



Archives and Archival Research in the Digital Environment

Edited by
Žarko VUJOŠEVIĆ
Nebojša PORČIĆ



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A Thematic Volume**

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Marija MANDIĆ
Ana VUKMANOVIĆ

**Erlangen Manuscript: The oldest-known collection
of Serbo-Croatian oral poems
and its digital edition***

*Felsen waren da
und wesenlose Wälder. Brücken über Leeres
und jener große graue blinde Teich,
der über seinem fernen Grunde hing
wie Regenhimmel über einer Landschaft.
Und zwischen Wiesen, sanft und voller Langmut,
erschien des einen Weges blasser Streifen,
wie eine lange Bleiche hingelegt.
Und dieses einen Weges kamen sie.*

Rilke, Orpheus. Eurydike. Hermes.
Aus: Neue Gedichte (1907)

In memory of Mirjana Detelić

Abstract: The paper analyzes the digital edition of the Erlangen Manuscript, the oldest known collection of Serbo-Croatian folk poems. Written in Cyrillic minuscule with 217 folk poems of different genres, the manuscript is dated in the third decade of the 18th century, and the most likely place of its creation is the Habsburg Military Frontier. In the 1780s the manuscript was donated by an anonymous benefactor to the University Library in Erlangen, after which it was named. The first part of the paper presents the critical edition of the Erlangen Manuscript by the Slavist Gerhard Gezeman (1925). The

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paper's main part analyzes the critical digital edition by Mirjana Detelić et al. (2012), whose aims were to make the Erlangen Manuscript available to a broader public with a new transliteration from the old Cyrillic to modern Serbian Cyrillic, and to contribute to its visibility in a global context. It is argued that this digital edition can serve as a model not only for the old folklore and ethnographic collections, but also for other manuscripts.

Keywords: Erlangen Manuscript, digitization, folk poems, Military Frontier, intangible cultural heritage, Serbo-Croatian, South Slavic.

The digitization of folklore and intangible cultural heritage in the South Slavic speaking area is mostly carried out by national and regional libraries. It is neither systematic nor part of a long-term cultural policy.¹ Some publications are digitized many times at different platforms, whereas others are still waiting to be digitized for the first time. Meanwhile, many professionals – folklorists, software engineers, cultural activists, etc. – took initiative and carried out some major digitization projects on a volunteer basis, without institutional support. In this paper we present a noteworthy project carried out by a group of professionals in Serbia. It concerns the digitization of the Erlangen Manuscript, the oldest-known collection of Serbo-Croatian² oral poetry, recorded possibly by a German native speaker in the early 18th century.

In the first part of the paper we discuss the discovery of the manuscript in the University Library in Erlangen, after which it was named the Erlangen Manuscript. Then we present its first critical edition by Gerhard Gezeman (1925), a Slavicist, and his main research findings.³ The paper's main part analyzes the critical digital edition prepared by Mirjana Detelić, Snežana Samardžija, Lidija Delić, and Branislav Tomić (2012).⁴ We argue that this digital edition can serve as a role model for future

¹ On the digitization of South Slavic folklore with a focus on Serbia, see M. MANDIĆ – A. VUKMANOVIĆ, Digitizing Serbian folklore: What has been done and what is to be done, *Zeitschrift für Balkanologie* 56/2 (2020) 225–255.

² In this paper, we use the term Serbo-Croatian to denote the varieties of today's Bosnian, Bunjev, Croatian, Montenegrin and Serbian language, in which the poems were written. This term was chosen because it was used by Gerhard Gezeman, the first editor of the Erlangen Manuscript.

³ G. GEZEMAN, *Erlangenski rukopis starih srpskohrvatskih narodnih pesama*, Sremski Karlovci 1925.

⁴ *Pesme Erlangenskog rukopisa*, eds. M. DETELIĆ – S. SAMARDŽIJA – L. DELIĆ, at <http://monumentaserbica.branatomic.com/erl> (created 2012; cons. July 4, 2022).

digitization of not only ethnographic and folklore collections, but of other manuscripts as well.

