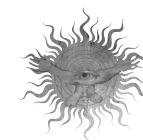


Linguistica e Filologia

45

Dipartimento di Lettere, Filosofia, Comunicazione
Dipartimento di Lingue, Letterature e Culture Straniere
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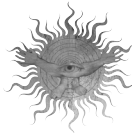
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ANTONIA RUSSO
(Università degli Studi di Bergamo)

CoDIAC – A diachronic corpus for studying Italian connectives: Methodology, design, and a research application on invece

Abstract

This article introduces CoDIAC (Corpus Diacronico dell’Italiano per l’Analisi dei Connettivi), a diachronic corpus for studying Italian connectives. Spanning the 13th to the 20th century, it comprises 108 texts totalling ~3.5 million words and features comparable word counts across centuries, genres, and individual texts. A case study on the adversative connective invece ‘instead’ and its subordinating variant invece di|che ‘instead of’ demonstrates its practical application.

Keywords: Diachronic corpus, Italian, connectives, semantic–pragmatic interface, language change

1. *Introduction*

This article introduces CoDIAC – *Corpus Diacronico dell’Italiano per l’Analisi dei Connettivi* (Diachronic Corpus of Italian for the Analysis of Connectives) – a corpus of Italian texts dating from the 13th to the 20th century, designed for the diachronic study of connectives, defined as “words which, regardless of their grammatical category, function to link parts of the text and contribute to the syntactic planning of discourse” (Serianni 1989: 361, my translation).

CoDIAC is particularly useful for detecting the semantic-pragmatic changes that result from speaker-listener interaction (Traugott & Dasher 2002). In specific communicative contexts, a speaker’s subjective use of language – intentional or not (cf. Mauri & Masini 2023: 103) – can invite pragmatic inferences in the listener, leading to reanalysis and semantic enrichment, and ultimately to linguistic change (Heine 2002; Mauri & Gialalone Ramat 2012).

The predisposition to record changes emerging from language use is linked to CoDIAC's internal composition. In fact, as further detailed in Section 3.3, the texts were also selected for their frequent dialogic representations and/or use of less monitored linguistic registers, both of which favour the emergence and identification of innovations. Owing to this selection, CoDIAC supports not only the study of connectives (cf. Russo 2025a)¹, but also analyses of discourse markers' metatextual, interactional, and cognitive functions (Bazzanella 1995).

A large part of the corpus' sample (98 texts out of the 108 that constitute CoDIAC) has been uploaded to Zenodo, an open platform for sharing research data and publications, provided as a downloadable .zip archive. Some texts could not be included in full due to copyright restrictions; however, the Appendix attached to this contribution lists all sources and links to their digital versions.

This article is structured as follows: Section 2 describes existing diachronic corpora and highlights CoDIAC's distinctive features. Section 3 details the qualitative and quantitative criteria underlying the compilation of this resource. Section 4 presents a case study on the diachrony of the Italian adversative marker *invece* (*di|che*), tracing its main evolutionary stages and, unlike previous studies, supporting the analysis with quantitative data. Finally, Section 5 offers some concluding remarks.

2. Existing resources for diachronic analysis of Italian: *Why a new corpus?*

Several resources support diachronic analyses of Italian. The OVI (*Opera del Vocabolario Italiano*) corpus serves as the principal database for early Italian (pre-1375), with 3,651 texts and over 30 million word forms. The DiaCORIS (*Diachronic CORIS*; Onelli et al. 2001) comprises three sub-corpora of 5 million words each of 19th- and 20th-century written Italian. The MIDIA corpus (*Morfologia dell'Italiano in DIAcronia*; D'Achille & Grossmann 2017) includes texts from the 13th to the 20th century (~7.5 million tokens) and is organised by historical period and genre. Similar in structure – excluding legal-administrative

1 For this work, an earlier version of the corpus was employed, which differs solely in a limited number of texts.

materials – and larger in size (~29 million tokens) is the CODIT corpus (*Corpus Diacronico dell’Italiano*; Micheli 2021). Finally, the DIADIta corpus (part of the project *Dialogic interaction in diachrony: a pragmatic history of the Italian language*; De Felice & Strik Lievers 2024), currently under development, is designed to investigate the pragmatic evolution of Italian from the 13th to the 20th century.

Other valuable collections include the Biblioteca Italiana (~1,700 texts) and Liber Liber – Progetto Manuzio (over 3,000 texts).

CoDIAC differs from existing corpora in several respects. As discussed in Section 3, it was developed specifically to enable diachronic analysis of connectives, which guided the selection of textual genres and individual texts included in the corpus.

Unlike OVI and DiaCORIS, the largest collections for the periods they cover, CoDIAC reduces the number of texts per century while spanning a broader timeframe (from the 13th to the 20th century). This feature makes CoDIAC comparable to CODIT and MIDIA, from which it differs in terms of periodisation (cf. Section 3.1) and internal balancing. With regard to the latter, both CODIT and MIDIA feature comparable token counts across centuries and genres but differ in how they represent texts: CODIT includes complete texts of varying length, whereas MIDIA consists of portions of approximately 8,000 tokens per text.

CoDIAC seeks a compromise between these two approaches, combining flexibility in text length with partial segmentation when necessary. This design allows the corpus to maintain the internal structure of texts (e.g., books, chapters, novellas, letters) while ensuring comparability across periods and genres, thereby preserving the textual integrity required for a reliable analysis of connectives.

3. *Corpus creation criteria*

This section outlines the three macro-criteria commonly used to structure diachronic corpora (Torruella 2009: 21–36) – chronological, geographical, and typological – that also guided the design of CoDIAC², along with additional parameters relevant to each criterion.

² Metadata on the time period, geographical location, and genre of each text are provided in Table 1, available in the corpus description on Zenodo.

3.1. Chronological criterion

The first criterion considered was chronological. The period between the 13th and the 20th centuries was selected. Unlike MIDIA and CODIT, which adopt a periodisation based on key stages in Italian linguistic history, the texts were subdivided according to a neutral external periodisation (Torruella 2009: 25) or “by centuries” – a subdivision of time into periods of equal duration (in this case, one hundred years). Such a subdivision, Torruella (2009: 25) notes, “is the most impartial and also [...] the most convenient, as it avoids making any assumptions before having quantifiable data to support a periodisation proposal” (my translation).

The 13th century was chosen as the starting point for the corpus because, from this period onwards, “texts of a certain consistency” begin to appear in Italian (D’Achille 1990: 21; my translation) – not just fragments, but texts demonstrating a notable degree of narrative, argumentative, and expository complexity. The endpoint, set at the end of the 20th century, was motivated by the same considerations that informed the creation of the MIDIA corpus: a diachronic corpus cannot disregard the Romantic period, the Manzonian turning point in the 19th century, or the first century after unification – phases that represent crucial milestones in the evolution of Italian.

3.2. Geographical criterion

The second criterion concerned the geographical origin of texts and the variety of Italian they represent, particularly in earlier centuries. The Italian linguistic landscape was varied from its very origins. Between the 13th and the 15th centuries, it was marked by a certain degree of diglossia between Latin – the high, codified language – and the vernaculars employed in everyday communication, but also by a strong diatopic variation among the vernaculars spoken across the peninsula.

Already Dante, in *De Vulgari Eloquentia*, subdivides the territory into fourteen dialect sections (Migliorini 2016 [1987]: 169), foreshadowing the long-standing debate (lasting at least until the 19th century) on which variety might ultimately emerge as the national language. From the late 15th century onward, the influence of humanist currents (Migliorini 2016 [1987]: 243) and the appearance of the first grammars fostered the standardisation of a language variety primarily based on the Florentine

variety, favoured by Tuscany’s cultural and political prestige and the works of Dante, Petrarca, and Boccaccio.

It was therefore appropriate to acknowledge the “primacy” of Florentine in the sample, especially for the 13th and 14th centuries. For the following centuries, with the progressive standardisation of literary Italian, texts from northern, central, and southern regions were included, also to assess the possible local origin of certain linguistic phenomena (D’Achille 1990: 22).

3.3. *Typological criterion*

The final criterion considered was the textual genres to be included. Textual genres were chosen with two primary goals: maximising the identification of connectives, and tracing the key phases and influencing factors in their development.

From this perspective, legal and poetic texts were excluded. Legal texts, being conservative, codified, and influenced by foreign models (Pozzo & Bambi 2012: 186; Visconti 2012: 1), were considered less representative of Italian across time. Poetic texts were also omitted due to their stylistic artificiality and frequent use of archaic forms diverging from standard language (D’Achille 1990: 23).

All other genres were included in the corpus. The textual classification adopted for CoDIAC followed that of the MIDIA – the only modification made was combining expository and scientific texts into a single macro-category. Table 1 summarises CoDIAC’s composition.

Table 1. Textual genres included in CoDIAC

Textual genre	Examples of the included texts
Literary prose texts	<i>Novella collections and novels</i>
Argumentative texts	<i>Treatises, essays, and descriptions</i>
Mimetic speech texts	<i>Dramas and sermons</i>
Personal texts	<i>Letters, diaries, and memoirs</i>

Four criteria guided the selection of texts for each category: (i) the proximity to spoken language, (ii) presence of argumentation, (iii) notoriety, and (iv) availability.

The first criterion – proximity to spoken language – reflects the view of language use as a driver of change (Bybee 2008) and the procedural nature of connectives, which can acquire interpersonal and dialogic functions in conversational contexts. Texts approximating spoken usage provide optimal conditions for observing connective development.

Given the lack of oral data from past centuries, our approach drew on the concept of a written/oral continuum (Culpeper & Kytö 2010; Paternoster 2015), privileging “speech-related” texts that lie in “an intermediate zone in which the *medium* does not automatically correspond to its archetypal communicative function” (Paternoster 2015: 21–22; my translation). This includes: (i) *speech-like* texts – i.e., private letters; (ii) *speech-based* texts – i.e., written records of a spoken event (Paternoster 2015: 22); (iii) *speech-purposed* texts – i.e., theatrical texts. Some novella collections also qualify, as they reproduce dialogic interaction through character dialogues or employ narrative strategies that directly engage the reader, thereby approximating the dynamic exchange typical of spoken communication.

The second criterion – the presence of argumentation – responds to the need to identify textual contexts where connectives display their full functional range. Argumentative discourse involves logical relations between premises, claims, and conclusions, requiring complex semantic organisation (causality, concession, opposition) and hierarchical structuring that naturally demands explicit cohesive marking.

