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### **History of the formation of the Italian national encyclopaedic tradition: The Treccani Project (1925–2025). A preliminary enquiry**

***Abstract.** The study examines the emergence and development of Italy's national encyclopaedic tradition as shaped by the activities of the Istituto della Enciclopedia Italiana fondata da Giovanni Treccani. Its centenary in 2025 provides an important context for reassessing its cultural mission. The research uses descriptive and analytical methods to systematise, interpret, and compare primary and secondary sources related to Italian encyclopaedism. It identifies the core features that established the Treccani project as a state-building intellectual initiative. These include the early integration of academic expertise, geographically and disciplinarily diverse authorship, and a sustained commitment to presenting verified knowledge within a unified humanistic paradigm. The analysis shows how the Institute evolved from an ambitious interwar publishing initiative into a major scholarly institution with long-term influence on the humanities and social sciences in Italy. Particular attention is devoted to the digital transformation undertaken in the twenty-first century. This transformation significantly expanded the accessibility, thematic breadth, and public relevance of the Institute's encyclopaedic resources. Ukrainian-related materials within the Institute's print and digital collections are also explored, with no evidence found of direct participation by Ukrainian scholars in the creation of the original encyclopaedic corpus. This absence indicates the need for further research into how Ukrainian topics have been mediated through Italian intellectual traditions and represented within European reference culture. The findings highlight Treccani's role as a durable model of national knowledge consolidation and demonstrate the broader*



*significance of encyclopaedic institutions for cultural diplomacy and transnational intellectual history. Future research should examine how Ukrainian-related entries in Treccani are constructed at the level of authorship, sources, and narrative framing, as well as how these representations differ from those found in Ukrainian encyclopaedic traditions.*

**Keywords:** *history of reference and information science; intellectual traditions; European encyclopaedism; Italian encyclopaedic culture; national knowledge institutions; digital humanities*

## **Introduction.**

Over recent decades, encyclopaedism has increasingly been examined within the broader frameworks of the history of knowledge, knowledge infrastructures, and cultural policy. In Western humanities scholarship, a distinct research tradition has emerged that investigates the evolution of European encyclopaedias from the early modern period to the digital age. Foundational contributions in this field include the works of S. Jackson (1977), R. Yeo (2007), J. König and G. Woolf (2013), and D. Loveland (2019).

More recent studies conceptualise encyclopaedias as elements of a wider “knowledge infrastructure” that organises, structures, and communicates scientific information to society. Far from losing relevance in the digital age, encyclopaedias have acquired a renewed function as tools of reliable orientation in conditions of informational overload (Jermen, 2023). Parallel to this, online encyclopaedias have become the focus of research in education studies, particularly in Anglophone and Ukrainian contexts, which highlight their potential as didactic resources and components of contemporary learning environments (Syaflin, Ayurachmawati, & Sunedi, 2023). Another significant body of work addresses the challenges posed by digital transformation, including the impact of generative artificial intelligence on academic standards, authorship, and expertise in current encyclopaedic practice (Zhelezniak & Ishchenko, 2025).

Within digital humanities, encyclopaedic resources are analysed as components of digital infrastructures for humanities research. They combine traditional principles of knowledge organisation with new modes of representation and interaction (Pawlicka-Deger & Thomson, 2023). Scholars also draw attention to the digitisation of printed encyclopaedias and the development of modern digital reference systems as important mechanisms for preserving and disseminating cultural and historical heritage (Dubrovina, Lobuzina, Onyschenko, & Boriak, 2020).

In recent years, Ukrainian scholarship has shown growing interest in encyclopaedism as a form of institutionalising knowledge in the humanities (Borchuk, 2017). The *Encyclopaedia of Modern Ukraine* and Ukrainian digital encyclopaedic projects have received considerable attention, especially in relation to wartime communication, educational reform, digital-humanities initiatives, and the application of AI technologies (see, for example, Zhelezniak & Ishchenko, 2023; Ishchenko & Stepanenko, 2024). These studies identify encyclopaedias as instruments of cultural

diplomacy, vehicles for shaping the international image of Ukraine, and means of consolidating national identity.