Discovery of the Erlangen Manuscript

The Erlangen Manuscript (hereafter referred to as EM) represents the oldest known collection of Serbo-Croatian oral poems. It contains 217 poems of different genres, mostly in ten- and eight-syllable lines – lyric, epic, and town or civic lyric poetry,⁵ as well as ballads and romances; there are also many genre-indeterminate and cross-genre poems. The poems were written down by hand in Cyrillic minuscule,⁶ most likely in the first decades of the 18th century. In the manuscript, there were no comments, nor any note about the area and circumstances under which the records/transcriptions were made. The poems have no titles and mainly begin with a decorative initial letter in the Baroque style.⁷ Likewise, they were not grouped according to a certain genre pattern or a thematic cycle, as in the later classic and well-known folklore anthologies compiled by Vuk Stefanović Karadžić (1787–1864). It seems that the poems were included in the collection as they were recorded/transcribed.

The circumstances under which the Cyrillic manuscript of South Slavic folk poems, today known as the EM, was created and for what purpose are still unknown. Likewise, it is not clear what went on with the manuscript until the 1780s, when an anonymous benefactor donated it to the University Library in Erlangen. In 1861 someone left a comment on

⁵ Town or civic lyric poetry (Srb. *građanska lirika*) belongs to traditional urban folk music of Bulgaria, Bosnia and Herzegovina, Croatia, North Macedonia, and Serbia. They use some motifs of traditional folk poems, but also introduce new themes and styles in accordance with the urban way of life.

⁶ According to Gezeman, “the manuscript is written in plain Cyrillic, the so-called diplomatic Cyrillic. However, it shows many characteristics that distinguish it from the real diplomatic Cyrillic (in my opinion, modernization and approximation to the Latin script)” – G. GEZEMAN, *Erlangenski rukopis*, V (translation from Serbian by the authors). The Serbian diplomatic Cyrillic is a special type of Cyrillic script which had been in use since the 14th century in the diplomatic documents (medieval charters and letters) of the Serbian medieval rulers and nobles (see P. ĐORĐIĆ, *Istorija srpske ćirilice*, Beograd 1991, 121).

⁷ S. SAMARDŽIJA, Erlangenski rukopis starih srpsko-hrvatskih narodnih pesama: lirske i lirsko-epske pesme, p. 2, at *Pesme Erlangenskog rukopisa*, <http://monumentaserbica.branatomic.com/erl/radovi/2%20Snezana%20Samardzija,%20ER%20LIRSKE%20I%20LIRSKOEPSKE%20PESME.pdf> (created 2012; cons. July 4, 2022).

the manuscript in German, stating: “Probably Glagolitic script” (Wahrscheinlich glagolitische Schrift).⁸

The manuscript lay forgotten in the Erlangen University Library until it was discovered in 1913 by a German scholar, Elias von Steinmeyer, who handed it over to the State Library in Munich, where Erich Berneker, a Slavic philologist, identified its language, possible date of creation, and its content. In 1914, Berneker gave a lecture on his findings in the Bavarian Academy of Sciences and Humanities and invited his student, Slavicist and professor at the University of Prague, Gerhard Gezeman, to edit and publish it for the first time.⁹

Two editions: Gezeman (1925) and Medenica – Aranitović (1987)

In 1920, after extensive research, Gerhard Gezeman defended his habilitation thesis on the EM at the University of Munich. Five years later, the first critical edition of the EM was published in Sremski Karlovci by the Serbian Royal Academy.¹⁰ It consists of four parts:

- 1) a comprehensive introductory study (148 pages);
- 2) the collection of poems, transcribed from the handwritten manuscript into old Cyrillic type letters which correspond to the original graphemes and abbreviations used in the EM;
- 3) a critical commentary, with interpretation of unintelligible words and phrases due to suspected mistakes made by the scribe or his illegible handwriting; explanations of archaic and rare words;
- 4) a list of personal names and toponyms used in the poems (incomplete).