When texts satisfying the first two criteria were unavailable, the third parameter – textual notoriety – was applied, favouring widely disseminated texts likely to have influenced language use.

Finally, the availability of digitised editions constituted a practical yet essential constraint for the selection of texts.

3.4. CoDIAC design³

CoDIAC comprises 108 texts totalling ~3.5 million words. It was designed to achieve a comparable word distribution per century (~450,000

³ More detailed information on CoDIAC’s design and construction methodology is available in the ReadMe file accompanying the corpus.

words) and, once the textual genres were defined, to allocate word counts evenly across the various genres (70,000–120,000 words per macro-category) and, where possible, across individual texts (20,000–50,000 words each).

To maintain quantitative balance, only selected portions of extensive works (e.g., novella collections, books, sermons, or letters) were included. All texts were cleaned of paratextual elements, and word counts were obtained using AntConc software.

Table 2. Structure and size of the CoDIAC corpus

	13th	14th	15th	16th	17th	18th	19th	20th
Literary prose texts	117.568	128.030	119.504	123.863	136.883	109.492	131.642	128.229
Argumentative texts	97.415	125.544	131.473	113.220	139.380	139.625	125.741	117.853
Mimetic speech texts	0	84.831	70.168	95.346	82.699	87.961	85.136	84.489
Personal texts	122.114	119.207	136.210	125.849	98.263	105.704	115.274	128.159
Total	337.097	457.612	457.355	458.278	457.225	444.869	457.793	458.730

As Table 2 shows, balancing the 13th century was challenging due to the scarcity of available texts, and textual genre was given less consideration⁴. A similar lack of consistency affects theatrical texts across all periods due to source scarcity and the focus on prose plays, which better reflect spontaneous language use.

The texts used (see Appendix) come from various corpora, online libraries, and digital archives, primarily *Biblioteca Italiana*, *Liber Liber*, and *Open Library*, which provides digitised texts in formats such as .pdf, .txt, .odt, or via OCR technology.

A smaller set of texts was additionally sourced from *Biblioteca dei Classici italiani*, *Archivio del Teatro Pregoldoniano*, *Corpus Epistolare Ottocentesco Digitale*, the Edoardo Mori collection, the MIDIA corpus, and university archives such as *AMS Historica* and *UnitusOpen* were used.

4 For earlier centuries, integration with larger corpora such as OVI is therefore recommended.

4. *CoDIAC at work: Diachronic analysis of the Italian adversative connective invece*

This section presents a diachronic analysis of the Italian *invece* ‘instead’ and *invece di/che* ‘instead of’, documenting their development from complex preposition to subordinating conjunction and contrastive adverb, based on 496 occurrences.

Each occurrence was annotated according to semantic and syntactic-distributional parameters.

Semantically, contexts were classified as compatible (i) only with the original value, (ii) with both original and new values, or (iii) only with the new value (Mauri & Giacalone Ramat 2012: 195–196).

From a syntactic and distributional perspective, several factors were monitored: (i) the position of the marker within the clause (initial, medial, or final); (ii) the degree of formal integration, distinguishing between unverbated (*invece*) and non-unverbated forms (*in vece*); (iii) co-occurrence with elements facilitating semantic reanalysis, particularly the presence vs. absence of negation before the unrealised alternative (e.g., *non p, invece q*, lit. ‘not p, instead q’). As will be shown in Section 4.1.3, the presence of negation strongly correlates with substitutive readings of *invece*.

4.1. *Diachronic development of invece (di|che)*

4.1.1. *Stage 0: Original value of invece (di|che)*

In Latin, *in vicem* combines *in* ‘in’ and *vicem* (lit. ‘(inter)change, alternation, reciprocal succession’; transf. [i.e., transferred sense] ‘position, place, room, stead, post, office, duty assumed by another’) (cf. Lewis & Short 1869, s.v. *vīcis*), exhibiting meanings similar to those found today: (a) in turn, reciprocally; (b) role or task assumed by another; (c) instead of, for, in place of.

The extended meaning ‘in place of’ likely stems from the idea of substitution inherent in alternation (cf. Musi 2014: 15): when something occurs in turn, each element temporarily takes the place of the other, favouring the semantic extension of *in vicem* to the substitution of role or function.

In CoDIAC, Italian *in vece* shows low frequency between the 14th and 16th centuries. It is predominantly followed by the preposition *di* ‘of’, forming a complex preposition (prep. ‘*in*’ + noun ‘*vece*’ + prep. ‘*di*’) that

relates noun phrases, and retains the Latin meanings of ‘in the role of/guise of’ (1) and ‘in place of’ (2).

- (1) *Appresso si è il luogo dove Cristo apparve a santa Maria Maddalena il dì della sua resurrezione in vece d’ortolano*

‘Next is the place where Christ appeared to Saint Mary Magdalene on the day of His Resurrection, **in place of** (i.e. taking the appearance of) a gardener’

(Simone Sigoli, *Viaggio al monte Sinai*, 14th cent.)

- (2) *invece di gemme e preziose gioie che dalle bionde chiome solevano cadere, uscivano grossissimi pedocchi che ogni ora la divoravano*

‘**in place of** (i.e. in substitution for) the gems and precious jewels that used to fall from her blond locks, there came forth huge lice that continually devoured her’

(Giovan Francesco Straparola, *Le piacevoli notti*, 16th cent.)

In example (1), *in vece di* marks a substitution whereby Christ appears to Mary Magdalene in the guise of a gardener. Musi (2014: 16) identifies this as an older use, attested already in the 13th century. In (2), the substitution involves two concrete objects, which are presented as replacing one other.

Around the 16th century – and in some cases even earlier, as attested by the OVI corpus – there is evidence of uses of *in vece* in the construction *in + determiner + vece*:

- (3) *Senza che uso de’ Provenzali per aventura ha stato lo aggiugnere la I nel principio di moltissime voci (come che essi la E vi ponessero in quella vece, lettera piú acconcia alla lor lingua in tale ufficio, che alla toscana)*

‘Without the use of Provençal, it might have been by chance that the letter I was added at the beginning of many words (as they would place the letter E **in that stead/place**, a letter more fitting for their language in that role, than for Tuscan)’

(Pietro Bembo, *Prose della volgar lingua*, 16th cent.)

The phrase *in quella vece* conveys the notion of functional substitution, indicating that the Provençals, to meet the same linguistic need, used “E” in place of Tuscan “I”. The same construction – sometimes also with the

possessive pronoun *sua* ‘her’, as in *in sua vece* ‘in her stead/place’ – could also refer to animate entities, highlighting the reciprocal assumption of a role or function between distinct subjects.

Although occurrences in CoDIAC between the 14th and 16th centuries are limited, comparison with larger corpora (OVI and CODIT) confirms the prevalent use of *in vece di* as a complex preposition for substitution involving both animate, from as early as the 13th century, and inanimate referents.

The OVI corpus attests occurrences from the 14th century in which the alternatives are also abstract entities (Musi 2014: 16) and which can constitute an intermediate stage toward the use of *invece di* as a conjunction relating clauses (cf. Section 4.1.2):

- (4) *Ma digli chi tu fosti, sì che **in vece**, cioè in luogo d’alcuna amenda tu fama rinfreschi / nel mondo su.*

‘Now tell him who you were, so that, instead of, that is to say in the place of recompense, he may revive your fame up in the world’
(Giovanni Boccaccio, *Esposizioni sopra la Comedia*, 14th cent., translation from Musi 2014: 16)

Here, Boccaccio quotes a line from Dante’s *Commedia* in which *in vece di* relates two abstract noun phrases (*amenda* ‘recompense’ and *fama* ‘fame’). The substitution is metaphorical: there is no physical position to be occupied; rather, the speaker contrasts two possible situations and expresses a preference for one over the other (Musi 2014: 16). The explicit reformulation given by Boccaccio (‘that is to say, in the place of...’) suggests that this use still required clarification.

4.1.2. Stage I: From spatial substitution to contrast

In the 16th century, the unverbated form *invece di* began to connect non-finite verb forms, thus functioning as a subordinating conjunction in specific contexts:

- (5) *perse il freno de la sua pazienza e si lasciò trasportare da la grandezza de l’animo suo, parendoli che **invece di** dever ricever onore gli fosse biasimato*

‘He lost the reins of his patience and allowed himself to be carried away by the greatness of his spirit, believing that **instead of** receiving honour, he was being blamed’

(Matteo Bandello, *Novelliere*, 16th cent.)

Here, *invece di* connects two actions/events that could have occurred within the same time frame, but the realisation of one prevents the realisation of the other (Musi 2014: 18).

As Schwenter and Traugott's (1995: 260) observe regarding the English *instead of*, the substitutive value of *invece di* also entails a counter-expectation: while the alternative introduced by the locution constitutes the expected case based on social norms, encyclopaedic knowledge, or discursive context, the other alternative appears as the unexpected one. In example (5), the expectation is grounded in the protagonist's beliefs (receiving honour should follow greatness of spirit), set against what is perceived to actually occur (being blamed) – a contrast reinforced by the antonymic nature of the actions involved.

The process described so far illustrates a case of *subjectification*, where “forms and constructions that at first express primarily concrete, lexical, and objective meanings come through repeated use in local syntactic contexts to serve increasingly abstract, pragmatic, interpersonal, and speaker-based functions” (Traugott 1995: 32). The earlier shift from ‘alternation’ to ‘substitution’ marks an initial step in the subjectification of *in vece di*, moving from an objective description (alternation and reciprocity) to a more subjective and relational one (substitution and representation). Through this substitutive use, *in vece di* undergoes further subjectification, extending to abstract referents (ex. 4) and inviting an inference of contrast between alternatives in the mental space (cf. Musi 2014:16).

In the 16th centuries, by relating sentences, *invece di* reaches the final stage of its subjectification process, acquiring a contrastive value. At this stage, it also undergoes *textualization*, manifesting an “increase in the degree to which SP/Ws pay overt attention to text-creation and invite AD/R to interpret textual relationships” (Traugott 2022: 197). In this textual function, *invece di* serves to structure discourse by replacing previous portions of text with more appropriate alternatives, thereby making logical and semantic relationships between propositions more explicit.

