenbachius, 1596. ETH-Bibliothek Zürich, Rar 1367: 1, 24–25, online: <https://doi.org/10.3931/e-rara-445> (PD).

III Stock image, credit: Christian Horz / stock.adobe.com / no. 207377379.

IV St. Gallen, Kantonsbibliothek, Vadianische Sammlung, VadSlg Ms. 342, f. 1–5 – Vaticinia de pontificibus (Papstvatizinien), online: <http://www.e-codices.unifr.ch/de/vad/0342/>, CC BY-NC 4.0.

V Universal Pictures programme announcement in *The Film Daily* LII/65 (16 June 1930), 7–36, online: <https://archive.org/details/filmdailyvolume55354newy/> (courtesy of the Media History Digital Library).

VI 3D render by Lorem (@atulvi), <https://unsplash.com/de/fotos/5D6iogbblho> (Unsplash license).

FIGURES

FIG. 1 An example for a stemma in textual criticism; from Bernhard Schmeidler (Ed.), *Hamburgische Kirchengeschichte: Magistri Adam Bremensis Gesta Hammaburgensis Ecclesiae Pontificum*, Hannover / Leipzig: Hahn, 31917, XXXIV, online: <https://mdz-nbn-resolving.de/urn:nbn:de:bvb:12-bsb00000756-9> (Bayerische Staatsbibliothek, CC BY-NC-SA 4.0).

FIG. 2 Detail from *De tuin der lusten* by Jheronimus Bosch (c. 1490–1500), Museo del Prado, Madrid, <https://commons.wikimedia.org/wiki/File:The_Garden_of_earthly_delights.jpg> (Wikimedia Commons, PD).

FIG. 3 Typological schema from the *Biblia pauperum* picture cycle, c. 1480–1485; from Xylo-5, Bibliothèque nationale de France, Paris, <https://gallica.bnf.fr/ark:/12148/bpt6k850504w/> (PD) [first schema, unpaginated].

FIG. 4 Typological schema from the *Biblia pauperum* picture cycle, c. 1480–1485; from the facsimile reprint of the xylographic BNF Paris

Xylo-5 by Paul Heitz and Wilhelm Ludwig Schreiber (Eds.), *Biblia pauperum: Nach dem einzigen Exemplare in 50 Darstellungen (früher in Wolfenbüttel, jetzt in der Bibliothèque nationale). Mit einer Einleitung über die Entstehung und Entwicklung der Biblia pauperum unter besonderer Berücksichtigung der uns erhaltenen Handschriften von W. L. Schreiber*, Strasbourg: Heitz, 1903 [first schema, unpaginated].

FIG. 5 Example of a facsimile of book binding; from Bernard Quaritch (Ed.), *A Collection of Facsimiles from Examples of Historic or Artistic Book-Binding, Illustrating the History of Binding as a Branch of the Decorative Arts*, London: Quaritch, 1889, plate 100, online: <https://archive.org/details/collectionoffacs01quar/>.

FIG. 6 Saint Erhard in a manuscript of the *Elsässische Legenda aurea* from Lauber's workshop, c. 1435–1444; from 2° Cod 158, Staats- und Stadtbibliothek, Augsburg, f. 89r, <https://nbn-resolving.org/urn:nbn:de:bvb:37-dtl-0000000249> (CC BY-NC-SA 4.0).

FIG. 7 Saint Erhard in a manuscript of the *Elsässische Legenda aurea* from Lauber's workshop, c. 1434–1440; from Ms. germ. fol. 495, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Berlin, f. 59r, <http://resolver.staatsbibliothek-berlin.de/SBB000059A700000000> (PD).

FIG. 8 V. A. Štoff's classification of scientific model types ("wissenschaftliche Erkenntnismodelle"), recreated in English here on the basis of its German translation; from V. A. Štoff, *Modellierung und Philosophie, transl. by Siegfried Wollgast*, Berlin: Akademie-Verlag, 1969, 48, online: <https://doi.org/10.1515/9783112645406>.