⁸ G. GEZEMAN, *Erlangenski rukopis*, II. The Glagolitic script is presumably the oldest known Slavic alphabet, most probably created in the 9th century by Constantine – Cyril the Philosopher, known as Saint Cyril (826–869), a monk from Thessaloniki. It was based upon the Slavic dialects spoken in the area of Thessaloniki and represents an adaptation of the Greek minuscule, Armenian and other various scripts of that time. The script was created in order to facilitate the introduction of Christianity among the Slavs, see H. JUNG, On the Origin of the Glagolitic Alphabet, *Scripta* 5 (2013) 105–130.

⁹ M. DETELIĆ – L. DELIĆ, Problemi priređivanja Erlangenskog rukopisa, p. 1, at *Pesme Erlangenskog rukopisa*, <http://monumentaserbica.branatomic.com/erl/radovi/1%20Mirjana%20Detelic%20i%20Lidija%20Delic,%20PROBLEM%20PRIREDJIVANJA%20ERLANGENSKOG%20RUKOPISA.pdf> (created 2012, cons. July 4, 2022).

¹⁰ G. GEZEMAN, *Erlangenski rukopis*.

In the introduction, Gezeman dated the manuscript, outlined the geographic area where the poems may have been collected, and discussed the problems of its transcription, transliteration, and orthography. Until this day, his introduction remains the most reliable study on the EM.¹¹ Based on paleography, the manuscript's binding, and the content of the poems, Gezeman dated it in the third decade of the 18th century. Namely, he found that the binding consisted of papers of some "German-Austrian church calendar from 1733"; also, the last historical events described in the poems referred to the Rákóczi rebellion (1710) and the Austrian-Turkish War (1716–1718). Therefore, he dated the creation of the EM after 1718 and before 1733, that is, around 1720.¹²

The study of the language(s) in which the poems were written showed that the linguistically heterogeneous manuscript contains poems mainly from the Serbo-Croatian speaking zone, predominantly Shtokavian, although there are poems with linguistic features of Kajkavian and Chakavian dialects as well;¹³ besides, many features from Bulgarian dialects were identified.¹⁴ Gezeman argued that the majority of the poems were probably collected in that part of the Military Frontier (a province straddling the southern borderland of the Habsburg Monarchy) where two dialects – Shtokavian (mainly in its Ikavian form) and Kajkavian – meet, most likely the square between Sisak, Gradiška, Virovitica and Križevci.¹⁵ Bulgarian and other linguistic features in the manuscript are present, according to Gezeman, due to migrants in that region. The scholars agree on this analysis, and also point to Belgrade during Habsburg rule as yet another place where the poems could have been collected.¹⁶

¹¹ M. DETELIĆ – L. DELIĆ, *Problemi priređivanja*, 1.

¹² G. GEZEMAN, *Erlangenski rukopis*, XII–XXI.

¹³ In the former Serbo-Croatian speaking area – i.e. the present-day Bosnia and Herzegovina, Croatia, Montenegro, and Serbia – three basic dialects are spoken, notably Shtokavian, Kajkavian and Chakavian, whose names originate in different forms of the interrogative pronoun "what", respectively, *što*, *kaj*, and *ča*. There are three basic pronunciations – Ekavian, Ijekavian and Ikavian – based on different reflexes of the old Slavonic vowel known as 'yat' – respectively, *e*, (*i*)*je* and *i* (cf. P. Ivić, *Dijalektologija srpskohrvatskog jezika. Uvod i štokavsko narečje*, Novi Sad 1985).

¹⁴ G. GEZEMAN, *Erlangenski rukopis*, XXII–LXVI.

¹⁵ G. GEZEMAN, *Erlangenski rukopis*, LXII.