In addition to the instances where *in vece* (or *invece*) is followed by the complementiser *di*, CoDIAC also contains a few rare cases in which the locution appears independently:

(6) *ma vorrebbe che si facesse a lui ricorso d'ogni cosa, né io facessi alcuna cosa se non con lo termine che lui mi dessi, e mai non cessa di smaccarmi ne l'honore dove possa: dove **invece** mi smacca nel guadagno, ne tengo poco conto*

‘But he would like everything to be referred to him, and that I should do nothing except according to the instructions he gives me; and he never ceases to undermine my honor whenever he can. When, **instead** (i.e. rather than causing me equivalent suffering), he harms me in my earnings, I pay it little heed’

(Ludovico Ariosto, *Lettere*, 16th cent.)

In this example, the element typically introduced by *di* ‘of’ is implicit and contextually inferable. Its omission makes the substitutive reading less explicit, as the situations coexist within the same temporal frame. The narrator, burdened by humiliation to his honour, finds the one affecting his earnings less significant; the subject remains the same, but the emotions and their triggers differ and can coexist.

Here, substitution occurs not between two explicitly stated alternatives but between the alternative introduced by *invece* and the implicit expectation generated by the former. The counter-expectational value of *invece* thus becomes more salient, extending to contextually inferable expectations. Semantically and pragmatically, *invece* reaches a higher level of abstraction, contrasting an assumed event with actual reality and highlighting their discrepancy.

Functionally, *invece* operates as an intersentential connective, linking anaphorically to the preceding clause and establishing a contrast between the new proposition and the expectation generated by the previous one (cf. Musi 2014: 19).

From the 18th century onwards, a purely substitutive use also emerges, which coexists with the counter-expectational one:

(7) *E come avviene [...] che torni dalla festività, ove concorri ansiosamente, **senza** narrarci con piacevole facondia [...]? Ma **invece** a noi vieni taciturna ed afflitta quasi da un luttuoso supplizio?*

‘And how is it that [...] you return from the festivities, where you eagerly participate, **without** narrating to us with pleasant eloquence [...]? But **instead**, you come to us silent and afflicted, as though by a mournful ordeal?’

(Alessandro Verri, *Le avventure di Saffo*, 18th cent.)

In this case, the subject of both alternatives coincides, and the first event – rendered non-factual by *senza* ‘without’ – is replaced by the

second, which is realised and is marked here by the sequence *ma invece* 'but instead'. This reflects a substitutive structure akin to 'not p, but q', where a negated element contrasts with an affirmed one.

Adverbial uses of *invece* are rare in both CoDIAC and larger corpora (OVI, CODIT), limiting evidence of its shift from a substitutive subordinator to a contrastive adverb. English offers a plausible interpretative framework for understanding this change: the adverb *instead* similarly evolved from a spatial substitutive preposition to a discourse-level adverb (Lewis 2011: 428):

- (8) *I am not to wear my white satin cap to-night, after all; I am to wear a mamalone cap **instead*** (Jane Austen, 1799, letter).

As Lewis (2011: 428) notes, ambiguous contexts may allow *instead* to refer either to a noun phrase ('white satin cap') or to the entire event ('I am not to wear my white satin cap tonight'), prompting its reanalysis as an intersentential connective with expanded scope.

Notably, the first adverbial uses of *invece* appear in collections of personal letters, which, due to their less monitored linguistic nature, may have favoured the emergence of this innovative use.

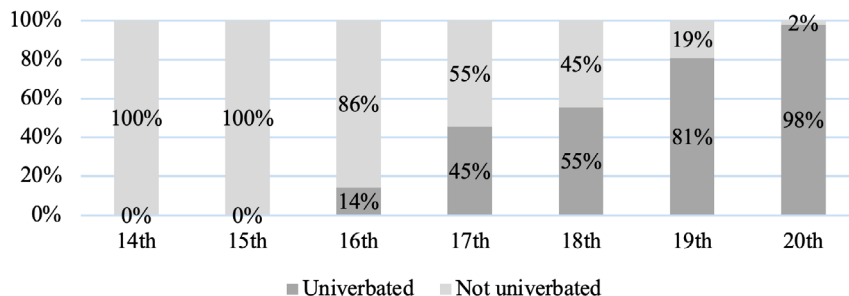
Although documentation from earlier centuries does not allow a full diachronic reconstruction, Table 3 shows that in the 16th century, alongside the use of *in vece (di)* as a complex preposition of spatial substitution relating nominal entities (cf. Section 4.1.1), two more textual functions emerged: *in vece di* as a subordinating conjunction relating clauses in a contrastive relationship (cf. ex. 5), and adverbial *invece* with counter-expectational value (cf. ex. 6).

Table 3. Occurrences of *in vece/invece (di)* between the 14th and 16th centuries

	14th	15th	16th
Complex preposition	2	1	21
	100%	100%	75%
Subordinating conjunction	0	0	5
	0%	0%	18%
Counter-expectational adverb	0	0	2
	0%	0%	7%
Total	2	1	28

The emergence and progressive increase of contrastive functions (cf. Section 4.1.3) is evidenced also by graphical univerbation, as Chart 1 illustrates:

Chart 1. Distribution of (not) univerbated in *vece/invece* (*di*) over the centuries



This pattern suggests that the sequence *in + vece (+ di)* became so routinised that *vece* was no longer recognised as an autonomous nominal phrase with locative meaning, but underwent reanalysis as part of the preposition *in*, merging with it both syntactically and graphically.

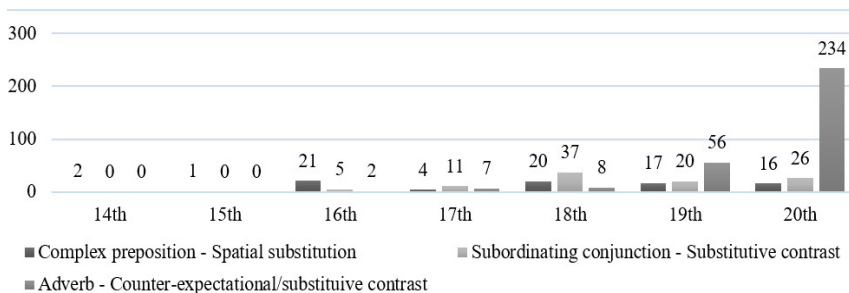
4.1.3. Stage II: from contrast to topic shift

The various uses of *invece (di)* persist across the centuries into contemporary Italian, forming a pattern of functional *layering* (Traugott & Dasher 2002: 12). The functions developed between the 14th and 16th centuries grow in frequency in the 18th century and remain stable, except for adverbial uses, which rise notably in the 19th and 20th centuries (Chart 2).

Regarding the subordinative use, *invece* followed by the complementiser *che* ‘that’ first appears between the 17th and 18th centuries.

As for adverbial uses, the occurrences of *invece* with a counter-expectational value increased significantly during this period, while adverbial uses with substitutive meaning emerged for the first time (cf. Section 4.1.2).

Chart 2. Occurrences of *in vece/invece* (di|che) over the centuries



In the former case, *invece* continued to be used as observed in the previous section but also began to relate larger portions of text, acting as a *topic* management marker:

- (9) *Prima dell'invenzione della stampa era possibile che un incendio, un'invasione barbarica, il capriccio di un tiranno, una retrogradazione momentanea distruggessero istantaneamente tesori di cognizioni [...]: ora invece la grande diffusione dell'industria del libro ci permette di fare assegnamento sulla fissità del nostro sapere e quindi ancora sulla sua continuità*
 'Before the invention of printing, it was possible for a fire, a barbarian invasion, the whim of a tyrant, or a temporary setback to instantly destroy treasures of knowledge [...]: now, however/by contrast, the widespread development of the book industry allows us to rely on the permanence of our knowledge and thus also on its continuity'
 (Ludovico Limentani, *La previsione dei fatti sociali*, 20th cent.)

While retaining its contrastive value, *invece* signals a transition between discourse segments. This is evident in example (9), where *invece* co-occurs with the adverbs *prima* 'before' and *ora* 'now', which already serve this function (Sansò 2020: 20).

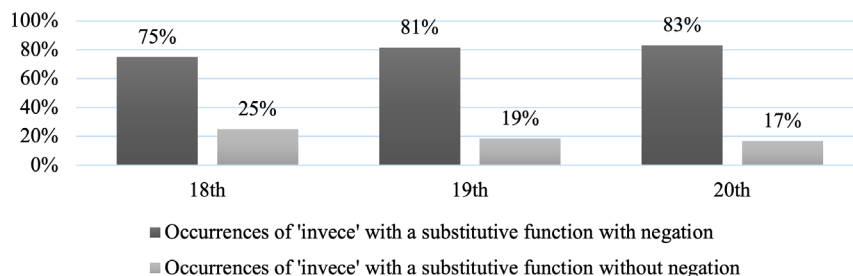
In the latter case, *invece* is used with a substitutive value. As in *invece di p, q* or *q invece di p*, the subject remains the same, and the predicates represent alternatives, resolved in favour of one of them:

- (10) *Il lungo tempo da che non ti scrivo **non** è corso perduto per me; credo **invece** d'aver guadagnato anche troppo – ma guadagni fatali!*
 'The long time since I last wrote to you has **not** been lost for me; I believe, **rather**, that I have gained all too much – but fatal gains!'
 (Ugo Foscolo, *Le ultime lettere di Jacopo Ortis*, 19th cent.)

A comparison between examples (7) and (10) shows that the non-factuality of the first alternative can be expressed in different ways. In (10), the first alternative is explicitly negated by *non* 'not', whereas in (7) it is negated by the adverb *senza* 'without'.

The chart below shows a strong correlation between the substitutive use of the adverb *invece* and the presence of negation:

Chart 3. Co-occurrence of the substitutive *invece* with negation over the centuries



The two adverbial functions of *invece* provide further evidence of subjectification and textualization: the counter-expectational use (ex. 9) and the substitutive use (ex. 10) both encode the speaker's attitude to the relationship between propositions while making discourse structure explicit.

At this stage, CoDIAC also reveals more dialogic uses of *invece*, particularly in contexts where it contrasts a previous assertion by another interlocutor (11):

- (11) *Carlina. Vede, ho i miei fastidi!... Ciascuno ha i propri fastidi in capo. Non voglio venire a seccar la gente anche!*
Màlia. Oh, che dice mai!...
 [...]
*Màlia. Tutti le vogliono bene qui, **invece!**...*

‘Carlini: You see, I have my annoyances!... Everyone has their own annoyances to deal with. I don’t want to come and bother people too!

Màlia: Oh, what are you saying!...

[...]

Màlia: Everyone likes you here, **actually!**...’