FIG. 9 Example of a text-image connection in the *Faustedition* (1.2 RC), Ms. germ. qu. 527, Staatsbibliothek zu Berlin – PK, f. 1v, where the synoptic view of the 'facsimile' and 'documentary transcription' allows for a mouseover effect on the image that highlights the corresponding text line, <http://www.faustedition.net/document?sigil=1_H.14&page=8&view=facsimile_document> (screen capture 29 June 2020).

FIG. 10 Example of a text-image connection in the edition of *Hugo von Montfort*, Cod. Pal. germ. 329, f. 1r, where the synoptic view of the 'facsimile' and the 'base transliteration' allows for a mouseover effect on the text that highlights the corresponding part of the image, <http://gams.uni-graz.at/fedora/get/o:me.1r/bdef:TEI/get/> (screen capture 2 July 2020).

FIG. 11 RPLVIZ, the first visualization experiment for *Mapping the Republic of Letters*, built by Jeff Heer's students in CS448b, Humanities + Design Research Lab, Center for Spatial and Textual Analysis (CESTA), Stanford University, 2009, <http://stanford.edu/group/toolingup/rplviz/rplviz.swf> (screen capture 3 July 2020).

FIG. 12 A network diagram of letter writers and receivers from the *Letters of 1916–1923* project, ed. by Susan Schreibman, Maynooth University [et al.], 2013–present, <http://letters1916.maynoothuniversity.ie/vizualizations/graph> (screen capture 7 July 2020).

FIG. 13 Depiction of Domitian persecuting Christians as one of the four horsemen of the apocalypse in Alexander Minorita's *Expositio in Apocalypsim* in Wrocław University Library, MS I Q 19, after 1271, f. 27v, <https://www.bibliotekacyfrowa.pl/publication/63> (PD).

FIG. 14 Depiction of Domitian persecuting Christians and Jews as one of the four horsemen of the apocalypse in Alexander Minorita's *Expositio in Apocalypsim* in Cambridge University Library, MS Mm.5.31, c. 1270–1290, f. 27v, <https://cudl.lib.cam.ac.uk/view/MS-MM-00005-00031/58> (CC BY-NC 3.0).

FIG. 15 Detail from vaticinium VII of the *Ascende calve* prophecies, showing pope Benedict XI feeding a serpent with a crow behind him, c. 1360/1370; from VadSlg Ms. 342, Kantonsbibliothek, Vadianische Sammlung, St. Gallen, f. 7, <http://www.e-codices.ch/de/vad/0342/7> (CC BY-NC 4.0).

FIG. 16 Detail from vaticinium VII of the *Ascende calve* prophecies, showing pope Benedict XI with a serpent and a dove appearing behind him, c. 1410/1415; from CC Cim. 6, Stiftsbibliothek Kremsmünster, f. 4r (image courtesy of the Stiftsbibliothek Kremsmünster).

FIG. 17 Detail from vaticinium II of the *Genus nequam* series, showing a pope (possibly Martin IV) with a serpent and two crows, 14th century; from MS 404, Corpus Christi College, Cambridge, f. 88v, <https://parker.stanford.edu/parker/catalog/jy663fr8353> (The Parker Library, CC BY-NC 4.0)

FIG. 18 Detail from vaticinium II of the *Genus nequam* series, showing a pope (possibly Martin IV) with a serpent and a crow, 15th century; from Latin 10834, Bibliothèque nationale de France, Paris, f. 7v, <https://gallica.bnf.fr/ark:/12148/btv1b84527986> (PD).

FIG. 19 Detail from vaticinium II of the *Genus nequam* series; from Osi-ander 1527, VD16 W 4645, Bayerische Staatsbibliothek, München, f. 11r, <https://mdz-nbn-resolving.de/urn:nbn:de:bvb:12-bsb00053611-6> (CC BY-NC-SA 4.0).