¹⁶ D. KOSTIĆ, *Rukopis starih srpsko-hrvatskih narodnih pesama*. Izdao D-r Gerhard Gezeman, prof. Univerziteta u Pragu, S. K. Akademija. Zbornik za istoriju, jezik i književnost srpskog naroda. Prvo odeljenje. Knjiga XII, 1925, *Južnoslovenski*

Judging by the linguistic features, the geographical area, and the historical events the poems are referring to, there were obviously many tellers (singers, performers). That is why Gezeman argued that they were probably collected in a military camp, where soldiers from different regions gathered. Basing his argument on the number of collected poems, a wide area of their origin (considering the toponyms and the language varieties that were used), Kostić assumes that the collector assembled poems through a longer period, and, possibly as a result of relocations dictated by his duty, in a wider area than outlined by Gezeman.¹⁷

The calligraphy in the manuscript brought Gezeman to the conclusion that there was one scribe – most likely a Habsburg administrative employee, since the way it was written shows that Serbo-Croatian was certainly not his native language. The scribe, for example, made grammar mistakes and obviously misspelled some words or phrases he didn't understand; in addition, he didn't differentiate between voiced and voiceless consonants, which is a distinctive phonological feature of Serbo-Croatian. The lack of sense for this phonological distinction is typical for native speakers of Turkish and German who learn Serbo-Croatian. However, due to a manifest anti-Ottoman sentiment in the EM, Gezeman argued that the scribe might have been a German native speaker and was also convinced that the main collector and the scribe were one and the same person.¹⁸ Kostić accepts this argument and relates the main collector/scribe to the Belgrade chancery of Duke Alexander of Württemberg, Habsburg governor of the Kingdom of Serbia from 1720 to 1733.¹⁹ Kostić

filolog 6 (1926/27) 289–290; D. J. POPOVIĆ, Ko je autor, gde i kada je nastao Erlangenski rukopis, *Godišnjak Muzeja grada Beograda* I (1954) 105–110.

¹⁷ D. KOSTIĆ, *Rukopis*, 287–288.

¹⁸ G. GEZEMAN, *Erlangenski rukopis*, XI–XII, LXIX, LXXXIII–CIV.

¹⁹ There were many scholarly hypotheses about the possible collector/scribe. The names of Hack von Ancherau, a physician stationed in Belgrade during Austrian rule, and Guršić, an Austrian commander, are most often mentioned – cf. N. LJUBINKOVIĆ, Erlangenski rukopis starih srpskohrvatskih narodnih pesama i lajpciška Pjevanija Sime Milutinovića, *Srpsko usmeno stvaralaštvo*, eds. N. LJUBINKOVIĆ – S. SAMARDŽIJA, Beograd 2008, 19–68, p. 25; D. J. POPOVIĆ, Ko je autor, gde i kada je nastao Erlangenski rukopis, 105–110. Marija Kleut argues that the Austrian colonel Maximilian von Petrasch, the commander of the fortress Brod (1708–1723), initiated the creation of the collection and appointed a scribe from the Habsburg chancery to write down the poems. Kleut also maintains that the manuscript was inherited by his son Joseph Petrasch, whose library, after his death, became the

also assumes that he must have had many assistants in collecting so many poems that differ in language and genre, which were obviously later transcribed by one person.²⁰

In his edition, Gezeman transcribed the handwritten manuscript into type letters. In this process he kept the old Cyrillic alphabet and abbreviations (*tit/los* – diacritic symbols for abbreviated words) used in the original. That is why this edition still has many parts that are incomprehensible and barely understandable for a contemporary reader. Due to the old Cyrillic letters and abbreviations, which were preserved in Gezeman's edition, this edition could not be included into the existing digital folklore collections.²¹ Therefore, it remained outside of reach of a broader readership.