(Giovanni Verga, *In portineria*, 19th cent.)

Here, Màlia expresses her disagreement with Carlini’s statement, asserting that he does not bother others but is well-liked by everyone. The use of *invece* emphasises the contrast between the two perspectives, maintaining the propositional contrast function while extending to an interactional level.

Finally, in the 20th century *invece* begins to be used as a topic shift marker, with increasing frequency in contemporary Italian (cf. Russo 2025a), as illustrated in (12):

- (12) – *Signore, non ho bisogno di essere solleticato. Dica invece... Evidentemente egli, che non s’aspettava una simile interruzione, quasi colpito al viso, diventò di fiamma*

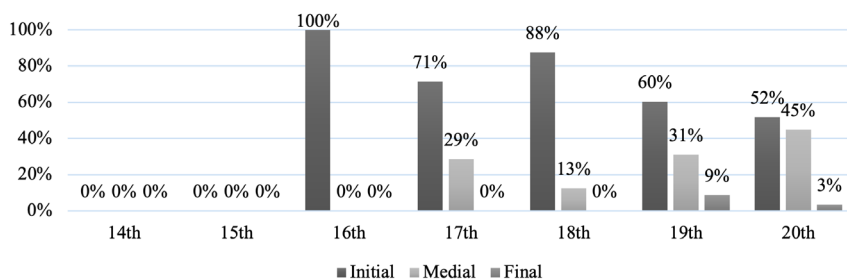
‘– Sir, I don’t need to be flattered. **Rather, tell me...** Evidently, he, not expecting such an interruption, was almost struck in the face and turned crimson’

(Bruno Misefari, *Memorie di un disertore*, 20th cent.)

In (12) the adverb *invece* signals a sudden shift in topic from what the speakers were previously discussing. This function seems to be reinforced by using the verb ‘say’ and by the explicitly stated interruption marked by the sentence ‘who did not expect such an interruption’. Here, *invece* maintains a textual function, but rather than contrasting propositional content, it creates an argumentative contrast between different phases of discourse (cf. Molinelli 2021: 231 on *ma* ‘but’), serving to mark the organisation and progression of the ongoing interaction.

Consistent with previous studies (cf. Traugott 1995: 1), Chart 4 shows that the emergence of more discourse-oriented uses of *invece* correlates with an increase in syntactic flexibility, as it increasingly appears also in non-initial positions.

Chart 4. Positions of *invece* with contrastive value over the centuries



To conclude, Table 4 summarises the occurrences of *invece* (*di|che*) between the 17th and 20th centuries:

Table 4 Occurrences of *in vece/invece* between the 17th and 20th centuries⁵

	17th	18th	19th	20th
Complex preposition	4	21	20	16
	18%	31%	20%	6%
Subordinating conjunction	11	38	25	26
	50%	57%	25%	9%
Counter-expectational	7	4	28	137
	32%	6%	28%	50%
Substitutive (with negation)	0	4	23	88
	0%	6%	23%	32%
Substitutive (without negation)	0	0	4	8
	0%	0%	4%	3%
Topic shift	0	0	0	1
	0%	0%	0%	0%
Total	22	67	100	276

⁵ The interactional uses of *invece* with disagreement/corrective function have been included among the adverbial substitutive uses (with and without negation).

The diachronic development of *invece* closely aligns with the cline proposed by Traugott and Dasher (2002: 40), schematised in (13), according to which meanings expressing proposition-internal concepts may progressively come to take scope over increasingly larger discourse units.

(13) *scope within proposition > scope over proposition > scope over discourse*

Evidence from CoDIAC clearly illustrates this progression: *in vece* (*di*) is initially attested as a complex preposition operating within propositions; through subjectification and textualization, it then begins to relate propositions, both as a subordinating conjunction and as a connective adverb. From the 19th century onward, *invece* extends to interactional contexts: first as a disagreement/corrective marker relating utterances across different conversational turns, and finally as a topic-shift marker with scope over larger discourse segments.

4.1.4. Diachronic development of *invece* (*di|che*): A synthesis

Chart 5 and Table 5 summarise the diachronic development of *invece* (*di|che*) illustrated in the previous sections.

Chart 5. Diachrony of *in vece/invece* (*di|che*)

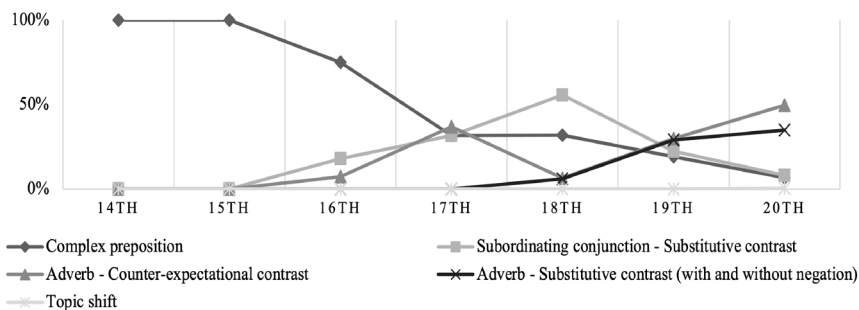


Table 5. Synthesis of the diachronic evolution of *invece* (di|che)

		Stage 0	Stage 1	Stage 2
		14th–15th cent.	16th–17th cent.	18th–20th cent.
Invece di	Complex preposition spatial substitution	✓	✓	✓
	Substitutive subordinating conjunction		✓	✓
Invece	Counter-expectational contrast adverb		✓	✓
	Substitutive contrast adverb			✓
	Topic shift marker			✓

The data indicate that the development of *invece* (*di|che*) was driven and shaped by semantic, distributional, and syntactic factors.

The original value appears to have facilitated the emergence of a contrastive value: the shift from objective alternation to substitution, as well as the increasingly abstract nature of the related elements, were key indicators of the gradual semantic and functional change of *invece* (*di|che*).

From a distributional perspective, the presence of negation before the unrealised alternative supported the substitutive interpretation of the adverbial variant *invece*, which was attested earlier with counter-expectational value.

Syntactically, *invece* (*di|che*) progressively acquired greater positional freedom over the centuries, appearing with increasing frequency in non-initial positions. Furthermore, the overall development involved a reinterpretation of its semantic and syntactic scope from the intra-clausal level to the inter-clausal and discourse level.

5. Conclusions

The first part of this study (Sections 2–3) introduced CoDIAC, a resource available on Zenodo and designed to support diachronic investigations of pragmatic phenomena, particularly the evolution of connectives.

Beyond chronological and geographical criteria, the selection of textual genres and individual texts aimed to reflect, albeit approximately, linguistic usage and to represent both monologic and dialogic contexts.

The strategies adopted for the corpus quantitative balancing were then outlined, providing an overview of the resource's design. CoDIAC was constructed to maintain a controlled distribution of words per century, genre, and individual text. Given the focus on connectives, texts were included in their entirety or in substantial portions to preserve discursive coherence.

The second part of the study demonstrated the corpus's applicability through a case study on the adversative marker *invece* (*di|che*). The analysis of its occurrences allowed for the reconstruction of the semantic-pragmatic evolution of the construction, which progressively shifted from expressing a mere referential alternation between two options to functioning as an indicator of contrast at propositional and discourse levels.

Future developments will enhance CoDIAC's usability and scope through the creation of a dedicated consultation interface with metadata filtering capabilities, the addition of linguistic annotation (lemmatisation and part-of-speech tagging), and the gradual inclusion of additional textual materials.

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Appendix

13th century

*Literary prose texts (novella collections and novels)*⁶

- **Dante Alighieri, *Vita nova***
[Dante Alighieri, *La Vita Nova di Dante*, with illustrations by Dante Gabriele Rossetti, Roma: Roux e Viarengo, 1903. *Source*: Liber Liber - <https://liberliber.it/autori/autori-a/dante-alighieri/vita-nuova-roux-e-viarengo-1903/>]
- ***Fiore di filosofi***
[Brunetto Latini (?), *Fiore di filosofi e di molti savi*, a partly unpublished text, referenced by the Accademia della Crusca and edited in a critical edition by Antonio Cappelli, Bologna: Romagnoli, 1865. *Source*: Biblioteca dei Classici italiani, Progetto Duecento - https://web.archive.org/web/20130611003216/http://www.classicitaliani.it/Latini_B/Latini_fiore_filosofi_Savi.htm]
- **Marco Polo, *Il Milione***
[Marco Polo, *Il Milione*, preface by Giorgio Manganelli, edited by Antonio Lanza, illustrations by Fabrizio Clerici, Roma: Editori riuniti, 1981. *Source*: Liber Liber - <https://liberliber.it/autori/autori-p/marco-polo/il-milione/>]
- ***Novellino***⁷
[Undefined author, *Il Novellino*, edited by Guido Favati, Genova: Bozzi, 1970. *Source*: Biblioteca Italiana - <http://www.bibliotecaitaliana.it/testo/bibit000055>]

Argumentative texts (expository and scientific)

- **Andrea da Grosseto, *Volgarizzamento del Liber de doctrina loquendi et tacendi di Albertano da Brescia***
[*L'edizione del volgarizzamento di Andrea da Grosseto del Liber de doctrina loquendi et tacendi di Albertano da Brescia e il codice G*, Thesis discussed by Laura Guia. Supervisor: Cesare Segre. Università degli Studi di Pavia, a.a. 1991/1992. *Source*: Biblioteca Italiana - <http://www.bibliotecaitaliana.it/testo/bibit000642>]

⁶ The inclusion of these texts in the “literary prose” section follows the classification adopted in the MIDIA corpus.

⁷ For certain portions of chapters XVII, XVIII, and LXV, two variants are provided, taken from different editions and marked respectively as (A) and (B). Since these portions are integrated into the text rather than presented in a separate section, both have been retained, leaving it to the user to decide which version to use as a reference.