At the same time, the role of national encyclopaedic institutions in other European countries has been comparatively little studied in Ukrainian research. The Italian encyclopaedic tradition, in particular, remains insufficiently explored, despite the existence of works within the Italian scholarly community that examine the activities of the country's principal encyclopaedic centre, the Istituto della Enciclopedia Italiana fondata da Giovanni Treccani (e.g., Benedetti, 2005; Cavaterra, 2014; Gregory, 2011; Gregory & Bray, 2015).

Given the current state of research, this article aims to outline the formation and development of Italian encyclopaedism through the activities of the Istituto della Enciclopedia Italiana fondata da Giovanni Treccani (hereafter IEI). It also offers a preliminary delineation of how Ukrainian-related themes are represented in IEI's publications within the wider European encyclopaedic discourse.

The relevance of this study is determined by two factors. First, the year 2025 marks the centenary of the Treccani Institute (Savchenko, 2025). Second, the ongoing Russian-Ukrainian war has significantly reshaped international scholarly interaction and heightened interest in Ukraine within the European academic community, lending additional importance to the question of how Ukraine is represented in major cultural and educational institutions. Italy is among the states that have consistently supported Ukraine in both political and humanitarian domains (Lakishyk, 2023, p. 88), opening new prospects for intercultural dialogue. In this context, an examination of Treccani's materials makes it possible to observe how representations of Ukraine take shape within the European intellectual sphere and suggests directions for further research on how Ukrainian topics are interpreted within the Italian scholarly tradition.

### **Methodology.**

The study employs historical-source analysis and qualitative content analysis applied to the digital resources of the IEI. Since the printed volumes of the *Enciclopedia Italiana* (1929–1937; hereafter *EI*) and their appendices are not available in Ukrainian academic libraries, all research was conducted exclusively on the basis of the online platform [treccani.it](https://www.treccani.it) (accessed 2024–2025). The digital corpus integrates both digitised historical materials and a large number of newly created entries, although in many cases the platform does not indicate whether a particular article originates from the original edition or represents a later addition. Therefore, the analysis of the online corpus cannot be treated as an indirect reconstruction of the printed encyclopaedia; it reflects only the structure and content of Treccani's current digital knowledge system.

A systematic keyword search was performed using Italian, Latin, Ukrainian and historical toponyms and ethnonyms (Ucraina, Ruthenia, Cossacchi, Crimea, Galizia, Kyiv, etc.). All retrieved articles were manually screened to assess their relevance. In total, more than two hundred biographical and thematic entries related to Ukraine were identified. Particular attention was paid to the authorship information available in the digital version in order to determine whether any Ukrainian contributors participated

in the preparation of *Treccani* volumes. The analysis is qualitative and descriptive, aimed at identifying the main modes of representation of Ukrainian topics in the current *Treccani* ecosystem.

The main limitations of the article arise from the structure of the online corpus. Most articles do not include chronological metadata, and the corpus integrates both historical and contemporary content. In addition, limited access to pre-1945 archival documentation of the Institute restricts the possibility of distinguishing between original and later editorial layers. These constraints should be taken into account when interpreting the findings related to authorship and historical representation.

### **Results and Discussion.**

Throughout the twentieth century, the leading European nations implemented large-scale cultural and scholarly initiatives aimed at creating national encyclopaedias. These projects were intended not only to systematise reliable knowledge about different peoples, their histories, traditions, and cultural heritage but also to serve as symbols of a nation's intellectual maturity. In France, this role was performed by the *Grand Larousse du XXe siècle*; in Germany by the *Brockhaus Enzyklopädie*; and in the United Kingdom by the *Encyclopaedia Britannica*. In Italy a comparable mission was fulfilled by the *Enciclopedia Italiana di Scienze, Lettere ed Arti*, known today simply as *Treccani*. This undertaking laid the foundations of modern Italian encyclopaedism and now occupies a prominent position among Europe's leading academic online encyclopaedias. The centenary year of 2025 prompts renewed reflection on the origins and evolution of Italy's national encyclopaedic tradition, naturally directing scholarly attention to the publications of the IEI. Despite its relevance, the history of Italian encyclopaedism remains insufficiently explored, including within Ukrainian humanities research.