Five decades later, Radoslav Medenica and Dobrilo Aranitović made a popular edition of the EM, aiming to reach a wider audience and attempting to popularize the manuscript.²² They intervened in the original by adding titles to the poems and by deciphering the incomprehensible or ambivalent segments according to their own intuition, sense for melody or rhyme scheme, etc. This edition is, hence, considered an unreliable source, since the original language and orthography of the poems were lost.²³

Critical digital edition: Detelić et al. (2012)

The manuscript was critically edited in digital form by folklorists Mirjana Detelić, Snežana Samardžija and Lidija Delić, while Branislav Tomić, a software engineer, was responsible for the project's technical implementation.²⁴ It uses the Serbian language in Cyrillic script as the only

property of The Learned Society in Altdorf and then came into possession of the University Library in Erlangen (M. KLEUT, O nastanku i sudbini Erlangenskog rukopisa. *Južnoslovenski filolog* 71/3–4 (2015) 29–42).

²⁰ D. KOSTIĆ, Rukopis, 282–288.

²¹ M. DETELIĆ – L. DELIĆ, Problemi priređivanja, 3.

²² R. MEDENICA – D. ARANITOVIĆ, eds. *Zbornik starih srpskohrvatskih narodnih pesama*, Nikšić 1987.

²³ M. DETELIĆ – L. DELIĆ, Problemi priređivanja, 12–13.

²⁴ *Pesme Erlangenskog rukopisa*, <http://monumentaserbica.branatomic.com/erl> (created 2012; cons. July 4, 2022). Carried out mainly on a voluntary basis, this digital edition has been stored on the portal *Monumenta Serbica*, owned by Branislav Tomić.

interface language. The reasons behind the creation of the manuscript's digital edition were threefold:

- 1) Offering a transliteration from the old Cyrillic into modern Cyrillic letters;
- 2) Developing a critical method for interpreting the poems;
- 3) Completing a critical edition in print and electronic format; the print edition, however, has still not been published.

The main aim of the project was to integrate the EM into the databases of Serbian folk poems – both present and future ones – and to make this valuable part of South Slavic cultural heritage visible in a global context. The folklore databases which the authors had in mind are *Epic Folk Poetry* and *Towns in Epic Poetry*.²⁵ To the list of reasons for creating the digital edition of the EM, we would like to add one more: it offers an exceptional opportunity to simultaneously compare the original manuscript (18th century), its first edition by Gezeman (1925) and the new digital edition. The digital edition also explores the possibilities of presenting a scholarly analysis in a multimodal way by using digital tools.

The editors attempted to offer a key for deciphering the inconsistent and archaic orthography of the original manuscript, to provide an interpretation for some incomprehensible or ambivalent textual parts, and to refer to relevant scholarly works on the manuscript and its poems. Although each poem is given in txt format, the manuscript is not searchable as a whole. The interface is user friendly, crystal clear and suitable for educational and academic purposes. However, the interface language is Serbian (Cyrillic script) only.

The edition has two main sections entitled: "About the manuscript" ("О рукопису") and "Poems" ("Песме"). The section "About the

²⁵ *Epic Folk Poetry* (Srb. *Epska narodna poezija*) is an electronic database consisting of eight classic collections – twenty-one volumes with 1,254 poems – of ten-syllabic Serbian, Croatian, and Bosnian epic poems, published from the mid-19th to the first decades of the 20th century. The interface language is Serbian Cyrillic – *Epska narodna poezija*, eds. M. DETELIĆ – B. TOMIĆ, at <http://monumentaserbica.branatomic.com/epp> (created 2007; cons. July 4, 2022). *Towns in Epic Poetry* (Srb. *Leksikon epskih gradova*) is a lexicon of town names occurring in the Bosnian, Croatian and Serbian epic poems with more than 1,000 entries. Interface and contents is in Serbian Cyrillic – *Epski gradovi*, eds. M. DETELIĆ – B. TOMIĆ, at <http://www.monumentaserbica.branatomic.com/gradovi> (created 2009; cons. July 4, 2022). Both databases are stored on the portal *Monumenta Serbica*.

manuscript” contains three academic papers on the EM written by the editors, along with a selective bibliography.²⁶ The “Poems” section represents a database with entries for 217 poems (see Figure 1).

