

*Please provide a brief outline of your training and scientific activity.*

I am a lecturer at the University of Haute-Alsace (France). As a specialist in French Renaissance literature, I focus my research on the articulation of auctorial and editorial practices, in particular on the phenomena of compilation, circulation and rewriting of texts during their printed publication (to consult my research notebook, go to [La Roue à Livres](#)). In particular, I examine the editorial genesis of corpuses deriving from rearrangement practices and the publication strategies that condition and give access to writings and knowledge in vernacular language for a mostly non-academic audience. I am also interested in the contributions of digital humanities in the exploration and enhancement of the textual variability of writings (consult the digital projects [Thresors de la Renaissance](#), [Joyeuses Inventions](#) and [Tragiques Inventions](#)) of this period. To achieve this, I analyse the epistemological stakes of digital processing in the definition and exploration of compiled works (see the [EVEille](#) project and the seminar [Écosophie du numérique](#)).

Consult her full resume: <https://cv.archives-ouvertes.fr/anne-reach-ngo>

*Please state your reasons for choosing Venice and the Department for your research and teaching stay.*

In 2022-2023, I will focus part of my research on the issue of the multilingual publication of collections of sayings in the Renaissance in the form of *Trésor* (French), *Thesoro* (Italian) and *Schat* (German) and the linguistic and cultural exchanges during the creation of these books. The Italian and French libraries are remarkably complementary in the curating of these works. I am particularly interested in the sharing of authorship between the different actors of the book production process (authors, translators, commentators, authors of prefaces, printers, booksellers). The central object of my study will be an important work of the French and Italian tradition which also had German versions in the Renaissance: the *Tresor de vertu, où sont contenues toutes les plus nobles et excellentes Sentences, & enseignemens de tous les premiers Auteurs, Hebreux, Grecz, & Latins, pour induire un chacun à bien & honnestement vivre. Thesoro du vertu dove sono tutte le più nobili, & eccellenti Sentenze & documenti di tutti i primi Authori Hebrei, Greci, & Latini, che possono indurre all'buono & honnesto vivere* (Jean Temporal, 1555) and the *Tresor de vertu, ou sont contenues les plus signalées, et excelentes sentences, & enseignemens des premiers auteurs, hebrieux, grecz, & latins, pour induire un chacun à bien & honnestement vivre. Schat des Deuchts, waer inne begrepen zijn de uytbesonderste ende excellentste Sententien ende onderwiisingen der voornaemste Aucteuren, hebreen, rigecken, ende latinen, ont een yeder te leyden tot wel ende eeclyck te leuen* (Cornelis Claesz, 1594).

*Have you ever had a research collaboration with the teaching staff of Department of Linguistics and Comparative Cultural Studies in the past?*

My links with the University of Venice began through a collaboration with the specialist in Early Modern French literature Magda Campanini, from Ca' Foscari University. Her reflection on the form of the epistolary collection and its interaction with the model of the novel in the form of letters led me to work with her on the dynamics of short text circulation when they are rearranged in both printed and digital new formats. This led us to develop the [Tragiques Inventions](#) project in 2020, a pedagogical website dedicated to the digital edition of short texts in the tragic register and

dating from the 16th and 17th centuries. This collaborative digital library aims to offer the community of teachers and students interested in Renaissance texts a space for reflection and practical editing in order to help them learn how to digitally handle the writings of the First Modernity. Several universities joined this project since its creation: the University of Clermont-Ferrand (Nora Viet), the University of Lorient (Marine Parra), and, this year, the University of Lille (Marie-Claire Thomine) and the University of Mulhouse (Véronique Lochert).