- **Bono Giamboni, *Fiore di rettorica***⁸
[Bono Giamboni, *Fiore di rettorica*, edited by Giambattista Speroni, Pavia: Università degli studi, Dipartimento di scienza della letteratura e dell'arte medioevale e moderna, 1994.
Source: Biblioteca Italiana - <http://www.bibliotecaitaliana.it/testo/bibit001596>]
- **Bono Giamboni, *Trattato di virtù e di vizi***
[Bono Giamboni, *Il libro de' Vizi e delle virtudi e il trattato di virtù e di vizi*, edited by Cesare Segre, Torino: Einaudi editore, 1968. *Source*: Liber Liber - <https://liberliber.it/autori/autori-g/bono-giamboni/trattato-di-virtu-e-di-vizi/page/7/>]
- **Brunetto Latini, *La rettorica***
[Brunetto Latini, *La rettorica*, critical edition by Francesco Maggini, Firenze: Stab. Galletti e Cocci, 1915. *Source*: Biblioteca dei Classici italiani, Progetto Duecento - https://web.archive.org/web/20130815004106/http://www.classicitaliani.it/Latini_B/Latini_rettorica_Maggini.htm]
- ***Cronica Roncioniana***
[Undefined author, Roma: Biblioteca Italiana, 2003. *Source*: Biblioteca Italiana - <http://www.bibliotecaitaliana.it/testo/bibit001261>]

Personal texts (letters, diaries, and memoirs)

- **Testi toscani di carattere pratico**
[*La prosa italiana delle origini*, edited by Arrigo Castellani, Bologna: Patron, 1982. *Source*: Biblioteca Italiana - <http://www.bibliotecaitaliana.it/testo/bibit000571>]

14th century

Literary prose texts (novella collections and novels)

- **Franco Sacchetti, *Il Trecentonovelle (Proem, Novellas*⁹ **2–20, 140–160, 216–232, 254–255, 258)**
[Franco Sacchetti, *Il Trecentonovelle*, edited by Emilio Faccioli, Torino: Einaudi editore [Series: Nuova Universale], 1970. *Source*: Liber Liber - <https://liberliber.it/autori/autori-s/franco-sacchetti/il-trecentonovelle/>]**

⁸ Regarding the source from which the text was derived, the section containing variants from other editions was excluded.

⁹ Different translations of *novella* have been used across traditions: short stories, tales, novellas, and novels. To remain as faithful as possible to the original, the Italian term *novella* (singular) or *novellas* (plural) was retained in this and other collections.

- **Giovanni Boccaccio, *Decameron* (Proem, Day 1, Day 8)**
[Giovanni Boccaccio, *Decameron*, edited by Vittore Branca, Milano: Mondadori, 1985. *Source*: Liber Liber - <https://liberliber.it/autori/autori-b/giovanni-boccaccio/decameron-mondadori/>]
- **Ser Giovanni Fiorentino, *Il Pecorone* (Day 1 Novella 2, Day 2 Novella 2, Day 3 Novella 1, Day 4 Novella 1)**
[*Raccolta di novellieri italiani, il Pecorone di Ser Giovanni Fiorentino nel quale si contengono cinquanta novelle antiche d'invenzione e di stile; le cene di Anton-Francesco Grazzini detto il Lasca*, Single volume, Torino: cugini Pomba e comp. editori, 1853. *Source*: Biblioteca dei Classici italiani - https://web.archive.org/web/20120302013331/http://www.classicitaliani.it/pecorone_indice.htm]

Argumentative texts (expository and scientific)

- **Dante Alighieri, *Convivio* (Books¹⁰ 1–2, 4)**
[Dante Alighieri, *Il Convivio*, critical edition and comments by Giovanni Busnelli & Giuseppe Vandelli, with an introduction by Michele Barbi. Second edition with update appendix edited by Antonio Enzo Quaglio, Firenze: Le Monnier [Series: Opere di Dante, vol. 5], 1964. *Source*: Liber Liber - <https://liberliber.it/autori/autori-a/dante-alighieri/convivio-g-busnelli-e-g-vandelli/>]
- **Dino Compagni, *Cronica***
[Dino Compagni, *Cronica delle cose occorrenti ne' tempi suoi*, introduction and notes by Gino Luzzatto, Torino: Einaudi editore, 1968. *Source*: Liber Liber - <https://liberliber.it/autori/autori-c/dino-compagni/cronica-delle-cose-occorrenti-ne-tempi-suoi/>]
- **Iacopo Passavanti, *Lo specchio di vera penitenza* (Distinctions¹¹ 1–4)**
[Iacopo Passavanti, *Lo specchio di vera penitenza*, newly collated with manuscript and printed sources by Filippo Luigi Polidori, Firenze: Le Monnier, 1863. *Source*: Open Library - https://openlibrary.org/works/OL11530008W/Lo_specchio_della_vera_penitenza?edition=key%3A/books/OL23316274M]

10 Following the editorial tradition established for Dante's *Convivio*, the non-literal translation "books" instead of "treatises" was adopted. The work is thus divided into four books (*trattati* in the original).

11 Following the editorial tradition established for Iacopo Passavanti's *Lo specchio di vera penitenza*, the literal translation "distinctions" was adopted. The work is thus divided into five distinctions (*distinzioni* in Italian).

Mimetic speech texts (dramas and sermons)

- **Giordano da Pisa, *Prediche (Sermons 1–40)***
[Giordano da Pisa, *Prediche inedite del B. Giordano da Rivalto dell'Ordine de' predicatori Recitate in Firenze dal 1302 al 1305*, edited by Enrico Narducci, Bologna: Romagnoli, 1867. *Source*: Open Library - https://openlibrary.org/works/OL7785275W/Prediche_inedite_del_b._Giordano_da_Rivalto_dell'_ordine_de'_predicatori?edition=key%3A/books/OL6737010M]

Personal texts (letters, diaries, and memoirs)

- **Francesco Datini, *Lettere alla moglie Margherita***
[Francesco Datini, *Le lettere di Francesco Datini alla moglie Margherita: 1385–1410*, edited by Elena Cecchi, Prato: Società pratese di storia patria, 1990. *Source*: Biblioteca Italiana - <http://www.bibliotecaitaliana.it/testo/bibit000785>]
- **Giovanni Boccaccio, *Consolatoria a Pino de' Rossi***
[*Tutte le opere di Boccaccio*, edited by Giuseppe Chiecchi, Milano: Mondadori, 1994. *Source*: Biblioteca Italiana - <http://www.bibliotecaitaliana.it/testo/bibit001053>]
- **Giovanni Boccaccio, *Lettera a Francesco de' Bardi***
[*Tutte le opere di Boccaccio*, edited by Ginetta Auzzas, Milano: Mondadori, 1992. *Source*: Biblioteca Italiana - <http://www.bibliotecaitaliana.it/testo/bibit000919>]
- **Simone Sigoli, *Viaggio al monte Sinai***
[*Pellegrini scrittori: viaggiatori toscani del Trecento in Terrasanta*, edited by Antonio Lanza & Marcellina Troncarelli, Firenze: Ponte alle Grazie, 1990. *Source*: Biblioteca Italiana - <http://www.bibliotecaitaliana.it/testo/bibit001582>]

15th century

Literary prose texts (novella collections and novels)

- **Giovanni Gherardi, *Il paradiso degli Alberti (Books 1–2)***
[Giovanni Gherardi, *Il paradiso degli Alberti*, edited by Antonio Lanza, Roma: Salerno, 1975. *Source*: Biblioteca della Letteratura Italiana - www.letteraturaitaliana.net]
- **Giovanni Sercambi, *Novelliere (Novellas 2–8, 70–78, 146–153)***
[Giovanni Sercambi, *Novelle*, edited by Giovanni Sinicropi, Bari: Laterza Editore [Series: Scrittori Italiani, nr 250 and 251], 1972. *Source*: Liber Liber - <https://liberliber.it/autori/autori-s/giovanni-sercambi/novelle/>]

- **Lorenzo de' Medici, *Novelle***
[*Tutte le opere di Lorenzo de' Medici*, edited by Paolo Orviato, Roma: Salerno, 1992. *Source*: Biblioteca Italiana - <http://www.bibliotecaitaliana.it/testo/bibit001619>]
- **Masuccio Salernitano, *Il Novellino (First part - Dedication, Novellas 1–10)***
[Masuccio Salernitano, *Il novellino*, edited by Giorgio Petrocchi, Firenze: Sansoni, 1957. *Source*: Biblioteca Italiana - <http://www.bibliotecaitaliana.it/testo/bibit001701>]

Argumentative texts (expository and scientific)

- **Filarete, *Trattato di architettura (Books 1–2, 12–13, 24–25)***
[Filarete, *Trattato di architettura*, edited by Anna Maria Finoli & Liliana Grassi, Milano: Il Polifilo, 1972. *Source*: Biblioteca Italiana - <http://www.bibliotecaitaliana.it/testo/bibit000307>]
- **Girolamo Savonarola, *Trattato sul governo di Firenze***
[Girolamo Savonarola, *Trattato sul governo di Firenze*, edited by Elisabetta Schisto, introduction by Michele Ciliberto, Roma: Editori riuniti [Series: Biblioteca del pensiero italiano], 1999. *Source*: Liber Liber - <https://www.liberliber.it/online/autori/autori-s/girolamo-savonarola/trattato-sul-governo-di-firenze/>]
- **Leon Battista Alberti, *I libri della famiglia (Prologue, Books 1 and 3)***
[Leon Battista Alberti, *I libri della Famiglia*, edited by Ruggiero Romano, Alberto Tenenti & Francesco Furlan, Torino: Einaudi editore [Series: Nuova Universale Einaudi], 1994. *Source*: Liber Liber - <https://liberliber.it/autori/autori-a/leon-battista-alberti/i-libri-della-famiglia/>]

Mimetic speech texts (dramas and sermons)

- **San Bernardino da Siena, *Prediche volgari (Selected sermons¹²)***
[San Bernardino da Siena, *Le prediche volgari di San Bernardino da Siena nella piazza del Campo l'anno MCCCCXXVII*, 3 vols., edited by Luciano Banchi, Siena: Tip. Edit. all'inseg. di S. Bernardino, 1884. *Source*: Internet Archive, First volume - <https://archive.org/details/lepredichevolgar01bern>, Second volume - <https://archive.org/details/lepredichevolgar02bern>, Third volume - <https://archive.org/details/lepredichevolgar03bern>]

12 Sermons 2, 5, 6, 8, 11, 15, 16, 21, 26, 31, 32, 36.

Personal texts (letters, diaries, and memoirs)