The entry for each poem offers three parallel windows. The first window is reserved for the older editions of the EM: the user can choose between seeing either the scanned poem from the original eighteenth century manuscript or its 1925 (Gezeman) edition in old Cyrillic type letters. The second window displays the same poem in a new transliteration to modern Serbian Cyrillic, carried out by the editors; the poem is presented verse by verse in txt format, and each verse is numerated – see for example the first verses of the first poem:

001 Добар дан вам бог дао, мој цвету румени,
002 у срцу мому одавно усађени
003 из врта овога цветак вам даривам
004 и добар вам данак од срца називам.

*[May the Lord bless your day, my blushing flower,
You that long ago took root in my heart
From this garden I bestow upon you a tiny flower
And good afternoon from my heart I wish to you*

– translation by the authors]

In that way a reader can compare simultaneously the 18th century original manuscript of the poem or its 1925 edition (first window) with the new digital edition (second window) – see Figures 2 and 3.

The third parallel window presents the critical method used for the transliteration of the poem into modern Serbian and the tools of poetic analysis, which we discuss in the following section.

On the editorial procedure

The third parallel window is also composed of three parts, placed one below the other: Interventions, Remarks, and Comment, which document every step in the editing process of the EM.²⁷ In the Interventions,

²⁶ M. DETELIĆ – L. DELIĆ, Problemi priređivanja; S. SAMARDŽIJA, Erlangenski rukopis; L. DELIĆ, Erlangenski rukopis starih srpsko-hrvatskih narodnih pesama: epske pesme, at *Pesme Erlangenskog rukopisa*, <http://monumentaserbica.brana.tomic.com/erl/radovi/3%20Lidija%20Delic,%20ER%20EPSKE%20PESME.pdf> (created 2012; cons. July 4, 2022).

²⁷ The process of the new transcription into modern Serbian is thoroughly described in: M. DETELIĆ – L. DELIĆ, Problemi priređivanja.

the editors explain step by step the transliteration process for the selected poem, i.e. how the letters from the original Cyrillic calligraphic minuscule were transliterated into modern Serbian Cyrillic. In the Remarks, the editors give comments on the poem, e.g. why they used certain solutions for transliteration, what were their interventions in comparison to the Gezeman edition, etc. In the Comment, the genre of the poem is identified – e.g. for the first poem “love poem, town/civic lyrics, an example of ‘folk-like’ singing”;²⁸ sometimes the subject of the poem is shortly presented – e.g. for the eleventh poem “A town is under siege because of a young woman. When her lord is killed, she commits suicide” (“Опсада града због младе жене. Када јој убију господара, изврши самоубиство”); bibliographic references to other print editions of the same poem (if they exist) are also given. It is followed by bibliographic references of the poem’s variants in the EM and other folklore collections. This section ends with references of the scholarly works on this poem, its variants, motifs, etc.

In the upper corner of the third window, two links can be found: “Sources and scholarly works” (“Извори и литература”) and “Processing the verses” (“Обрада стихова”). The “Sources and scholarly works” link opens a pdf document in which all bibliographic references that were used and mentioned in the poetic analysis of the poem are given in the form of a list. The section “Processing the verses” renders transliteration for the selected poem transparent, whereby different colors are reserved for different types of interventions in the original. Thus, on the right side of the document, there is a poem in txt format with numerated verses and colored textual parts, while on the left side of the document the editors’ solutions and interventions are represented:

- *yellow* marks the editors’ corrections of punctuation based on the modern Serbian standard (commas, full stops, colons, semicolons, quotation, question and exclamation marks, dashes, apostrophes, etc.).

- *light blue* marks the editors’ corrections in orthography following the modern Serbian orthography (division of words, the use of uppercase and lowercase letters, etc.).