In 1925, the IEI was originally founded in Rome as the *Istituto Giovanni Treccani per la pubblicazione della Enciclopedia Italiana e del Dizionario Biografico degli Italiani* (Giovanni Treccani Institute for the Publication of the Italian Encyclopaedia and the Biographical Dictionary of Italians). Its original, deliberately extensive name, later shortened to the IEI, immediately proclaimed its dual programme: the preparation of a comprehensive general encyclopaedia and the creation of a national biographical dictionary that would articulate the country's intellectual and cultural pantheon (Treccani degli Alfieri, 1939). These two aims defined the development of Italian encyclopaedism throughout the twentieth century.

The principal architects of this undertaking were Giovanni Treccani degli Alfieri (1877–1961) and Giovanni Gentile (1875–1944). Treccani was an industrialist and patron who provided financial support for the Institute's establishment. Gentile, a philosopher, served as Minister of Public Education in Benito Mussolini's first government. Treccani argued that a nation that had given the world Dante, Galileo, Michelangelo, and Verdi should have its own national encyclopaedia capable of presenting Italian culture on a par with that of Europe's leading nations. Gentile, for his part, endowed the project with a distinct philosophical and cultural mission: he

envisioned the encyclopaedia not as a mere reference tool, but as an instrument of national spiritual self-awareness, weaving knowledge, history, science, and the arts into an integrated humanistic whole. In his view, the *EI* was to serve as an intellectual mirror of national unity, a “portrait of the Italian mind”, in which each entry revealed a facet of the collective cultural heritage (Gentile, 1929).

From the outset, the *IEI* was not intended as a commercial publishing enterprise, as it has partly become in more recent decades. Rather, the creation of a national encyclopaedia (and of a dedicated institution to oversee its preparation) formed part of a broader early-twentieth-century cultural movement aimed at institutionalising the humanities and forging new symbols of cohesion for a nation that had achieved political unification only in the previous century. The project’s guiding purpose was the strengthening of national identity and the dissemination of scholarly knowledge throughout Italian society.

Preparatory work began immediately after the Institute’s establishment. By 1926 an editorial board had been formed, bringing together leading authorities across a wide range of disciplines. Within the Institute, discipline-specific editorial committees operated under the guidance of eminent scholars who supervised the selection of headwords, peer review, and the standardisation of terminology. This structure ensured both scholarly rigor and a genuinely collegial working environment. Compiling the lemmario (the master list of entries) required several years, but the editorial team proceeded in parallel by commissioning and preparing articles. The first volume published in 1929, and subsequent volumes followed at a remarkable pace of approximately one every three months, which was unmatched by similar projects of the period. As a result, the thirty-five-volume set was completed in less than a decade (1929–1937). Between 1934 and 1938, supplementary updates and appendices were published; these were eventually consolidated into a thirty-sixth volume (Appendice I), issued in 1938. The achievement received international recognition, and the *EI* was soon ranked alongside the most distinguished European and global encyclopaedias.

Giovanni Gentile, appointed scientific director, served as the project’s intellectual architect and articulated its overarching conceptual groundwork. For Gentile, a national encyclopaedia was far more than a compendium of verified facts. It functioned as a form of spiritual self-organisation for an entire people, in which each discipline, figure, and concept contributed to a unified humanistic worldview. Within his idealist philosophy of culture, knowledge could never be abstract or detached. It was always historically and nationally grounded. In this context, the encyclopaedic form offered the nation a means of recognising itself as a cultural subject. This vision transformed the *EI* from a purely scholarly undertaking into a broader cultural (and inevitably political) phenomenon that joined the universal aspirations of knowledge with an explicitly national mission.