FIG. 20 Detail from vaticinium II of the *Genus nequam* series; from Osi-ander 1527, VD16 W 4644, Bayerische Staatsbibliothek, München, f. 11r, <https://mdz-nbn-resolving.de/urn:nbn:de:bvb:12-bsb00026119-8> (CC BY-NC-SA 4.0).

FIG. 21 Detail from vaticinium II of the *Genus nequam* series; from Osi-ander 1527, VD16 W 4642, Taylor Institution Library, Bodleian Li-braries, University of Oxford, f. c3r, <https://editions.mml.ox.ac.uk/editions/weyssagung/#c3r> (CC BY-NC-ND 4.0); the digital presenta-tion of this print was created by Huber Digital for Taylor Editions at the University of Oxford and published in 2015, with the transcription encoded in TEI/XML by Kezia Fender.

FIG. 22 Table with characteristics of *Vaticinia* versions; from Hélène Millet, *Les successeurs du pape aux ours: Histoire d'un livre prophé-tique médiéval illustré (Vaticinia de summis pontificibus)*, Turnhout: Brepols, 2004, 120f.

FIG. 23 Bifolium from a disassembled *Beatus* manuscript, showing the genealogy of Christ, c. 1180; from the Metropolitan Museum of Art, New York, 1991.232.2a-d, <https://www.metmuseum.org/art/collec-tion/search/466197> (PD).

FIG. 24 Digital edition of Ms. Roll 1066 with multiple viewports and annotated membranes, <https://sims2.digitalmappa.org/120> (screen capture 12 August 2023).

FIG. 25 Diagrammatic geneaological depiction in Joachim of Fiore's *Li-ber figurarum*, 12th century; from MS 255A, Corpus Christi College, Oxford, f. 10r, <https://digital.bodleian.ox.ac.uk/objects/4fb778ab-7a26-43f8-9a61-b1781dd47d3f/> (reproduced by permission of the President and Fellows of Corpus Christi College, Oxford).

FIG. 26 A study in manual serial reproduction of images; from Frederic Barlett, *Remembering: A Study in Experimental and Social Psychol-ogy*, Cambridge: Cambridge University Press, 1967, 180f. [originally published in 1932].

FIG. 27 The dream of Astyages in the *Speculum humanae salvationis*, 15th century; from Latin 512, Bibliothèque nationale de France, Paris, f. 4v, <https://gallica.bnf.fr/ark:/12148/btv1b60002575> (PD).

FIG. 28 The dream of Astyages in the *Speculum humanae salvationis*, 15th century; from Hs II 10, Stadtbibliothek Mainz, f. 3r, <https://nbn-resolving.org/urn:nbn:de:0128-3-2330> (CC BY-NC-SA 3.0).

FIG. 29 An abstract visualization of the variation that might occur on the witness level, e.g. the omission and reordering of components.

FIG. 30 An abstract visualization of the 'work' as a maximal type of tradition, containing all components from all witnesses.

FIG. 31 Some examples for page layouts of *Speculum humanae salvationis* manuscripts: text above a picture, two texts with two pictures interspersed, two pictures above each other, two texts underneath two pictures (text highlighted in yellow, the picture of the story of Balaam highlighted in blue and the picture of the story of the sealed fountain highlighted in red); from top left to bottom right Hs. 179, Universitätsbibliothek Freiburg, f. 3r, <http://dl.ub.uni-freiburg.de/diglit/speculum1436/0007> (PD); Cod. Pal. germ. 432, Universitätsbibliothek Heidelberg, f. 6v, <https://doi.org/10.11588/diglit.230#0020> (PD); 3378, Badische Landesbibliothek Karlsruhe, p. 5, <https://nbn-resolving.org/urn:nbn:de:bsz:31-1732> (CC BY 4.0); Hs II 10, Stadtbibliothek Mainz, f. 3v, <https://nbn-resolving.org/urn:nbn:de:0128-3-2330> (CC BY-NC-SA 3.0).