- *green* marks the editors’ corrections of the supposed mistakes made by the scribe in the 18th century original: mistaken use of voiced and voiceless consonants and consonant alternations; the new translit-

²⁸ “Folk-like singing” is our translation of the Serbian expression *pevanje na narodnu*.

erations of the old Slavonic letters: 'jat' (ѣ) as *e*, (*ij*)*e* or *i*, depending on the poem and the context; the letter *i* as *j* or *ji*; the letter *e* as *je*; 'omega' (ω) as *jo*; *u* as *šč*; corrections of mistakes in case suffixes or accidental omissions of letters, etc.

- *red* marks words with unclear meaning or with multiple possible readings.

- *purple* marks omitted words and letters; adding of the (omitted) initial letters; replacing the old Slavonic 'yer' (ь / ѣ) vowel with vocals.

- *grey* marks the erasure of duplicate letters and words, spare words, words mistakenly used in particular syntagms.

- *dark blue* marks the mistakes which Gezeman, according to the editors, made in his transliteration.

The editors also listed the types of interventions which were not marked, e.g. reading the old Cyrillic letter 'omega' (ω) as *o*; 'omega' (ω) with titlo as *od* (= "from"); old Slavonic diphthongs ѡ, ѣ, ю as *ja*, *je*, *ju*; erasure of the old Slavonic 'yer' (ь / ѣ) vowel; reading of the double letter *ou* as *u*, etc.²⁹ See Figure 4 as an example of the transliteration of the first poem in the EM within the section "Processing the verses".

In this meticulous editorial process, the transliteration of the Old Slavonic Cyrillic letters whose reflexes vary according to the time period and geographic area – like 'yat' (ѣ) – was, by and large, quite complicated and the solutions the editors offered depended on various factors (language of the poem, metrics, poetic context, etc.). However, the transliteration of the letter 'yat' just opened many research questions in linguistics and folklore poetics and we consider the effort of the editors in this regard a particularly noteworthy endeavor. Looking for specific solutions in transliteration, the editors searched through the electronic *Epic Folk Poetry* database and compared the folklore formulas from classic epic poetry with the folklore formulas in the EM.³⁰

Poetic importance of the EM

The historical and poetic importance of the EM is elaborated in the academic papers written by the editors and published within this edition.³¹ The poems in the EM are versatile with regard to genre, topic, aesthetic value, ideological perspective, ethnic and confessional background

²⁹ M. DETELIĆ – L. DELIĆ, Problemi priređivanja, pp. 4–7.

³⁰ The process is also explained in: M. DETELIĆ – L. DELIĆ, Problemi priređivanja.

³¹ See S. SAMARDŽIJA, Erlangenski rukopis; L. DELIĆ, Erlangenski rukopis, 2–7.

of the singer. The different ideological perspectives used throughout the EM led scholars to the conclusion that soldiers, who were presumably the singers/tellers of the poems, were often switching allegiance between two cultural and political spheres – the Habsburg and the Ottoman, particularly during the turbulent 17th and 18th century.³² The shift in the political and ideological allegiance of the people of that time, reflected through the poetic world of the EM, is all the more relevant if we have in mind the strict ideological and social division between Christians and Muslims in the classic 19th century folklore anthologies compiled and edited by Vuk Karadžić. Although an anti-Ottoman sentiment dominates in the EM, a quarter of all the poems are Muslim.³³

Unlike in the classic folklore anthologies, the poems in the EM have not been edited, i.e. the editors did not intervene in the text itself. Many poems are genre-fluid, showing that oral folk poetry often crosses the boundaries of clearly demarcated literary genres and types. The poems reveal some aspects of oral poetic modeling, such as the merging of several more or less related motifs into a single poem. The manuscript is also a valuable source for tracking diachronic changes of folklore formulas, motifs, subjects, poetic biographies, and variants of poems. The linguistic inconsistency further shows that the language of oral poetry is above dialectal differences and testifies to continuous fruitful contacts of neighboring cultures in the Balkans.³⁴