At the same time, the project’s conceptual foundations proved strikingly compatible with the ideological climate of the Fascist era. Consequently, during the 1930s Mussolini’s government gradually brought the encyclopaedic initiative under state control, securing its funding and ultimately nationalising the Institute. In practice,

this meant that the regime appropriated the encyclopaedia as an instrument of its own cultural policy. The leadership of the Encyclopaedia appears to have accepted this arrangement without significant resistance. As recent scholarship notes, Giovanni Treccani's position during the Fascist period combined formal loyalty to the regime with a determined effort to preserve the project's intellectual autonomy. He himself described this stance as one of apoliticism and principled indifference (Castellani, 2020).

In the early 1920s, Italian Fascism was viewed by parts of society as a movement of national renewal. Only later did it become a repressive dictatorship, especially after the alliance with Nazi Germany. Italian historians describe Fascism in its initial phase as an expression of political modernism, an attempt to reconcile nationalism with new forms of governance (Gentile, 2003, p. 2). Even at that stage, however, the regime was marked by political violence. Mussolini's rise to power included the murder of an opposition deputy and the passage of a series of repressive laws. Historians agree that the *EI* would not have been realised without Mussolini's explicit early approval (Turi, 2002). Many Italian intellectuals understood this dependence and therefore viewed the project with scepticism. They questioned whether it could genuinely be regarded as an impartial scholarly and cultural undertaking rather than an ideologically compromised one. For political reasons, a number of prominent intellectual figures and committed anti-fascists declined invitations to contribute to the project, seeking to maintain their independence from the regime's cultural initiatives. The publication of volume 14 in 1932 featured the entry "Fascismo". While the entire entry was signed by Mussolini, it was a collaborative effort: the first part, "Dottrina del Fascismo", was written by Giovanni Gentile (though it remained unsigned), while Mussolini himself authored the "Movimento fascista" section. The text resembled a political manifesto rather than an objective encyclopaedic article, and it significantly deepened mistrust of the project within educated circles.

Despite clear signs of political opportunism, the *EI* remains a work of exceptional scope and scholarly quality. A substantial number of its contributors, even under ideological pressure, upheld academic integrity and ensured a high level of factual accuracy and conceptual depth. This is precisely why the encyclopaedia did not disappear with the fall of the regime that had brought it into being. Instead, it became part of Italy's enduring cultural heritage. Italian scholars continue to debate the degree to which the encyclopaedia actively disseminated Fascist ideology. This question is particularly salient in studies of its economic entries (Di Matteo, 2024).

Specialists in the history of encyclopaedism adopt a more unequivocal position. Jeff Loveland argues that the *EI* was subject to two distinct forms of censorship. First, articles dealing with political subjects were written in conformity with Fascist ideology and aligned with official government positions. As early as 1933, the editor Giovanni Gentile personally assured Mussolini that nothing antifascist would appear in the encyclopaedia. Second, the Catholic Church exercised a parallel influence. The managing editor was required to take ecclesiastical sensitivities into account, since Treccani, the principal patron, was a devout Catholic and commercial success

depended on avoiding Vatican condemnation, an institution that even Mussolini had to consider. When the Pope objected to certain formulations in the entry on “Fascism” as incompatible with Catholic doctrine, and when he heard rumors that Gentile rather than Mussolini was its true author, printing was temporarily suspended in order to resolve the potential inconsistencies (Loveland, 2019). This assessment is supported by recent Italian scholarship. Fonzo (2021) demonstrates that the degree of ideological influence on the *EI*’s entries varied considerably across disciplines and increased over time, reaching its peak in the 1938 Appendice I (Fonzo, 2021). At the same time, scholars acknowledge that traces of ideological bias can be found in any classic encyclopaedia (Dziuba, 2021).

One of the most widely praised features of the *EI* is the breadth and diversity of its contributors. At a time when few comparable projects could claim such scope, the undertaking mobilised thousands of specialists from Italy and abroad who represented virtually every field of knowledge. The team drew on scholars affiliated with numerous universities and research centres, as well as on a wide range of methodological traditions and intellectual currents. Within a single volume, one could encounter articles written from positivist, phenomenological, or historicist philosophical perspectives. This variety reflected the richness of Italian intellectual life in the interwar period.