FIG. 32 Visualization of the layouts from **FIG. 31** overlayed with respect to the page dimensions, indicating the kind of structures that might emerge if this was done on a more comprehensive scale, considering that the work survives in several hundred manuscripts.

FIG. 33 Vaticinium I from the *Ascende calve* prophecies with highlighted (corresponding and diverging) elements; from VadSlg Ms. 342, Kantonsbibliothek, Vadianische Sammlung, St. Gallen, f. 1, <http://www.e-codices.ch/de/vad/0342/1> (CC BY-NC 4.0), and Ms. 68, Bibliothèque municipale, Châlons-en-Champagne, f. 61v, <https://portail.biblissima.fr/ark:/43093/ifdata75fb810cd375c252b0869f32d1f3be0794c60446> (CC BY-NC 3.0).

FIG. 34 Visualization of the mark-up from **FIG. 33** overlayed; in addition to the two manuscripts from the previous figure, this visualiza-

tion includes mark-up of vaticinium I from Lat. 10834, Bibliothèque nationale de France, Paris, f. 1v, <https://gallica.bnf.fr/ark:/12148/bt-v1b84527986> [the grey dashed lines signify trees in the background of the depiction]; Cod. 13648, Österreichische Nationalbibliothek, Wien, f. 1v, <http://data.onb.ac.at/rec/AC13950379>; Arundel 117, British Library, London, f. 137r, <https://www.bl.uk/catalogues/illuminated-manuscripts/record.asp?MSID=1706>; CC Cim. 6, Stiftsbibliothek, Kremsmünster.

FIG. 35 Beginning of a schema for the recording of editorially relevant transmission variance beyond text.

FIG. 36 Intertitle from *Das Cabinet des Dr. Caligari* (1920), dir. by Robert Wiene, expressing the terror of the character Francis upon learning of a murder; screen capture, Blu-ray: Eureka (Masters of Cinema; 92), 2014, time stamp 0:29:30 [restored by the Friedrich-Wilhelm-Murnau-Stiftung].

FIG. 37 Intertitle from *Faust – eine deutsche Volkssage* (1926), dir. by F. W. Murnau, narrating Faust's ordeal and prayer to find a cure for pestilence; screen capture, Blu-ray: Eureka (Masters of Cinema; 78), 2014, time stamp 0:08:24 (domestic version) [restored by the Friedrich-Wilhelm-Murnau-Stiftung].

FIG. 38 Details of Carl Spitzweg's variant *Der arme Poet*; from top to bottom: *Study for The Poor Poet*, oil on paper on cardboard, c. 1837, Grohmann Museum, Milwaukee, <https://artsandculture.google.com/asset/study-for-the-poor-poet-carl-spitzweg/GQGQjsKORrNd_g> (PD), *The Poor Poet*, oil on canvas, c. 1837, Grohmann Museum, Milwaukee, <https://artsandculture.google.com/asset/the-poor-poet-carl-spitzweg/PgG8I0sLj0WS1A> (PD), and *Der arme Poet*, oil on canvas, 1839, Bayerische Staatsgemäldesammlungen – Neue Pinakothek München, <https://www.sammlung.pinakothek.de/de/artwork/9pL3KbKLeb> (CC BY-SA 4.0).

FIG. 39 Demonstration of the 'yellow milkmaid syndrome' with details of Johannes Vermeer's *Het Melkmeisje*, c. 1660, SK-A-2344, Rijksmuseum, Amsterdam; on the left is the 'true' version provided by the Rijksmuseum, <http://hdl.handle.net/10934/RM0001.COLLECT.6417> (PD), on the right one of the many versions with low quality and low colour fidelity (here apparently sourced from a CD-ROM publication, <https://commons.wikimedia.org/wiki/File:Kuchenmagd_-_Jan_Vermeer_van_

Delft.png> (Wikimedia Commons, PD)) that dominated online search results before the Rijksmuseum provided their own digitization for the public domain.