Although the Military Frontier developed its own identity and established institutions that differed from the rest of the Habsburg Empire, it was nevertheless based upon civic political culture. The civic culture thus created the primary social context within which the poems of the EM were composed, transmitted and collected. It obviously favored “small”, private, family, love (lascivious) topics. Although the poems in this 18th century manuscript are based on a variety of traditional patterns, they do not necessarily reflect more archaic representations and traditional attitudes than the poems collected a century later, in the 19th century anthologies.³⁵

³² See H. KRŃJEVIĆ, Muslimanske pesme Erlangenskog rukopisa, *Zbornik istorije književnosti* 7 (1969) 209–268; H. KRŃJEVIĆ, Fragmenti o Erlangenskom rukopisu, *Književna istorija* XII/45 (1979) 31–60; L. DELIĆ, Erlangenski rukopis.

³³ See N. LJUBINKOVIĆ, Erlangenski rukopis, 23.

³⁴ See S. SAMARDŽIJA, Erlangenski rukopis, 26.

³⁵ See L. DELIĆ, Erlangenski rukopis, 17.

A special part of the digital edition is a selective bibliography of the studies concerned with the EM in general, then with particular poems of the EM, and the academic works that are considered important for the study of the EM.

Conclusion

Created a century before the seminal folk anthologies compiled and edited by Vuk Karadžić, the Erlangen Manuscript represents a valuable South Slavic intangible cultural heritage. The historical and poetic significance of the Erlangen Manuscript on the one hand, and the old orthography used in the manuscript's previous edition by Gezeman (1925) on the other, motivated the creation of a new critical edition in modern Serbian. Drawing upon the existing folklore databases, above all the electronic database *Epic Folk Poetry*, the eminent folklorists Mirjana Detelić, Snežana Samardžija and Lidija Delić, together with software engineer Branislav Tomić, created, in our view, an original and user friendly digital edition of this 18th century manuscript. In this paper we wanted to show that the digital edition of the Erlangen Manuscript can serve as a model not only for the future editions of the old folklore and ethnographic collections, but also for other manuscripts. Following the editors' aim to make the Erlangen Manuscript visible in a global context, in our opinion, it would be very useful if an English and German interface were added to this edition, which would allow the manuscript to be included in European and world folklore collections, thus making it more visible.

Марија МАНДИЋ – Ана ВУКМАНОВИЋ

**Ерлангенски рукопис: најстарија позната збирка
српскохрватских народних песама
и њено дигитално издање**

(резиме)

Рад представља и анализира дигитално критичко издање Ерлангенског рукописа, најстарије познате збирке српскохрватских народних песама, која спада у драгоцену српско и јужнословенско културно наслеђе. Написан ћириличном минускулом, калиграфским брзописом, рукопис садржи 217 песама различитих жанрова. Датиран је у трећу деценију 18. века, а као највероватније место сакупљања наводи се Војна граница Хабсбуршке монархије, тачније војни логор у коме су се могли окупити војници различитог етничког порекла и говорници различитих јужнословенских варијетета. Непознати дародавац је 1780-их година поклатио рукопис библиотеци Ерлангенског универзитета, по коме је касније рукопис и добио име. Након тога је потонуо у заборав, да би био поново откривен 1913. године. Деценију касније уследило је прво критичко издање Ерлангенског рукописа, које је приредио немачки слависта Герхард Геземан 1925. године. Геземан је своје истраживачке налазе изложио у опсежној уводној студији свог издања рукописа. У првом делу рада укратко представљамо Геземаново издање рукописа. Главни део рада анализира дигитално издање Ерлангенског рукописа, за које је заслужна група аутора (Детелић и др., 2012). Главни циљеви уредника дигиталног издања били су да понуде нову транслитерацију старог ћириличног текста у модерни српски језик, као и да допринесу видљивости овог драгоценог културног наслеђа у глобалном контексту. У раду заступамо тезу да ово дигитално критичко издање може послужити као модел не само за будућа издања старих фолклорних и етнографских збирки, него и других старих рукописа.

Кључне речи: Ерлангенски рукопис, дигитализација, усмене песме, Војна граница, нематеријално културно наслеђе, српскохрватски, јужнословенски.