The participation of so many authoritative scholars played a decisive role in establishing the encyclopaedia’s reputation as one of Europe’s most prestigious reference works. Its balanced treatment of the humanities, the natural sciences, and technology further distinguished it from earlier encyclopaedic enterprises, which often favored the humanities at the expense of other domains.

Among the leading Italian scholars and thinkers enlisted were:

- Federigo Enriques, mathematician and philosopher of science, who established the criteria for scientific precision and logical coherence;
- Federico Raffaele, biologist and zoologist renowned for his microbiological research;
- Roberto Almagià, the eminent geographer and cartographer responsible for maps and spatial descriptions, including those concerning the historical geography of the ancient world; his contributions contain references to the Black Sea, Crimea, and the Carpathians;
- Nicola Parravano, chemist and founder of the Italian school of physical chemistry;
- Enrico Fermi, theoretical physicist and 1938 Nobel laureate, who advised the editorial board on the latest advances in physics;
- Guglielmo Marconi, pioneer of radio communication, senator, and president of the Royal Academy of Italy, who served as president of the IEI (1933–1937) concurrently with his presidency of the Reale Accademia d’Italia. He was not merely an honorary figure but a key contributor, specifically authoring sections on “Radiocomunicazioni”;

- Giulio Bertoni and Bruno Migliorini, leading linguists who shaped the encyclopaedia's terminological system and the sections devoted to the history and structure of the Italian language;
- Ugo Ojetti and Pietro Toesca, distinguished art historians responsible for the articles on art history, architecture, and aesthetics.

For entries on foreign countries, the editors enlisted several of Europe's most distinguished geographers. Emmanuel de Martonne of the Sorbonne wrote the sections on France and Romania. Herbert John Fleure contributed the entries on Great Britain and its colonies. Augustin Bernard prepared the material on the French colonial empire. Hans Wilhelmsson Ahlmann authored the sections on Scandinavia, and Griffith Taylor wrote the entry on Australia. The extensive article on Argentina was prepared by an entire team of Argentine scholars, which resulted in one of the longest entries in the encyclopaedia, exceeding 150 pages (Almagià, 1930).

In total, 3,272 individuals are recorded as contributors. The final work contained approximately 60,000 articles and 40,000 illustrations. Payment for a short entry generally ranged from 150 to 200 lire, a sum that provided welcome supplementary income for many academics (Gamba, 2022).

The Second World War brought the IEI into a period of profound crisis, during which operations were suspended and most staff were dismissed. After the war, the Institute was revived and extensively reorganised. As a symbolic gesture of renewal, the new republican government appointed Gaetano De Sanctis (1870–1957), a distinguished classicist and committed anti-fascist, as its president. Under his leadership, the editorial team concentrated on producing a series of updated appendices to the original *Enciclopedia Italiana* (Gerbi, 2003). At the same time, work accelerated on the long-planned national biographical dictionary, the *Dizionario Biografico degli Italiani*. Its first volume appeared in 1960, and the dictionary now comprises more than one hundred of the projected one hundred and ten volumes. A digital version is also available.

As Volodymyr Popyk has noted, biographical encyclopaedism enjoys a long and respected tradition in Italy. As early as the 1830s, under the direction of Emilio De Tipaldo, several volumes of *Biografie di illustri italiani* were published and later served as a model for similar projects. In Turin, Pompeo Tola (1800–1874) produced a three-volume *Dizionario biografico degli uomini illustri sardi* (1837–1838), devoted to notable figures of the Kingdom of Sardinia. At that time, the kingdom comprised Piedmont, Savoy, and Sardinia, and it soon became a stronghold of the movement for Italian unification (Popyk, 2011).

By the 1950s it had become evident that post-war Italy required an entirely new encyclopaedic project, one capable of meeting the intellectual and cultural needs of a transformed society. The IEI sought not only to rebuild public trust after its earlier association with the Fascist regime but also to introduce a renewed model of knowledge dissemination. The aim was to create a resource that was contemporary in content, accessible in form, and responsive to the expectations of a more democratic society.

