

contents

<i>Preface</i>	1
I. INTRODUCTION	29
<i>of interdisciplinary considerations</i>	
A. 'Original' versus 'Copy'	34
B. The Philosophy of As-If	40
C. Grimm's Eulogy on Lachmann	58
D. Fundamentals of Textual Criticism	74
E. Facsimile Reproduction	86
F. Scholarly Editions Beyond Text	98
II. MODELLING AS A METHOD	107
<i>in the digital humanities</i>	
A. Models in Science	112
B. <i>Abbild</i> and <i>Vorbild</i>	117
C. Cold War Remnants	126
D. Models in the Humanities	140
E. Empathy and Evidence	150
F. The Spectre of Interpretation	158
III. DIMENSIONS OF EDITING	169
<i>beyond the paradigm of print</i>	
A. (Re-)Materialization	173
B. Spatialization	177
C. Multimedialization	185
D. Differentiation	193
E. Connection	196
F. Interfacing	199

IV. MEDIEVAL PICTURE WORKS	207
<i>that vary in transmission</i>	
A. Text-Image Studies	211
B. Of Crows and Doves	219
C. Diagrammatic Reasoning	234
D. Boundaries of Interpictoriality	242
E. Weitzmann and the Art of Critique	250
F. Panofsky and the Art of Analysis	263
V. SILENT FILMS, SOUND FILMS	281
<i>& other matters of interest</i>	
A. The Abstraction of Meaning	285
B. Wherever Books Are Burned	298
C. Reconstruction / Restoration	309
D. Mal d'Urtext	318
E. Versions Beyond Work	328
F. Cultural Connotations	337
VI. THE SUPERSTRUCTURE MODEL	361
<i>as a frame of reference</i>	
A. Frozen Records	364
B. The Digital Paradigm	373
C. Cultural Memory	384
D. A Word about Heidegger	391
E. Lotman's Semiosphere	399
F. Superstructures	404
<i>Acknowledgments</i>	421
<i>List of Figures</i>	423
<i>Bibliography</i>	
a. Cultural References	433
b. Online Resources	444
c. Research Literature	456