- **Alessandra Macinghi Strozzi, Lettere scelte¹³ (Letters from 1447 to 1470)**
[Alessandra Macinghi Strozzi, *Tempo di affetti e di mercanti: lettere ai figli esuli*, Milano: Garzanti, 1987. Source: Biblioteca Italiana - <http://www.bibliotecaitaliana.it/testo/bibit001644>]
- **Bernardo Machiavelli, Libro di ricordi (Incipit, Memories from 1474 to 1477)**
[Bernardo Machiavelli, *Libro di ricordi*, edited by Cesare Olschki, Firenze: Le Monnier, 1954.
Source: Biblioteca Italiana - <http://www.bibliotecaitaliana.it/testo/bibit000830>]
- **Bonaccorso Pitti, Ricordi**
[*Mercanti scrittori: ricordi nella Firenze tra Medioevo e Rinascimento: Paolo da Certaldo, Giovanni Morelli, Bonaccorso Pitti, Domenico Lenzi, Donato Velluti, Goro Dati, Francesco Datini, Lapo Niccolini, Bernardo Machiavelli*, edited by Vittore Branca, Firenze: Le Monnier, 1986. Source: Biblioteca Italiana - <http://www.bibliotecaitaliana.it/testo/bibit001396>]
- **Giovanni di Pagolo Morelli, Ricordi (Introduction, Parts 1–3)**
[*Mercanti scrittori: ricordi nella Firenze tra Medioevo e Rinascimento: Paolo da Certaldo, Giovanni Morelli, Bonaccorso Pitti, Domenico Lenzi, Donato Velluti, Goro Dati, Francesco Datini, Lapo Niccolini, Bernardo Machiavelli*, edited by Vittore Branca, Firenze: Le Monnier, 1986. Source: Biblioteca Italiana - <http://www.bibliotecaitaliana.it/testo/bibit000286>]

16th century

Literary prose texts (novella collections and novels)

- **Agnolo Firenzuola, Ragionamenti**
[Agnolo Firenzuola, *Le novelle*, edited by Eugenio Ragni, Roma: Salerno, 1971.
Source: Biblioteca Italiana - <http://www.bibliotecaitaliana.it/testo/bibit000183>]
- **Giovanni Francesco Straparola, Le piacevoli notti (Book 1, Nights 1–3)**
[Giovanni Francesco Straparola, *Le piacevoli notti*, 2 vols., edited by Giuseppe Rua, Bari: Laterza [Series: Scrittori d'Italia], 1927. Source: Liber Liber - <https://liberliber.it/autori/autori-s/giovanni-francesco-straparola/le-piacevoli-notti/>]

¹³ Letters 1, 2, 4, 7, 8, 10, 11, 12, 14, 17, 18, 20, 21, 22, 24, 27, 28, 30, 31, 32, 34, 37, 38, 40, 41, 42, 44, 47, 48, 50, 51, 52, 54, 57, 58, 60, 61, 62, 64, 67, 68, 70, 71, 72.

- **Luigi Da Porto, *Storia di Giulietta e Romeo***
[Luigi Da Porto, *Storia di Giulietta e Romeo con la loro pietosa morte avvenuta già in Verona nel tempo del Sig. Bartolommeo della Scala*. Milano: per Gaspare Truffi, 1831. *Source*: Liber Liber - <https://www.liberliber.it/online/autori/autori-d/luigi-da-porto/storia-di-giulietta-e-romeo-con-la-loro-pietosa-morte-avvenuta-gi-in-verona-nel-tempo-del-sig-bartolommeo-della-scala/>]
- **Matteo Bandello, *Novelliere (Dedications, Part 1, Novellas 1–5)***
[*Tutte le opere di Matteo Bandello*, edited by Francesco Flora, Milano: Mondadori, 1945. *Source*: Liber Liber - <https://liberliber.it/autori/autori-b/matteo-bandello/novelle/>]

Argumentative texts (expository and scientific)

- **Baldassarre Castiglione, *Il libro del Cortegiano (Book 1)***
[Baldesar Castiglione, *Il libro del Cortegiano*, edited by Giulio Preti, Torino: Einaudi editore [Series: I millenni], 1965. *Source*: Liber Liber - <https://liberliber.it/autori/autori-c/baldassarre-castiglione/il-libro-del-cortegiano/>]
- **Francesco Guicciardini, *Dialogo del reggimento di Firenze (Book 1)***
[Francesco Guicciardini, *Opere*, edited by Roberto Palmarocchi, Bari: Laterza, 1933. *Source*: Biblioteca Italiana - <http://www.bibliotecaitaliana.it/testo/bibit000096>]
- **Niccolò Machiavelli, *Il principe***
[Niccolò Machiavelli, *Il principe*, introduction and notes by Federico Chabod, edited by Luigi Firpo (7th ed.), Torino: Einaudi editore [Series: Nuova Universale Einaudi, 4], 1972. *Source*: Liber Liber - <https://liberliber.it/autori/autori-m/niccol-machiavelli/il-principe/>]
- **Pietro Bembo, *Prose della volgar lingua (Books 1–2)***
[Pietro Bembo, *Prose della volgar lingua, Gli Asolani, Rime*, edited by Carlo Dionisotti, Milano: I classici italiani TEA Tascabili Editori Associati, 1989 (su licenza UTET Torino 1966). *Source*: Liber Liber - <https://liberliber.it/autori/autori-b/pietro-bembo/prose-della-volgar-lingua/>]

Mimetic speech texts (dramas and sermons)

- **Anton Francesco Doni, *I marmi (Part 1)***
[Anton Francesco Doni, *I marmi*, edited by Ezio Chiòrboli, Bari: Laterza [Series: Scrittori d'Italia, 106], 1928. *Source*: Liber Liber - <https://www.liberliber.it/online/autori/autori-d/anton-francesco-doni/marmi-i/>]

- **Bernardo Dovizi, *La Calandria***
[*Il teatro italiano*, edited by Guido Davico Bonino, Torino: Einaudi editore, 1977. *Source*: Liber Liber - <https://liberliber.it/autori/autori-d/bernardo-dovizi-detto-il-bibbiena/calandria-la/>]
- **Pietro Aretino, *La Cortigiana***
[Pietro Aretino, *La Cortigiana*, edited by Giuliano Innamorati, Torino: Einaudi editore [Series: Collezione di Teatro, 137], 1970. *Source*: Liber Liber - <https://liberliber.it/autori/autori-a/pietro-aretino/la-cortigiana/>]

Personal texts (letters, diaries, and memoirs)

- **Benvenuto Cellini, *Vita (Book 1, Chapters 1–64)***
[Benvenuto Cellini, *La vita*, edited by Guido Davico Bonino, Torino: Einaudi editore [Series: Nuova universale Einaudi, 149], 1973. *Source*: Liber Liber - <https://liberliber.it/autori/autori-c/benvenuto-cellini/la-vita/>]
- **Ludovico Ariosto, *Lettere (Letters 1–40, 100–140)***
[*Tutte le opere di Ludovico Ariosto*, edited by Cesare Segre & Angelo Stella, Milano: Mondadori, 1984. *Source*: Biblioteca Italiana - <http://www.bibliotecaitaliana.it/testo/bibit001276>]
- **Michelangelo Buonarroti, *Lettere alla famiglia (Letters 1–126, 142–165, 177–211, 221–249, 269–275)***
[*Le lettere di Michelangelo Buonarroti, pubblicate coi Ricordi ed i contratti artistici*, edited by Gaetano Milanesi, Firenze: Le Monnier, 1875. *Source*: Liber Liber - <https://liberliber.it/online/autori/autori-b/michelangelo-buonarroti/le-lettere-di-michelangelo-buonarroti/>]

17th century

Literary prose texts (novella collections and novels)

- **Ferrante Pallavicino, *Il corriere svaligiato (Chapters 1–31)***
[Ferrante Pallavicino, *Il corriere svaligiato*, edited by Armando Marchi, Parma: Università di Parma, 1984. *Source*: Liber Liber - <https://liberliber.it/autori/autori-p/ferrante-pallavicino/il-corriere-svaligiato/>]
- **Giulio Cesare Croce, *Bertoldo e Bertoldino***
[Giulio Cesare Croce, *Bertoldo e Bertoldino. Col Cacasenno di Adriano Banchieri*, introduction by Giampaolo Dossena, 25 prints by Ludovico Mattioli from drawings by Giuseppe Maria Crespi, Milano: Rizzoli [Series: Le strenne della BUR], 1973. *Source*: Liber Liber - <https://www.liberliber.it/online/autori/autori-c/giulio-cesare-croce/bertoldo-e-bertoldino/>]

- **Lorenzo Magalotti, Selected novellas**
[*Novelle sparse di Salvucci, Magalotti, Bottari, Ilicini, Nelli, Bandiera*, edited by Edoardo Moro, Collana di facezie e novelle del Rinascimento, Bolzano, 2018. *Source*: Raccolta di Edoardo Mori - <https://www.mori.bz.it/Rinascimento/Testi.html>]
- **Traiano Boccalini, De' ragguagli di Parnaso (Advertisements 1–6, 10–15, 20–25, 30–35, 50–55, 60–66)**
[Traiano Boccalini, *De' Ragguagli di Parnaso*, second edition diligently purged of many errors, first centuria, Venice: published by Giovanni Guerigli, 1617. *Source*: Liber Liber - <https://liberliber.it/autori/autori-b/traiano-boccalini/de-ragguagli-di-parnaso/>]

Argumentative texts (expository and scientific)

- **Francesco Redi, Osservazioni intorno alle vipere**
[Francesco Redi, *Osservazioni intorno alle vipere fatte da Francesco Redi ... e da lui scritte in una lettera all'illustrissimo signor Lorenzo Magalotti ...*, Firenze: all'insegna della Stella, 1664. *Source*: Liber Liber - <https://www.liberliber.it/online/autori/autori-r/francesco-redi/osservazioni-intorno-alle-vipere-fatte-da-francesco-redi-e-da-lui-scritte-in-una-lettera-allillustrissimo-signor-lorenzo-magalotti-gentiluomo-della-camera-del-ser-mo-g-duca-di-tosc-na/>]
- **Galileo Galilei, Discorsi e dimostrazioni matematiche intorno a due nuove scienze (Dedication, Days 1, 3–4)**
[Galileo Galilei, *Opere*, Torino: UTET [Series: Classici della Scienza], 1980. *Source*: Liber Liber - <https://www.liberliber.it/online/autori/autori-g/galileo-galilei/discorsi-e-dimostrazioni-matematiche-intorno-a-due-nuove-scienze/>]
- **Paolo Sarpi, Istoria del Concilio Tridentino (Book 1)**
[Paolo Sarpi, *Istoria del Concilio Tridentino*, followed by *Vita di Padre Paolo* by Fulgenzio Micanzio, edited by Corrado Vivanti, Torino: Einaudi editore [Series: Nuova Universale Einaudi], 1974. *Source*: Liber Liber - <https://liberliber.it/autori/autori-s/paolo-sarpi/istoria-del-concilio-tridentino/>]