This resulted in the emergence of the *Dizionario Enciclopedico Italiano*, an encyclopaedic dictionary that combined scholarly rigor with an intentional expansion of accessibility. Its chief editor, Umberto Bosco, sought to bring the encyclopaedia closer to the living language of everyday Italians and to transform it from a strictly academic resource into a practical reference tool for daily use. This goal was achieved primarily by greatly enlarging the list of headwords and substantially shortening the average length of entries. A distinctive feature of the project was the integration of the contemporary Italian lexical corpus into the encyclopaedic structure. In practice, dictionary entries were systematically reworked into concise encyclopaedic notes. It is worth recalling that the idea of producing a compact Italian encyclopaedia had already been considered by Giovanni Gentile during the planning of the original edition.

Between 1955 and 1961, the *Dizionario Enciclopedico Italiano* was published in twelve volumes. This encyclopaedic dictionary both continued the tradition established by the *EI* and introduced a new, more concise and accessible format that would shape many subsequent Italian reference works.

A related, though far more ambitious, undertaking was the *Lessico Universale Italiano*. While its predecessor remained primarily focused on Italian culture and the national context, this universal encyclopaedic dictionary aimed to encompass a much broader range of knowledge. It included material across the sciences and the humanities as well as extensive coverage of international topics and figures, extending far beyond Italy's borders. Its twenty-four volumes appeared between 1968 and 1981.

*La Piccola Treccani*, a compact twelve-volume encyclopaedic dictionary published by the Institute between 1995 and 1997, continued the trajectory established by the *Dizionario Enciclopedico Italiano* and the *Lessico Universale Italiano*.

Throughout the second half of the twentieth century, the Institute also produced a substantial range of thematic and biographical encyclopaedias, issued both as single-volume works and as multi-volume collections.

In the twenty-first century, the IEI has developed from a traditional publishing house into a modern cultural and scholarly centre that integrates the production of encyclopaedic and lexicographic works with research, educational outreach, and digital initiatives. A key component of this transformation has been the development and ongoing expansion of the portal *treccani.it*, which since early 2011 has served as Italy's primary access point for encyclopaedic, linguistic, and reference materials. The site unites thousands of articles from the classic *EI*, the biographical dictionary, various encyclopaedic dictionaries, specialised encyclopaedias, and multiple lexicographic databases. It has come to be widely recognised simply as the *Treccani* online encyclopaedia. As early as 2018, the digital *Treccani* offered at least half a million freely accessible articles (Bentzen, 2018).

In contrast to open collaborative platforms, the *Treccani* portal follows the principle of expert authorship, meaning that articles are commissioned, written, and edited exclusively by recognised specialists. This policy enables the encyclopaedia to serve as an intellectual filter and a reliable source of verified information, a role that has become increasingly important in the twenty-first century.

Although the IEI is no longer a state entity, the tradition of governmental patronage continues. Its president is formally appointed by the President of the Italian Republic (Bentzen, 2018). This arrangement underscores the institution's national significance and positions encyclopaedic work as a strategic component of Italy's cultural policy. The post has traditionally been held by distinguished figures from the fields of scholarship, culture, and education. Under the current president, the literary scholar Carlo Ossola, IEI continues to pursue its mission of serving as a "guarantor of verified knowledge" in an era marked by pervasive disinformation.

Within the extensive body of encyclopaedic articles, Ukrainian subjects hold a notable position. They are represented by numerous entries on history, culture, science, and prominent individuals and more than two hundred individuals connected to Ukraine were identified. In the contemporary sections of the portal devoted to international affairs, one finds entries on Ukraine's independence, the Revolution of Dignity, the war that began in 2022, and relations between Ukraine and the European Union. At the same time, we have not found any evidence of Ukrainian participation in the preparation of the original *EI*, either among the contributors or within the editorial staff. As a result, Ukrainian topics appear mainly as subjects interpreted from an external perspective rather than as material shaped directly by Ukrainian scholars. This situation calls for a systematic analysis of Ukrainian themes viewed through the Italian intellectual tradition and the resulting interpretive emphases within European encyclopaedic discourse.