FIG. 40 Photograph of Nazis plundering Dr. Magnus Hirschfeld's institute, Berlin, 6 May 1933 (Manfred Baumgardt, Berlin); from the United States Holocaust Memorial Museum, courtesy of National Archives and Records Administration, College Park, <https://collections.ushmm.org/search/catalog/pa26351> (PD).

FIG. 41 Photograph of the book burning by the Nazis on the Opernplatz in Berlin, 10 May 1933; many items from Hirschfeld's institute were destroyed and a broken bust of Hirschfeld himself paraded at the event; from United States Holocaust Memorial Museum, courtesy of National Archives and Records Administration, College Park, <https://collections.ushmm.org/search/catalog/pa26367> (PD).

FIG. 42 Detail from the navigation model of the 2006 study edition of Metropolis (1927), dir. by Fritz Lang; from Anna Bohn and Enno Patalas (Eds.), *DVD Metropolis Study Edition*, booklet, Berlin: Universität der Künste Berlin, Institut für zeitbasierte Medien, 2006, 18 (for the full figure, see 18–19).

FIG. 43 Comparison of the domestic and export versions of *Faust – eine deutsche Volkssage* (1926), ed. by Bradley Richards, prod. by Nick Wrigley, written and dir. by R. Dixon Smith; screen capture, Blu-ray: Eureka (Masters of Cinema; 78), 2014, time stamp 0:24:14 (bonus feature).

FIG. 44 Article about multi-language film "Versions" from *Filmwelt* 5 (1934), 9–10 (photographer(s) and author could not be identified; image courtesy of the *Theaterwissenschaftliche Sammlung*, University of Cologne).

FIG. 45 Textual annotation / introduction of a scene in the comparison of the domestic and export versions of *Faust – eine deutsche Volkssage* (1926), ed. by Bradley Richards, prod. by Nick Wrigley, written and dir. by R. Dixon Smith; screen capture, Blu-ray: Eureka (Masters of Cinema; 78), 2014, time stamp 0:17:22 (bonus feature).

FIG. 46 Every second frame of a brief sequence from *Hallo, du süße Frau* in *Die Drei von der Tankstelle* (1930), starring Lilian Harvey and Oskar Karlweis; screen capture, DVD: Friedrich-Wilhelm-Murnau-Stiftung /

Universum Film [Collection *Die große Heinz Rühmann-Box*], 2018, 25 fps, time stamp 0:25:15–0:25:16.

FIG. 47 Every second frame of a brief sequence (corresponding to the exact same part, musically, in **FIG. 46**) from *Hallo, du süße Frau* in *Le chemin du paradis* (1930), starring Lilian Harvey and Henri Garat; screen capture, DVD: René Chateau Vidéo, 2016, 25 fps, time stamp 0:30:34–0:30:35 [* aspect ratio unchanged, the image appears cropped at the bottom in this release].

FIG. 48 Comparison of national costuming choices, above *Die Drei von der Tankstelle* (1930), where the customer wears a hat with a gamsbart, below *Le chemin du paradis* (1930), where the customer wears a bowler. Other differences include the stiff high collar in the German version where the man also wears pince-nez glasses attached to a ribbon, as well as the demeanour of the characters – the customer in the German version loses his hat twice in the course of the scene; screen capture above, DVD: Friedrich-Wilhelm-Murnau-Stiftung / Universum Film, 2018, time stamp 0:14:32, and below, DVD: René Chateau Vidéo, 2016, time stamp 0:14:39.

FIG. 49 Visual comparison of the short film (2013) and feature film (2014) versions of *Whiplash*, dir. by Damien Chazelle; screen capture, Blu-ray: Sony Home Entertainment, 2020, above time stamp 0:13:37 (bonus feature, original short film), below time stamp 0:27:09 (feature film).

FIG. 50 Beginning of a schema for the recording of interpretation layers within the framework of a scholarly edition beyond text.

FIG. 51 Example of an editorial decision tree.