Mimetic speech texts (dramas and sermons)

- **Flaminio Scala, Il finto marito**
[*Commedie dei Comici dell'Arte*, edited by Laura Falavolti, Torino: UTET, 1982. *Source*: Biblioteca Italiana - <http://www.bibliotecaitaliana.it/testo/bibit001491>]
- **Giovan Battista Andreini, Lo schiavetto**
[*Commedie dei Comici dell'Arte*, edited by Laura Falavolti, Torino: UTET, 1982. *Source*: Biblioteca Italiana - <http://www.bibliotecaitaliana.it/testo/bibit001590>]

Personal texts (letters, diaries, and memoirs)

- **Galileo Galilei, *Lettere (Letters 1–3, 6–8a, 9–16, 18–24)***
[Galileo Galilei, *Lettere*, edited by Ferdinando Flora, Torino: Einaudi editore, 1978. *Source*: Biblioteca Italiana - <http://www.bibliotecaitaliana.it/testo/bibit000428>]
- **Lorenzo Magalotti, *Lettere odorose (Letters from 1693 to 1705, to marquise Ottavia Strozzi)***
[Lorenzo Magalotti, *Lettere odorose (1693–1705)*, edited by Enrico Falqui, Milano: Bompiani [Series: Grandi ritorni], 1943. *Source*: Liber Liber - <https://www.liberliber.it/online/autori/autori-m/lorenzo-magalotti/lettere-odorose-1693-1705/>]

18th century

Literary prose texts (novella collections and novels)

- **Alessandro Verri, *La vita di Erostrato***
[Alessandro Verri, *La vita di Erostrato*, edited by Vincenzo De Gregorio & Gerardo Mastrullo, Milano: La Vita Felice Editore [Series: Il piacere di leggere, 2], 1994. *Source*: Liber Liber - <https://www.liberliber.it/online/autori/autori-v/alessandro-verri/vita-di-erostrato-la/>]
- **Alessandro Verri, *Le avventure di Saffo***
[Alessandro Verri, *I romanzi*, edited by Luciana Martinelli, Ravenna: Longo, 1975. *Source*: Biblioteca Italiana - <http://www.bibliotecaitaliana.it/testo/bibit000080>]
- **Giacomo Casanova, *Il duello***
[Giacomo Casanova, *Il duello*, edited by Elio Bartolini, Milano: Adelphi [Series: Piccola biblioteca Adelphi, 2], 1987. *Source*: Liber Liber - <https://www.liberliber.it/online/autori/autori-c/giacomo-casanova/il-duello/>]
- **Giovanni Gaetano Bottari, *Novella***
[Matteo Bandello, *Raccolta di novellieri italiani*, First part, Firenze: Tipografia Borghi e compagni, 1833. *Source*: Open Library - https://openlibrary.org/works/OL16777247W/Raccolta_di_novellieri_italiani]
- **Vittorio Alfieri, *Vita (Introduction, Periods¹⁴ 1–2)***
[Vittorio Alfieri, *Vita*, edited by Giampaolo Dossena, Torino: Einaudi editore [Series: Nuova universale Einaudi, 81], 1967. *Source*: Liber Liber - <https://www.liberliber.it/autori/autori-a/vittorio-alfieri/vita/>]

¹⁴ Following the editorial tradition established for Vittorio Alfieri's *Vita*, the non-literal translation "periods" instead of "epochs" was adopted. The work was thus divided into four periods (*epoche* in the original).

Argumentative texts (expository and scientific)

- **Cosimo Amidei, *Discorso filosofico-politico sopra la carcere de' debitori***
[Cosimo Amidei, *Discorso filosofico-politico sopra la carcere de' debitori*, Harlem, et se vend a Paris: chez Molini libraire rue de la Harpe, vis-a-vis la rue de la Parcheminerie, 1771. *Source*: Liber Liber - <https://www.liberliber.it/online/autori/autori-a/cosimo-amidei/discorso-filosofico-politico-sopra-la-carcere-de-debitori/>]
- **Ferdinando Galiani, *Della moneta* (Proem, Books 1–2)**
[Ferdinando Galiani, *Della moneta*, edited by Fausto Nicolini, Bari: Laterza, 1915. *Source*: Open Library - https://openlibrary.org/works/OL3805256W/Della_moneta]
- **Ludovico Antonio Muratori, *Del governo della peste e della maniera di guardarsene* (Book 1)**
[Ludovico Antonio Muratori, *Del governo della peste e della maniera di guardarsene: diviso in politico, medico ed ecclesiastico con l'aggiunta della rarissima relazione della Peste di Marsiglia pubblicata dai medici che hanno operato in essa*, Milano: Silvestri, 1832. *Source*: Liber Liber - <https://liberliber.it/autori/autori-m/lodovico-antonio-muratori/del-governo-della-peste-e-della-maniera-di-guardarsene/>]
- **Matteo Angelo Galdi, *Delle vicende e della rigenerazione de' teatri***
[Francesco Mario Pagano, Matteo Angelo Galdi & Francesco Saverio Salfi, *Teatrali contese*, edited by Alberto Granese, Salerno: Edisud, 1999. *Source*: Biblioteca Italiana - <http://www.bibliotecaitaliana.it/testo/bibit001385>]
- **Vittorio Alfieri, *Della tirannide***
[Vittorio Alfieri, *Della tirannide; Del principe e delle lettere; La virtù sconosciuta* [texts critically edited by Pietro Cazzani nell'Edizione Astense del Bicentenario, vol. 3: V. Alfieri, *Scritti politici e morali*, I, Casa d'Alfieri, Asti, 1951], Milano: Rizzoli BUR, 1996. *Source*: Liber Liber - <https://liberliber.it/autori/autori-a/vittorio-alfieri/della-tirannide/>]

Mimetic speech texts (dramas and sermons)

- **Carlo Goldoni, *La bottega del caffè***
[Carlo Goldoni, *La bottega del caffè*, introduction by Luigi Lunari, chronology, preface to the text, bibliography and notes by Carlo Pedretti, Milano: BUR Rizzoli, 1984. *Source*: Liber Liber - <https://liberliber.it/autori/autori-g/carlo-goldoni/la-bottega-del-caffe/>]

- **Carlo Goldoni, *La locandiera***
[Carlo Goldoni, *La locandiera*, edited by Giovanni Antonucci, Roma: Tascabili Economici Newton [Series: Centopaginemillelire, 71], 1993. *Source*: Liber Liber - <https://liberliber.it/autori/autori-g/carlo-goldoni/la-locandiera/>]
- **Girolamo Gigli, *Un pazzo guarisce l'altro***
[Girolamo Gigli, *Un pazzo guarisce l'altro*, edited by Elena E. Marcello, Venezia: lineadacqua edizioni [Biblioteca Pregoldoniana, 17], 2016. *Source*: Archivio del Teatro Pregoldoniano (ApreGo) - <https://www.usc.gal/goldoni/biblio/>]
- **Jacopo Nelli, *La serva padrona***
[Jacopo Nelli, *La serva padrona*, edited by Susanne Winter, Venezia: lineadacqua edizioni [Biblioteca Pregoldoniana, 13], 2015. *Source*: Archivio del Teatro Pregoldoniano (ApreGo) - <https://www.usc.gal/goldoni/biblio/>]

Personal texts (letters, diaries, and memoirs)

- **Giuseppe Marco Antonio Baretti, *La scelta delle lettere familiari (Letters 1–30)***
[Giuseppe Marco Antonio Baretti, *La scelta delle lettere familiari*, edited by Luigi Piccioni, Bari: Laterza, 1912. *Source*: Open Library - https://openlibrary.org/works/OL15471130W/La_scelta_delle_lettere_familiari]
- **Pietro Verri, *Lettere al fattore di Biassono (Letters 1–42)***
[Pietro Verri, *Lettere al fattore di Biassono*, edited by Francesca Pino Pongolini, Roma/Bari: Cariplo-Laterza, 1984. *Source*: MIDIA Corpus]
- **Vincenzo Monti, *Epistolario (Volume 1, Letters 1–110)***
[Vincenzo Monti, *Epistolario: Raccolto, ordinato e annotato da Alfonso Bertoldi*. Vol. 6 ed ultimo. 1824–1828. With appendix and general index. Firenze: Le Monnier, 1931. *Source*: Biblioteca Italiana - <http://www.bibliotecaitaliana.it/testo/bibit000460/>]

19th century

Literary prose texts (novella collections and novels)

- **Alessandro Manzoni, *I promessi sposi (Introduction, Chapters 1–8)***
[Alessandro Manzoni, *I promessi sposi: Storia milanese del secolo 17*. Illustrated edition, revised by the author, Milano: dalla Tipografia Guglielmini e Redaelli, 1840. *Source*: Liber Liber - <https://liberliber.it/autori/autori-m/alessandro-francesco-tommaso-manzoni/i-promessi-sposi-edizione-tipografia-guglielmini-e-redaelli-1840/>]

- **Giovanni Verga, *Novelle rusticane***
[Giovanni Verga, *Tutte le novelle*, edited by Carla Riccardi, Milano: Mondadori, 1979. *Source*: Biblioteca Italiana - <http://www.bibliotecaitaliana.it/testo/bibit001123>]
- **Matilde Serao, *Tramontando il sole***
[Matilde Serao, *Le amanti: La grande fiamma, Tramontando il sole, L'amante sciocca, Sogno di una notte d'estate*, Milano: Treves, 1894. *Source*: Liber Liber - <https://liberliber.it/autori/autori-s/matilde-serao/le-amanti-la-grande-fiamma-tramontando-il-sole-lamante-sciocca-sogno-di-una-notte-destate/>]
- **Ugo Foscolo, *Ultime lettere di Jacopo Ortis (Part 1)***
[Ugo Foscolo, *Ultime lettere di Jacopo Ortis*, introduction by Cesare Milanese, unabridged edition, Rome: Tascabili Economici Newton [Series: Centopaginemillelire, 108], 1993. *Source*: Liber Liber - <https://liberliber.it/autori/autori-f/ugo-foscolo/ultime-lettere-di-jacopo-ortis/>]

Argumentative texts (expository and scientific)