Studies of this kind do more than deepen our understanding of the Ukrainian presence in global culture. They also help illuminate the history of Ukraine within the broadest possible historical and civilisational context. From the earliest periods of their recorded past, the Ukrainian lands formed a contact zone shaped by encounters, rivalries, and mutual influences among diverse civilisational communities. The complex and multifaceted history of the Ukrainian people is an inseparable component of the wider European and global historical process. Without situating this history within the wider course of world civilisation, any attempt to reconstruct a full and objective national narrative, or to clarify the place and role of Ukraine and the Ukrainian people within universal history, remains incomplete (Vidnianskyi, 2017, p. 10).

### **Conclusions.**

The century-long evolution of the Istituto della Enciclopedia Italiana illustrates how a national encyclopaedic initiative of the interwar era developed into a multifaceted cultural and scholarly institution. It now integrates publishing, research, and digital forms of knowledge dissemination. The historical analysis shows that the Institute has maintained high academic standards while adapting to profound intellectual and technological changes. The findings demonstrate that the contemporary online platform preserves the continuity of Italian encyclopaedic culture and successfully translates traditional reference formats into a digital environment. The study identifies more than two hundred Ukraine-related entries. The absence of identifiable Ukrainian contributors in the available corpus points to the need for further

research on how such materials may reflect Italian interpretative traditions. Although this article does not aim to reconstruct these interpretative patterns in detail, it highlights the relevance of *Treccani*'s corpus for understanding the dynamics of Ukrainian representation in European encyclopaedic discourse. This suggests the need for targeted comparative analysis of specific entries in order to identify interpretative patterns and the ways in which Ukraine is represented within the Italian encyclopaedic tradition.

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The authors declare no conflict of interest.

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## **Історія формування італійської національної енциклопедичної традиції: Проект Трессані (1925–2025). Попереднє дослідження**

**Анотація.** У дослідженні проаналізовано виникнення та розвиток національної енциклопедичної традиції Італії, сформованої діяльністю *Istituto della Enciclopedia Italiana fondata da Giovanni Treccani*, сторіччя якого, що відзначається у 2025 році, створює важливий контекст для переосмислення його культурної місії. У роботі застосовано описовий та аналітичний методи з метою систематизації, інтерпретації та порівняння первинних і вторинних джерел, пов'язаних з історією італійської енциклопедистики. Визначено ключові риси, що утвердили Трессані як інтелектуальний проєкт державотворчого значення, зокрема раннє залучення академічної експертизи, територіально та дисциплінарно різноманітний авторський корпус і послідовне прагнення подавати верифіковані знання у межах єдиної гуманістичної концепції. Проаналізовано, як Інститут еволюціонував від амбітної міжвоєнної видавничої ініціативи до провідної наукової установи, що справила тривалий

вплив на розвиток гуманітарних і соціальних наук в Італії. Особливу увагу приділено цифровій трансформації XXI століття, яка істотно розширила доступність, тематичний спектр і суспільну значущість енциклопедичних ресурсів Трессані. Досліджено також матеріали, пов'язані з українською тематикою, у друкованих та цифрових колекціях Інституту і встановлено, що українські науковці не брали безпосередньої участі у формуванні первісного енциклопедичного корпусу. Ця обставина засвідчує необхідність подальшого аналізу того, як українські сюжети інтерпретуються крізь призму італійської інтелектуальної традиції та репрезентуються у європейській довідковій культурі. Отримані результати підкреслюють роль Трессані як стійкої моделі національної консолідації знань і демонструють ширшу вагу енциклопедичних інституцій для культурної дипломатії та транскордонної інтелектуальної історії. Перспективи подальших досліджень можуть передбачати порівняльний аналіз національних енциклопедичних традицій та їх сучасних трансформацій.

**Ключові слова:** історія довідково-інформаційної діяльності; інтелектуальні традиції; європейська енциклопедистика; італійська енциклопедистика; енциклопедичні інституції; цифрова гуманітаристика

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