- **Carlo Cattaneo, *Psicologia delle menti associate***
[Carlo Cattaneo, *Opere edite ed inedite di Carlo Cattaneo*, edited by Agostino Bertani, Firenze: Le Monnier, 1881. *Source*: Biblioteca Italiana - <http://www.bibliotecaitaliana.it/testo/bibit000655>]
- **Cesare Balbo, *Delle speranze d'Italia (Chapters 1–4, 6–10)***
[Cesare Balbo, *Delle speranze d'Italia*, Capolago: Tip. Elvetica, 1845. *Source*: Biblioteca Italiana - <http://www.bibliotecaitaliana.it/testo/bibit001479>]
- **Giovanni Carmignani, *Una lezione accademica sulla pena di morte***
[Giovanni Carmignani, *Una lezione accademica sulla pena di morte detta nella Università di Pisa, il 18 marzo 1836*, Pisa: Tip. Nistri, 1836. *Source*: Biblioteca Italiana - <http://www.bibliotecaitaliana.it/testo/bibit001148>]
- **Giuseppe Pinamonti, *La Naunia descritta al viaggiatore***
[Giuseppe Pinamonti, *La Naunia descritta al viaggiatore*, facsimile reprint, Tassullo: Cassarurale Tassullo, 1991. *Source*: Liber Liber - <https://liberliber.it/autori/autori-p/giuseppe-pinamonti/la-naunia-descritta-al-viaggiatore/>]
- **Luigi Rolando, *Saggio sopra la vera struttura del cervello dell'uomo e degli animali***
[Luigi Rolando, *Saggio sopra la vera struttura del cervello dell'uomo e degli animali e sopra le funzioni del sistema nervoso*, introduction by Ugo Stefanutti, facsimile reprint, Bologna: Arnaldo Forni Editore [Series: Biblioteca di storia della medicina], 1974. *Source*: Liber Liber - <https://www.liberliber.it/online/autori/autori-r/luigi-rolando/saggio-sopra-la-vera-struttura-del-cervello-delluomo-e-degli-animale-e-sopra-le-funzioni-del-sistema-nervoso/>]

Mimetic speech texts (dramas and sermons)

- **Achille Torelli, *I mariti***
[*Il teatro Italiano: V, La commedia e il dramma borghese dell'Ottocento*, vol. 2, edited by Siro Ferrone, Torino: Einaudi editore, 1979. *Source*: Liber Liber - <https://www.liberliber.it/online/autori/autori-t/achille-torelli/i-mariti/>]
- **Giovanni Verga, *In portineria***
[Giovanni Verga, *Cavalleria rusticana, In portineria, La lupa, La caccia al lupo, La caccia alla volpe, Rose caduche, Dal tuo al mio, Dopo*, 4th edition, Milano: Mondadori [Series: Biblioteca moderna Mondadori, 318], 1966. *Source*: Liber Liber - <https://liberliber.it/autori/autori-v/giovanni-verga/teatro/>]
- **Giuseppe Giacosa, *Resa a discrezione (Acts 1–3)***
[Giuseppe Giacosa, *Resa a discrezione: commedia in 4 atti; La zampa del gatto: commedia in un atto*, Torino: Casanova, 1888. *Source*: Liber Liber - <https://liberliber.it/autori/autori-g/giuseppe-giacosa/resa-a-discrezione/page/7/>]
- **Giuseppe Giacosa, *Tristi amori***
[Giuseppe Giacosa, *Tristi amori: commedia in tre atti in prosa*, Milano: Treves, 1900. *Source*: Liber Liber - <https://www.liberliber.it/online/autori/autori-g/giuseppe-giacosa/tristi-amori/>]
- **Paolo Giacometti, *La morte civile***
[*Il teatro Italiano: V, La commedia e il dramma borghese dell'Ottocento*, vol. 2, edited by Siro Ferrone, Torino: Einaudi editore, 1979. *Source*: Liber Liber - <https://www.liberliber.it/online/autori/autori-g/paolo-giacometti/la-morte-civile/>]

Personal texts (letters, diaries, and memoirs)

- **Ercole Trotti Estense Mosti, *Lettere a Giovanna Maffei (1817–1827) (Letters 1–18, 50–62)***
[Ercole Trotti Estense Mosti, *Lettere a Giovanna Maffei (1817–1827)*, edited by Elisabetta Mancino, 2004. *Source*: Corpus Epistolare Ottocentesco Digitale (CEOD) - <http://ceod.unistrasi.it/lettere.cgi>]
- **Ines Testi Pianciani, *Lettere a Luigi Pianciani (1872–1890) (Letters 2–23, 47–63, 77–145)***
[Ines Testi Pianciani, *Lettere a Luigi Pianciani (1872–1890)*, edited by Antonietta Cursio, 2009. *Source*: Corpus Epistolare Ottocentesco Digitale (CEOD) - <http://ceod.unistrasi.it/lettere.cgi>]

- **Rosario Bagnasco, *Lettere ai patrioti italiani (1849–1874)* (Letters 1–13, 23–27, 31, 35–41, 49–64, 68–90)**
[Rosario Bagnasco, *Lettere ai patrioti italiani (1849–1874)*, edited by Lucia Raffaelli, 2004.
Source: Corpus Epistolare Ottocentesco Digitale (CEOD) - <http://ceod.unistrasi.it/lettere.cgi>]
- **Teresa Pikler, *Lettere alla figlia Costanza (1817–1833)* (Letters 1–46)**
[Teresa Pikler, *Lettere alla figlia Costanza (1817–1833)*, edited by Maria Silvia Rati, 2009.
Source: Corpus Epistolare Ottocentesco Digitale (CEOD) - <http://ceod.unistrasi.it/lettere.cgi>]

20th century

Literary prose texts (novella collections and novels)

- **Federigo Tozzi, *Novelle***
[Federigo Tozzi, *L'amore: novelle*, Firenze: Passigli Editore [Series: Biblioteca del viaggiatore, 61], 1994. *Source*: Liber Liber - <https://www.liberliber.it/online/autori/autori-t/federigo-tozzi/lamore-novelle/>]
- **Grazia Deledda, *Cosima***
[Grazia Deledda, *Cosima*, edited by Antonio Baldini, Milano: Treves, 1937.
Source: Liber Liber - <https://liberliber.it/autori/autori-d/grazia-deledda/cosima/>]
- **Italo Svevo, *Senilità* (Chapters 1–4, 7–14)**
[Italo Svevo, *Senilità*, Milano: Dall'Oglio, 1971. *Source*: Liber Liber - <https://liberliber.it/autori/autori-s/italo-alias-ettore-schmitz-svevo/senilita/>]

Argumentative texts (expository and scientific)

- **Erminio Juvalta, *Osservazioni sulle dottrine morali di Spinoza***
[Juvalta Erminio, *Rivista di filosofia*, Milano: Il Mulino, 1929. *Source*: Liber Liber - <http://www.bibliotecaitaliana.it/testo/bibit000273>]
- **Ettore Majorana, *Valore delle leggi statistiche nella fisica e nelle scienze sociali***
[Ettore Majorana, *Valore delle leggi statistiche nella fisica e nelle scienze sociali*, in *Scientia*, 1942. *Source*: AMS Historica]
- **Ludovico Limentani, *La previsione dei fatti sociali* (Introduction, Warning, Chapters 1–2)**
[Ludovico Limentani, *La previsione dei fatti sociali*, Torino: Bocca, 1907.
Source: Biblioteca Italiana - <http://www.bibliotecaitaliana.it/testo/bibit000836>]

- **Paolo Sylos Labini, *Saggio sulle classi sociali***
[Paolo Sylos Labini, *Saggio sulle classi sociali*, Rome/Bari: Laterza, 1974. Digital version based on the 10th edition (1988). *Source*: UnitusOpen - <http://hdl.handle.net/2067/178>]

Mimetic speech texts (dramas and sermons)

- **Dario Fo, *Morte accidentale di un anarchico***
[*Source*: <https://copioni.corrierespettacolo.it/fo-dario-morte-accidentale-di-un-anarchico/>]
- **Dario Fo, *Non tutti i ladri vengono per nuocere***
[*Source*: <https://copioni.corrierespettacolo.it/fo-dario-non-tutti-i-ladri-vengono-per-nuocere/>]
- **Giovanni Verga, *Dal tuo al mio***
[Giovanni Verga, *Cavalleria rusticana, In portineria, La lupa, La caccia al lupo, La caccia alla volpe, Rose caduche, Dal tuo al mio, Dopo*, 4th edition, Milano: Mondadori [Series: Biblioteca moderna Mondadori, 318], 1966. *Source*: Liber Liber - <https://www.liberliber.it/online/autori/autori-v/giovanni-verga/teatro/>]
- **Luigi Pirandello, *Così è (se vi pare)***
[Luigi Pirandello, *Così è (se vi pare)*, Milano: Treves, 1918. *Source*: Liber Liber - <https://liberliber.it/autori/autori-p/luigi-pirandello/cosi-e-se-vi-pare-edizione-1918/>]
- **Luigi Pirandello, *Sei personaggi in cerca d'autore***
[Luigi Pirandello, *Sei personaggi in cerca d'autore, Enrico IV*, with a chronology of Pirandello's life and times, an introduction, and a bibliography edited by Corrado Simioni, Milano: Mondadori [Series: Oscar, 233], 1978. *Source*: Liber Liber - <https://liberliber.it/autori/autori-p/luigi-pirandello/sei-personaggi-in-cerca-dautore/>]

Personal texts (letters, diaries, and memoirs)

- **Bruno Misefari, *Diario di un disertore (Part 1, until 8 September 1915)***
[Bruno Misefari, *Diario di un disertore*, Firenze: La nuova Italia [Series: Quaderni del ponte, 21], 1973. *Source*: Liber Liber - <https://liberliber.it/autori/autori-m/bruno-misefari/diario-di-un-disertore/>]
- **Ernesto Bonaiuti, *Lettere di un prete modernista***
Ernesto Bonaiuti, *Lettere di un prete modernista*, appendix *Dalla sospensione di R. Murri alla scomunica di A. Loisy*, Roma: Libreria editrice romana, 1908. *Source*: Biblioteca Italiana - <http://www.bibliotecaitaliana.it/testo/bibit000090>]

- **Giuseppe Rensi, *Lettere spirituali***

[Giuseppe Rensi, *Lettere spirituali*, prefaction by Alfredo Galletti, Milano: Bocca, 1943. *Source*: Liber Liber - <https://www.liberliber.it/online/autori/autori-r/giuseppe-rensi/lettere-spirituali/>]